BRITISH POETRY MAGAZINES 1914-2000
A HISTORY AND BIBLIOGRAPHY OF 'LITTLE MAGAZINES'

The Owl

May 1919

Beerbohm, Galsworthy, Nichols,
Belcher, Graves, Orpen,
Bianco, Hardy, Sassoon,
Caldecott, Masefield, Smith
Crawhall, Nicholson, Squire
Davies, Nicholson, Turner

A Miscellany

Compiled by David Miller and Richard Price
BRITISH POETRY MAGAZINES
1914–2000

A History and Bibliography
of 'Little Magazines'
BRITISH POETRY MAGAZINES
1914–2000

A History and Bibliography
of 'Little Magazines'

Compiled by
David Miller and Richard Price

THE BRITISH LIBRARY
AND
OAK KNOLL PRESS
Contents

Acknowledgements vii
Introduction ix
How to Use This Book xiv
Illustrations between pages 142 and 143

Chapter A. 1914–1939 1
Chapter B. 1940–1949 54
Chapter C. 1950–1959 84
Chapter D. 1960–1975 114
Chapter E. 1976–2000 216

Timeline 344
Geographical Index 356
Subject Index 364
Name Index 368
Title Index 430
Acknowledgements

DAVID MILLER WOULD like to acknowledge his debt to R. J. Ellis, Geoffrey Soar, and Wolfgang Görtschacher for the invaluable help they have given over the years with this research into the history of UK little magazines. I would also like to thank the various poets, editors, scholars, and librarians who have given me advice or information, including Paul Buck, Anthony Rudolf, Keith Jebb, Maurice Scully, John Welch, Peter Philpott, Glyn Pursglove, Lee Harwood, Robert Sheppard, Stuart Mills, Nate Dorward, James Ferguson, Andreas Schachermayr, and Chris McCabe. Thanks also to my colleagues in the School of Arts, Communication and Culture at Nottingham Trent University, especially Lynne Hapgood, David Worrall, John Lucas, and Stan Smith, for their much appreciated support.

Richard Price would like to thank the following at the British Library for helping in the making of this book: James Egles (formerly, Overseas English Collections), David White (Collection Development Support Unit), Duncan Heyes, Candida Ridler, and Andy Simons (Modern British Collections), Kristian Jensen (British and Early Printed Collections), Arthur Cunningham and Cynthia McKinley (formerly, Publishing), and all the library assistants who have patiently helped me retrieve thousands of little magazines over the years. I am especially grateful to the British Library for awarding me a three-month sabbatical, and to David Way (Publishing) for keeping faith with the book over so many years. I am also indebted to the following, either for information on their own involvement in little magazines, or for their knowledge of the little magazine world: Elizabeth James (Victoria and Albert Museum), Prof. A. T. Tolley, cris cheek, Gerry Loose, Ronald Senator, Peter Riley, Edwin Morgan, Simon Smith, Ulli Freer, and William Allen.
Introduction

1. Definitions

The little magazine is not difficult to define: it is an anthology of work by strangers; an anthology of work by friends; an exhibition catalogue without the existence of the exhibition; a series of manifestos; a series of anti-manifestos... It's printed by photo-litho; or typed onto a mimeograph stencil... It's a twenty-year sequence; or it turns out to be a one-off.

Its history is as unproblematic. Certainly it is associated with artistic movements such as the Pre-Raphaelites, whose The Germ flourished briefly in the middle of the nineteenth century, or the Vorticists, whose Blast, first published in 1914, inaugurates the period of this book. But the chapbooks of songs, ballads, and tales sold in earlier centuries may claim ancestor status, as might manuscript copies of poems distributed among a select few. Though the little magazine is probably called "little" because of the comparatively low numbers made of any given issue, larger circulation literary journals published commercially have influenced the little magazine (and vice versa), and it can be difficult to say where a little magazine stops and a more commercial literary journal starts. It is also not easy to ascertain the circulation figures for either kind of publication.

Faced with these definitional complexities, the compilers of an annotated bibliography and union catalogue of little magazines might best describe the little magazine in terms of individual characteristics, some of which need to be present in any given magazine to qualify for its inclusion, and some of which, if not necessary to the definition, give a better sense of the rarer, "classic", little magazine.

For the purposes of this book, with its specific focus on poetry, the little magazine can be very broadly defined as a publication that contains or concerns itself with poetry (which may mean an absence of poetry itself, if the prose or artwork has a strong connection to poetry)
and
is intended to last more than one issue (although many little magazines are not successful in that ambition, and we have included some deliberate one-offs)

and
is published on a non-commercial basis (although we have included some magazines that aspired to commercial success and even some which appear to have achieved it)

and
has the explicit or implicit intention to assert its contents’ difference, be it formally, regionally, ethnically or otherwise, from a poetry ‘norm’, ‘centre’, or ‘establishment’ (although we have also included magazines whose distance from a notional norm is difficult to measure).

This last element elides identity politics with poetics; it is in poetics that the “classic” element of the little magazine is encountered. A classic little magazine, in the view of the present authors, publishes the work of a group of artists or writers who assert themselves as a group (e.g. the Surrealist Group of England’s publication of The International Surrealist Bulletin in the mid Thirties)

and/or
work that is singular and independent of any specific group or movement

and/or
work that explicitly or implicitly asks to be measured in relation to the originality of its forms, either by offering the work as innovative, for example Kingdom Come’s championing of the New Apocalyptic poets during the Second World War, or, on the contrary, by taking issue with the work of the formally novel and asserting traditional forms instead (a stance taken by The Dark Horse, a magazine begun in 1995 and still extant)

and/or
work within notionally hybrid genres, such as And’s visual poetry, Kroklok’s sound poetry, or the prose poem

and/or
work deriving from and/or circulating to a small number of artists and writers (e.g. Robert Sheppard’s Pages, published between 1987–1998, though later published on the Web), serving to
Introduction

maintain a kind of magazine-enabled community, keeping the individuals abreast of each other's work and providing other forms of friendly interchange, such as wider literary information

and/or
work that suggests a self-conscious sense of the physical and graphic design of the magazine as being in tune with the content, be it the futurist-like cover to Irish modernist The Klaxon (1923) or the pre-Punk do-it-yourself attitude of "bag mags", where different pages made by different authors are simply arranged in a bag (the last issue, in 1970, of The Black Country Meat Chronicle was in this form)

and/or
strong assertions – artistic, literary and political views – perhaps even to the point of exaggeration, unfairness, and even vituperation (Blast is perhaps the best example of this)

and/or
work that displays an engaged awareness of literary and artistic movements abroad, whether that be the American avant-garde in Peter Manson and Robin Purves's Object Permanence (1994–1997), or the translation of European authors in Lee Harwood's Soho (1964)

and/or
work that, simply, as time has gone by, has proven to be influential.

2. LITTLE MAGAZINES AS A RESOURCE FOR LITERARY HISTORY

A detailed history of the modern British little magazine has yet to be written, but it is hoped that this book and the key texts mentioned in the How To Use This Book chapter, cited throughout, form the building blocks with which to begin to construct such a history.

But why are little magazines worthy of such treatment at all?

One answer to this question is that work published in the little magazine is often that much closer to the original creative process than the version of the work that is later, in the process of being collected for a volume of poems, a novel, or book of essays, afforded more time for reflection and revision. Of course, it may not be collected in a later publication at all.

Little magazines are the first place of publication for many authors later felt to be significant. As documented here, Norman McCaig's first poems appeared in the 1930s and 40s, but his wider
reputation would only be formed a decade or so later, by which time he had repudiated his earliest work. One of Basil Bunting's earliest appearances was as a reviewer of Conrad in the 1924 magazine The Transatlantic Review, but his rediscovery, and the publication of Briggflatts, took place in the 1960s (in part associated with the rise of a flourishing little magazine scene).

Perhaps because of the language-saturated qualities of poetry, and the dominance of poetry within little magazines, authors who begin their early careers with poems may go onto find a quite different literary form more suited to them. The playwright Harold Pinter and the novelist Ian Rankin, for example, each tried poetry before they had successes in the genre for which they would find renown.

Little magazines are also a marker of milieu. For instance, a survey of literary taste for any particular period can be made by analysing who was or was not published where, a process which tests under the pressure of evidence later assertions and remembrances of movements and schools. If there was an Auden Generation, did the poets concerned tend to be published in particular places? If they did, were there poets who specifically weren't published in those magazines? Were there particular magazines for that grouping? And so on.

Other literary trends can be looked at empirically via the little magazine, too. Translation, for instance. Translations which might never find book publication nevertheless may educate and inspire the little magazine readership (which is likely to contain a high proportion of writers, thus making a real impact on homegrown literatures). In looking at publication patterns the measure of engagement with a specific literary culture from overseas can be gauged, for instance the rise of East European translation in the latter half of the century. As our survey shows, the modern British little magazine has been both a landbridge and a landing strip for creative work from Europe and the Americas.

These reasons, and no doubt many others of the kind, make the little magazine, as a key node in any literary infrastructure, worthy of collection and study. A library that houses and develops a little magazines collection is an immense resource for biographer and literary historian, allowing the exploration of not just the early thoughts, experiments, and impetuosities of particular authors but of broader literary trends and debate as well.

The little magazine is not only of interest, however, as a seed nursery for emerging authors before they are transplanted into celebrity. Major writers, for instance, have found actually editing a
little magazine to be fundamental to their artistic practice for a significant part of their creative life, a pattern than can be seen in Wyndham Lewis, Hugh MacDiarmid, Laura Riding, Lee Harwood and Ian Hamilton Finlay. The literary magazine is, we would argue, a kind of artistic form in itself. The art of the editor is always a collaborative, commissioning but coercive art, like the art of a film director; like the exhibition curator, the editor has to decide what works will be presented, and what context will be provided in that presentation; the physical appearance of a magazine means that it has its own visual rules to play within or to subvert.

Perhaps the central importance of little magazines, however, is that they represent the ongoing, contemporary presentation and dissemination of the most innovative and exploratory writing of the day. Indeed, many significant writers continue to contribute to magazines long after they have become famous, finding this form of publication sympathetic to the experimental spirit of their art. James Joyce’s continued publication in little magazines is one such case, with his final work, *Finnegans Wake*, appearing serially in transition. Readers and literary historians can also recover work that has been hitherto neglected but which, with the passage of time, emerges with renewed significance. Of course, very few little magazines achieve the greatness of the form at its best, but we hope that this book will be a first guide to the British little magazines that have tried.
How to Use This Book

A. SCOPE

1. Contemporary Poetry as the Focus

This is an annotated bibliography of poetry magazines published in the United Kingdom and the Republic of Ireland from 1914 to 2000.

Although the commentary and annotations are most concerned with the little magazines of our title, quite simply a magazine’s publication of contemporary poetry, of whatever persuasion, is the prime criterion for inclusion.

Like any major artistic genre, poetry contains complexities across and within its own sub-genres and the mode of publication inevitably reflects that. There is a blurring between what is, say, a cultural review, a general literary magazine, a region- or country-based arts magazine, and a poetry magazine, even before the shades of difference between the publications within the “poetry magazine” category are considered. All may contain significant numbers of poems; all may influence the poetry climate of the day.

What is, classically, a little magazine, is discussed in our Introduction, but the complexity of the poetry infrastructure has lead us not to offer a select listing of such titles (though this is an enterprise that is surely worth going on to do). Rather we have adopted a much broader selection where blurring within and outside the “poetry magazine” category is accepted as in the nature of poetry and its championing. Because our first interest lies in surveying the broad poetry landscape the overall bibliography is also broad. Because our second and greater interest is in magazines which published work that was either experimental or new to the British Isles, our annotations concern themselves most with the world of the classic little magazine.

2. British and Irish Magazines

This book’s main focus is on magazines produced in England, Scotland and Wales. Magazines from Northern Ireland and the
Republic of Ireland are also listed with annotated entries. Tom Clyde’s Irish Literary Magazines: an Outline and Descriptive Bibliography (Irish Academy Press, 2003) is the key work in this field and, to avoid unnecessary duplication and in deference to Clyde’s expert knowledge, we have generally not annotated entries for Irish magazines to the same degree.

Very occasionally we have included magazines from overseas which have important British content or appear to have been under British editorial control.

3. 1914–2000
The bibliography begins in the emblematically important year of 1914 – important as the start of the First World War, and as the year in which the first issue of Blast was produced – and finishes in the first year of the new millennium. The fleeting nature of poetry magazines and, in many cases, their only retrospective capture in research libraries means that the later period is likely to be less comprehensively documented than earlier years.

The book is divided by periods which seem to us meaningful in terms of the history of the little magazine and which allow the dedicated poetry reader a reasonable chunk of time through which to browse. These are: 1914–39; 1940–49; 1950–59; 1960–75; 1976–2000. The magazines are arranged alphabetically by title within these chapters, with each chapter being prefaced by our commentary on the trends of the period.

We recognise the artificiality of any periodisation, however, and so the Timeline provides a way through some of the highlights of the whole period, and the Geographical, Name, Subject and Title indexes should facilitate searches of various kinds across our designated periods.

B. THE ANNOTATED ENTRIES

1. Basic Details and Indexes
Each entry records, where possible, the basic details of title, editor, place of publication, publisher, issue numbering and dates of publication.

Titles are also found in the Title Index, editors in the Name Index, and place of publication is used in the Geographical Index. These indexes can be used not just to locate specifics but, by analysing them, to build up a picture of poetry magazine publication as a whole. The latter approach informs some of the comments in the introductory sections to each chapter.
The Subject Index provides access by poetry sub-genres, e.g. Sound Poetry, but also by literary movements, e.g. Surrealism, and social, political and other subjects which have been identified as a significant aspect of a magazine.

2. Further Details

This book also records a number of other kinds of relevant information, including: a “Note” (for title changes and other bibliographic information); “Index” (the details of any publication that indexes the magazine); the details of any “Anthology” of the writers associated with the magazine; the details of a relevant “Interview” with an editor; any “Study” of the magazine; any associated “Website”; and any “Reprint”.

Of particular interest is the “Related Imprint” information, in which an associated press and examples of that press’s publications are noted. Poetry magazines often work within a broader publishing infrastructure and we have tried to show this here.

Many of the entries have an additional commentary in which we have attempted to draw out some of the character of the magazine (with particular topics indexed in the Subject Index), or at least mention key, interesting, and characteristic contributors. Contributors are in turn indexed in the Name Index which can be used to build up a sense of a particular author’s range of publication. As noted above, our emphasis in the annotations has been on the quintessential little magazine, so that more conventional (and well-known) magazines do not generally receive as much critical attention even though we have sought to include them.

This book is intended to be a starting point for further study of particular magazines, as well as surveying the wider magazine infrastructure. To this end, each entry refers the reader to any identified existing commentary about a publication, such as those found in earlier directories or books on the subject. Where a magazine has been described in some detail in another reference work, this is recorded in the “Profiled in” information. In the “Index” and “Profiled in” fields certain key texts, which we regard as essential tools for researchers of poetry’s contexts and the little magazine, are abbreviated as set out in the Abbreviations section below.

3. Holdings in Libraries

This book is not only an annotated bibliography but a union catalogue of holdings as well. For each entry, we have consulted the catalogues of the British Library, Cambridge University Library,
How to Use This Book

the National Library of Scotland, Trinity College Dublin and University College London's Little Magazines and Small Press Collection.

The Poetry Library, although not so strong in its holdings for the first half of the century, is an extremely rich resource for later magazines: in many cases, equal to or better than the national and academic libraries. Its holdings are placed beneath the list of libraries with a century-long breadth.

Each of these libraries has an abbreviation, set out in the Abbreviations section below. Where any of these libraries is not listed in the entry it means that we have not been able to locate holdings in that library for the particular magazine.

Where appropriate, the shelfmark of the particular library's holdings is also given. Where there is a shelfmark on its own, without a holdings statement, it can be assumed that the Library has the whole run. In the case of University College London and the Poetry Library, whose alphabetical-by-title shelfmarks are not used in this book, we have indicated that the Library has the complete run of the magazine by simply using the Library's abbreviation on its own.

Where a magazine is not well-represented by our core libraries the holdings of a further library that does have the magazine are noted. Such libraries are not given an abbreviation but spelt out in full.

Some magazines are known to have existed but have not been located. These are nevertheless recorded here.

4. Abbreviations

The following abbreviations are used for key libraries and key reference works:
# British Poetry Magazines 1914–2000

| BL  | British Library |
| CUL | Cambridge University Library |
| Hayes | Richard J. Hayes (ed.) Sources for the history of Irish civilisation. Articles in Irish periodicals. (Boston: G. K. Hall, 1970) |
| NLS | National Library of Scotland |
| TCD | Trinity College Dublin |
| UCL | University College London Little Magazines, Alternative Press and Poetry Store |
| UK Little Magazines Project | The Little Magazines Project, Nottingham Trent University. Research team: David Miller, David Worrall, John Lucas, and Stan Smith (and formerly R. J. Ellis). Web: www2.ntu.ac.uk/littlemagazines/ |
Chapter A: 1914–1939

From Blast to Kingdom Come

The first issue of Wyndham Lewis’s Blast, a large pink slab of sans serif shrieks and shouts, was published in June 1914, two months before the start of the First World War. Its second issue, which did not appear for another year, was its last. The excitement of mechanised violence on an industrial scale that had characterised the 1914 issue had by then given way to a more subdued and ambiguous tone. The English Vorticist artists associated with the magazine differed from their Italian Futurist counterparts in coming to express doubt rather than exhilaration in their approach to the dehumanisation of the modern world.

Although Blast’s appearance in 1914 in a sense inaugurates the chosen period of this volume and chapter, its example should not be seen in isolation. The recent lineage of classic British little magazines can be traced back through various magazines to the The Germ (1850), disseminator of Pre-Raphaelite ideas. More significantly, Blast had been immediately pre-dated by a number of magazines which reviewed, contextualised and speculated on new movements in literature and art. These included John Middleton Murry’s Rhythm (1911-1913) and longer-running magazines which would continue beyond Blast’s short life, such as A. R. Orage’s The New Age and Ford Madox Hueffer’s The English Review. The Times Literary Supplement, no little magazine and to be much vilified by various avant-gardes over the coming century, had only recently been founded and was reviewing books, however its detractors might object, across a large subject range. The Poetry Review under Harold Monro from 1912 to 1913 had only recently been a publisher of modern and modernist verse, too.

Blast is therefore a beginning in the history of the modern little magazine but only one beginning.

Understandably, less confrontational magazines lasted longer. In the 1920s T. S. Eliot’s The Criterion built on their example, further encouraging receptivity to modernist modes. Closer to the agit-prop tactics of Blast, however, was the first of the Imagist anthologies Des Imagistes. These collections are included as a kind
of little magazine on the grounds of their frequency, their presentation of a named group (including the poets Richard Aldington, H. D., Amy Lowell, John Gould Fletcher, Pound himself and others), and the campaigning nature of the Imagist 'project'. The Imagists were not the only grouping of the day, however. The Georgian poets, such as Rupert Brooke and John Drinkwater, were represented in Lancelle Abercrombie's New Numbers which lasted for four issues in 1914, building on Vivian Locke Ellis's magazine Open Window (1910–11), Middleton Murry's Rhythm and James Guthrie's Root and Branch (1912–1919). Despite being pilloried later for their weak prosody, their ruralism and general stylistic backwardness the Georgians had begun, tentatively, to modernise the diction of English poetry while building a substantial readership. Even Edward Thomas's poems, written in the last two years of his life and published largely posthumously following his death on the Front, found some little magazine publication before he died (in Austin O. Spare's Form, where "Lob" was first published in 1916). His poems can also be seen within the context of the infrastructure serving the Georgian poetry whose qualities they rapidly exceeded.

The Imagists, with a considerable American contingent, were championed by the irrepressible Ezra Pound who followed the Georgians in compiling successive group anthologies to spread the word. Magazines with Pound as a regular contributor such as The New Age and The Egoist, edited by Dora Marsden and Harriet Shaw Weaver, supported the Imagists, too. Indeed, in the same way that Blast can be said to have adopted some of the rhetorical tactics of the badges, fliers and posters of the Suffrage movement without the focussed political direction, it may be that Pound's involvement in The Egoist, once a feminist magazine, The New Freewoman, was a literary (and male) occupation of what had been, until his intervention, a more clearly radical feminist journal. Harold Monro at the Poetry Bookshop, publisher of Poetry and Drama and The Monthly Chapbook, was typically even-handed and published both movements, albeit issuing the Georgian anthologies under the Poetry Bookshop imprint.

Perhaps Blast's aesthetic and rhetorical aggression when compared with the real bloodbath of the First World War damaged the example of creative possibilities there are within the little magazine when taken as an artform in itself. Over the century very few British magazines concerned with art or literature would combine all that made Blast a classic little magazine, from its proselytising of a small group of avant-garde writers and artists to the matching of its typography and graphic design with its editorial
Chapter A: 1914–1939

perspective. Understandably, Wilfred Owen, recovering in 1917 from shell shock in the Craiglockhart War Hospital on the outskirts of Edinburgh, would use his editorship of the hospital magazine The Hydra for his mental recuperation and the development of his own poetry rather than for any artistic ‘explosion’. The stakes were privately and nationally higher now, a tragic state of affairs underlined by another literary magazine, Edith Sitwell’s Wheels, which published Owen’s posthumous poetry just two years later.

The First World War’s effect on poetry in England can be seen in Owen’s angry example (and in the artful plain-speaking of Edward Thomas) but in Scotland and, especially, in Ireland, the effects were more directly political. Ireland’s little magazine heyday was arguably at the turn of the century with W. B. Yeats’s drama-focused magazines Beltaine (1899-1900), Samhain (1901-1908) and The Arrow (1906), and the anonymously edited Dana (1904–1905).

The War’s catalytic effect on Ireland meant that several of the contributors to the otherwise unassuming The Irish Review would later lose their lives in the Easter Rising and its vicious aftermath. That The Irish Review published the manifesto of the Irish Volunteers in June 1914, the same month that Blast was first issued, again contrasts political urgency with artistic rhetoric. Once unshackled from Britain, to a degree, Ireland in the 1920s and 30s when seen through the lens of the literary magazine is a country where immense (if sometimes emigrant) creative forces are faced and faced off by a sensitive and censoring emergent state. Successive titles, The Irish Statesman, The Klaxon, To-morrow, and Ireland To-day were closed as moral and religious sensibilities were offended again and again by explicit modernist experiments.

In Scotland, C. M. Grieve ("Hugh MacDiarmid"), a young war veteran and contributor to The New Age, used his various little magazines as well as his analytical contributions to the Scottish Educational Journal (out of scope for this volume) to urge a radicalisation of Scottish culture and politics and to assemble and encourage the writers of "the Scottish Renaissance". The work of his many but shortlived 1920s publications, Northern Numbers, The Scottish Chapbook, The Northern Review and The Scottish Nation, publishing and discussing authors such as Lewis Grassic Gibbon, Neil Gunn, Edwin and Willa Muir and William Soutar with an internationalist sensibility, was consolidated by James H. Whyte’s The Modern Scot from 1930. Other journals such as The Free Man, Outlook, The New Alliance and the popular Scots Magazine (again, out of scope
for this bibliography) began to re-establish a distinct literary culture within Scotland. Wales's literary revival, Dylan Thomas notwithstanding, would be more associated with the coming of the Second World War rather than the aftermath of the First, kick-started by Kiedrych Rhys's *Wales* (First Series, 1937–1940) and Gwyn Jones's *The Welsh Review* (1939–1948).

By the 1930s the broadly left political complexion of the literary journals contrasted with the right-wing and centrist politics of the successive Governments actually in power. Orage’s enthusiasm for the Social Credit ideas of C. H. Douglas, particularly when seen as a blueprint for postwar rejuvenation, was articulated in *The New Age* and then in Orage’s later journal, *The New English Weekly* (1932–1949). The latter may be better known for being the first publisher of three of Eliot’s *Four Quartets* but Eliot and the other authors being published there, including Dylan Thomas, Hugh MacDiarmid, William Carlos Williams, David Gascoyne and Basil Bunting, were appearing in a publication primarily devoted to rather theoretical political ideas. *Purpose* (1929–1940) was another Social Credit magazine with a literary dimension, publishing poetry by Dylan Thomas and Lawrence Durrell and literary essays by Henry Miller, W. H. Auden and, again, T. S. Eliot. Douglas’s own magazine *The Fig Tree*, subtitled “a Douglas Social Credit quarterly review” (First series, 1936–1939) published Eric Gill, Stella Gibbons, Ruth Pitter, and, almost inevitably, the prolific interjector Ezra Pound.

Little magazines of a more socialist sympathy were also part of the literary scene. Almost all were London-based though *Cambridge Left* (First Series, 1933–1934) suggests that university life could have an influence on political preference. This suggestion is confirmed by those later identified as communist spies, such as Anthony Blunt and Donald Maclean, who appeared in several of the magazines of the day. Though their own work may be closer to the preoccupations of the private school than the aspirations of the public library, the Oxbridge poets of the “Auden generation” – Auden, Stephen Spender, Cecil Day Lewis and Louis MacNeice – also identified themselves with leftist causes. Their poetry was published in many magazines but is especially associated with Geoffrey Grigson’s broadly left-leaning *New Verse* (1933–1939). *Sylvia Pankhurst’s Germinal* (1923)–[1924] was a literary offshoot of her *The Workers’ Dreadnought* newspaper, published in the East End by the Workers’s Suffrage Federation. The appearance of Soviet authors Aleksandr Blok and Anna Akmatova is likely to have been a political as well as a literary decision, although that is not to say they would have been the natural choice of the Soviet authorities of
the day. The Bermondsey Book (1923–1930) edited from Ethel Gutman’s bookshop was similarly internationalist with Luigi Pirandello and Edna St. Vincent Millay, for example, among its contributors.

Bookshops were clearly important cultural nodes for publication and events, not just for bookselling. The Poetry Bookshop in central London was an outstanding example of this, not only publishing The Monthly Chapbook, other little magazines and volumes of poetry but organising regular readings and even offering accommodation for visiting poets. The Modern Scot was similarly attempting to build and sell through a cultural infrastructure its editor, the American James H. Whyte, was also trying to build: the magazine was published in conjunction with his art gallery and bookshop. In England, The Left Review was published at Collett’s Bookshop and the ‘virtual’ bookshop of the Left Book Club produced its own poetry serial Poetry and the People. As mentioned above, The Bermondsey Book relied on its bookshop association, too.

One of the most interesting magazines of the period, Jon Randell Evans’s The Twentieth Century (1931–33) was the voice of The Promethean Society, a group that believed in scientific responses to social issues. Anti-monarchy, pro birth control, liberal towards homosexuality and libertarian in its outlook on censorship, the Society would have found no favour within any of the political orthodoxies of the day, and few now. It attracted Auden, Lewis Grassic Gibbon (writing under his real name, J. Leslie Mitchell), Naomi Mitchison and George Barker to its pages. In 1933 it published the supplement “Twentieth Century Verse” with an essay by Henry Porteus recognising, early in his career, the quality of Auden’s poetry.

Britain viewed through its literary magazines was far from the parochial backwater it is sometimes misremembered as being. The openness of British literary magazines to American modernist authors and indeed the editorial control by U. S. editors has already been demonstrated in the discussion above, to which the presence of Ford Madox Ford’s intercontinental The Transatlantic Review (1924) can be added. Russian and European modernism was actively encouraged in Sidney Hunt’s Ray (1927) where visual and sound poetry and the visual arts in general were particularly strong. Ray published no less than Hans Arp, I. K. Bonset (i.e. Theo van Doesburg), Giorgio de Chirico, Otto Dix, Wassily Kandinsky, El Lissitzky, Kasimir Malevich, Laszlo Moholy-Nagy, Ben Nicholson, Kurt Schwitters and Mies van der Rohe. Edwin
Muir and Janko Lavrin published many translations of central and eastern European authors in their The European Quarterly (1934–1935).

Reluctance to enjoy all things French may be an English stereotype but the evidence suggests the contrary. Surrealism in particular was encouraged by journals such as Roger Roughton’s Contemporary Poetry and Prose (1936–1937) which published texts by René Char, André Breton and Paul Eluard as well as René Magritte, Luis Bunuel and Salvador Dali. E. L. T. Mesens’s London Gallery Bulletin published the Surrealists, too; a complete set of the Bulletin was owned by Breton himself. Another myth regarding the English character, its determination to avoid discussing politics, was punctured by the English Surrealists. In 1936 the Surrealist Group of England published no. 4 of The International Surrealist Bulletin and issued their Declaration on Spain demanding that the British Government stopped supporting the anti-democratic nationalists in Spain. The leftist tenor of several poetry magazines in the 1930s also suggests that the English are not necessarily the apolitical people they have been characterised as.

In a similar way there were a number of groups of artists and writers who allowed themselves to be seen as a movement of a kind and asserted themselves as such through the little magazine. History may not recall the Promethean Society, the Emotionists or the Islanders particularly well but that there were these groups alongside the better known Vorticists suggests that intellectualised, self-conscious movements are not as foreign to Britain as may at first be thought. One group, the New Apocalypse poets, were promulgated through Seven (1938–1947) and Kingdom Come (1939–1943). Taking their bearings to some extent from Dylan Thomas and from Surrealism, this grouping was composed of poets such as W. S. Graham, Norman MacCaig, Tom Scott, Nicholas Moore, Vernon Watkins, Robert Greacen, and Henry Treece whose work would find greater exposure during the Second World War, to the extent that the group tends to be seen as a 1940s school.

Organisations devoted to the appreciation of both writing and reading poetry were part of the period between the wars and are glimpsed through the magazines they published. Perhaps some operated rather like the workshops of later years. At a local level these included the Belfast Writers’ Club, The Bristol Poets’ Fellowship, The Calder Valley Poets’ Society, The Glasgow Literary Club and the Oxford English Club. The Poetry Society emerged from an actually very busy field of aspirationally national organi-

This variety of voices should not, however, be taken to indicate an even spread of publication across the country. One stereotype about British publishing is borne out by the magazines in this period: the publication of literary magazines in Britain and Ireland was dominated by London. 117 titles published in London are recorded in our survey, about a half of all magazines. Dublin was next with 17 titles, appearing to have produced slightly more than either sleepy Oxford or Cambridge in this period (fourteen titles each) but, calculated on number of new titles, all three publishing centres were operating at less than 15% of the output of the English capital. Edinburgh, arguably a publishing giant in the nineteenth century, could not muster 10% of London’s output in the 1914–1939 period. In fact, the most culturally significant Scottish magazines were issued from towns in the regions, Montrose for The Scottish Chapbook and The Scottish Nation, Dundee for The Modern Scot or not in Scotland at all, such as Edwin Muir’s London-published The European Quarterly.

Northern Ireland appears to have punched above its demographic weight with six new titles from Belfast in this period, while Wales almost failed to muster a punch at all: we found that more new titles were published in Belfast than in the whole of Wales. Qualitatively, though, perhaps only The Northman (1926–50) from Queen’s University had high literary ambitions and these only during the 1940s when John Gallen and Robert Greacen were editors. It is also the case that literary magazines are not the only measure of cultural change: the founding of the Gregynog Press in 1923, the birth of Plaid Cymru in 1925, the nationalist arson at the British Bombing School at Penyberth in 1936, and of course Dylan Thomas’s British success, suggest that Wales was in fact very much changing at both a cultural and a political level during this period. The literary magazines which began towards the end of the 1930s, Wales and The Welsh Review, can therefore be seen as emerging from a culture which had already begun to reconfigure itself in relation to its neighbour but which may have required these magazines to begin the process of Wales addressing itself.
1 The Abinger Chronicle / [edited by Sylvia Sprigge]. Abinger Common: [The Abinger Chronicle], Vol. 1 no. 1 (Christmas 1939)–vol. 5 no. 1 (Sept. 1944)
Index: Bloomfield (Vol. 1 no. 1 (Christmas 1939) only)

2 The Adelphi / edited by John Middleton Murry; Max Plowman; Richard Rees; Henry Williamson; George Godwin; B. Ifor Evans. London: [The Adelphi], 1923–1955
Note: Imprint and editors vary. Vol. 1 (June 1923)–vol. 4 (June 1927) were published as The Adelphi. Vol. 1. no. 1 (Sept 1927)–vol. 3. no. 4. (Aug 1930) were published as The New Adelphi. A new series, Vol. 1. no. 1 (Oct 1930)–vol. 31. no. 4. (Third Quarter 1955) reverted to the original title. Index: Each volume carries its own index.

A general literary review but with a particular interest, in the first decade or so, in the writings of D. H. Lawrence and Katherine Mansfield. It published many of the poets of the Auden Generation, but favoured literature which was plain speaking and was generally against the experimental and modernist.
BL: P.P.5939.beb.
CUL: Q900.C.214
NLS: Y.188
UCL: Vol. 23 no. 3 (1947). (L Housman Col.)

3 The Adelphi Magazine / edited by Henry Danielson. London: [The Adelphi Magazine], No. 1 (June 1922)
Profiled in: Hoffman, Allen & Ulrich
Fiction, with just a few poems. Not related to the magazine of similar title.
BL: P.P.5939.bgd.
CUL: L727.B.31
NLS: 5.380
TCD: 166.n.33.no.6

4 Aengus: an all poetry journal / edited by H. O. White, then Francis Stuart. Dublin: Wood Printing Works [Printer], Midsummer 1919–July 1920
Index: Rudi Holzapfel, Author Index 3 (Blackrock: Carraig Books, 1985)
A poetry-only magazine in which it was intended that eight writers each produced in turn one issue of the journal. The eight were: Richard Rowley, Anna G. Keown, H. [i.e. Francis] Stuart, E. R. Dodds, C. O'Leary, H. O. White, D. L. Kelleher, and F. R. Higgins.
Chapter A: 1914–1939


Contributors include writers of the Scottish Renaissance, such as Hugh MacDiarmid, Norman MacCaig, William Soutar, Robert Garioch and others.


The local articles, short fiction and very occasional poems of this magazine did not live up to the promise of the subtitle of the first typewritten issue, "The Most Interesting Magazine Ever Published in the Channel Islands". The tone is generally jovial and without ambition. Membership of the Anglo-Norman Literary Circle was bundled with a subscription to this magazine and to the British Association of Literary Amateurs' The Literary Amateur.

BL: P.P.6072

CUL: L727.B.28

NLS: U.391

TCO: 73.ee.52


Eliot contributed essays on drama. Poetry included work by Wilfred Owen, Siegfried Sassoon, and Isaac Rosenberg, as well as Edith Sitwell, Richard Aldington, Herbert Read, and T. S. Eliot. Ezra Pound was also a contributor.

BL: P.P.1931.1g.

CUL: L727.B.28

NLS: U.391

TCO: 73.ee.52


Index: Bloomfield

In the first issue this describes its intention to be a "[Roman] Catholic general quarterly review". It published almost no poems, though four by J. Uhl appear in the last issue. It did, however, have some articles on poetry: "A Note on Alfred Noyes" by D. A. Traversi in vol. 1 no. 2 (July 1937); "Marxism and English Poetry" by D. A. Traversi, and "Surrealism" by Martin Turnell, both appeared in Vol 1 no. 3 (Oct–Dec 1937).

BL: P.P.5939.cal.

CUL: Q900.C.205

NLS: U.448

TCO: 96.0.141


Eliot contributed essays on drama. Poetry included work by Wilfred Owen, Siegfried Sassoon, and Isaac Rosenberg, as well as Edith Sitwell, Richard Aldington, Herbert Read, and T. S. Eliot. Ezra Pound was also a contributor.

BL: P.P.1931.1g.

CUL: L727.B.28

NLS: U.391

TCO: 73.ee.52


Note: Sometimes cited as Art Work.

Though dedicated to modern arts and crafts, Artwork very occasionally included some art theory by those also associated with literature, notably Wyndham Lewis on "The
10 Politics of artistic expression” (vol. 1 no. 4, May–Aug. 1925). Contributors included the artists Eric Gill and William McCance.

BL: P.P.1711.dbb.
CUL: L400.B.16
NLS: Y.185

11 The Autumn Anthology See The Mitre Anthology of Poetry A124


Index: Bloomfield
Profiled in: Hoffman, Allen & Ulrich

A handsome showcase for modern European art, with essays from contributors such as Herbert Read, Jean Hélion, John Piper, S. John Woods, and Geoffrey Grigson. Illustrations were usually in black and white, but there are some colour lithographs. Although about art, this can be seen as a complementary journal to some of the little magazines interested in surrealist writing, such as Contemporary Poetry and Prose.

BL: PP.1931.pdb
CUL: 4°o.B.45
NLS: 5·890
TCD: 99.c.113
UCL: 3


Index: Bloomfield (Vol 7 no 2 (March/April/May 1930) only)

A general review of the Left, with its editorial office at Ethel Gutman’s Bermondsey Bookshop. A very eclectic magazine, with contributors including Luigi Pirandello, George Bernard Shaw, Edna St. Vincent Millay, Thomas Hardy, Aldous Huxley and Walter de la Mare.

BL: P.P.5938.bam.
CUL: L727.C.1
NLS: Q.110
TCD: PER 91–200


BL: Newspaper Collections

15 Blast: review of the great English vortex / edited by Wyndham Lewis. London: John Lane, The Bodley Head, I (June 20 1914)–2 (July 1915)

Index: Sader
Profiled in: Stanton; Sullivan 1914–1984

Blast published “Vorticist” poetry, prose, manifestos, and art. Heavily influenced by Italian Futurism, it was typographically innovative, using sans serif styles of differing sizes for its Marinetti-poster-like “blasts” and “blesses”, which are poems of a kind. Its bright pink covers must also have been calculated to raise an eyebrow.
16 Bolero: a magazine of poetry. Oxford: Andrew Murray, No. 1 (Summer 1938)–3 (Spring 1939)
Note: Absorbed by Kingdom Come in Spring 1940
Index: Bloomfield
Profiled in: Hoffman, Allen & Ulrich
Little magazine associated with the Mass Observation movement.

17 A... Book of Poems by the Poet’s Fellowship. Bristol: [First Book, 1920]–Third Book (1922)
NLS: Second and Third Book only: 1963.100

Note: Continued by: Delta
Profiled in: Hoffman, Allen & Ulrich
Related Imprint: Editions du Booster
Reprint: New York: Johnson Reprint, 1968. This reprints Vol. 2 no. 7–nos.10–11, and also includes Delta.
Despite being founded by the American Country Club of France, this became an avant-garde magazine when Perles became editor with vol. 2 no. 7. Contributors included Henry Miller, Anais Nin, Gerald Durrell, Lawrence Durrell, Patrick Evans, Oswell Blakeston, William Saroyan. Mostly prose, but includes some poems and prose poetry.

19 An Branar. Baile Atha Cliath (Dublin): Muinntir an Bhranair, Iml. 1 uimh. 1 [Vol. 1 no. 1] (Abrán 1919)–iml. 2 uimh. 1 [vol. 2 no. 1] (Lughnasa 1920)
Short stories, articles, and a little poetry, e.g. from L. S. Gogan, ‘Torna’, and Séamus Ó hAodha. Solely Irish language.

20 Bristol Poets Fellowship Quarterly. Bristol: [Bristol Poets Fellowship Quarterly], No. 1 (Sept.1925)–4 (June 1926)
BL: 1. (Cup. 500.c.16.)
TCD: 123.c.112

Related Imprint: The Porpoise Press published fiction, poetry, drama and some non-fiction. It was taken over by Faber in 1930 and abandoned as an imprint in 1939
Poets included Hugh MacDiarmid, Eric Linklater, Heinrich Heine (in translation), Walter de la Mare, William Jeffrey, Lewis Spence, and Margaret Sackville.
BL: First series: WP.8083/1–12. Later Series: W.P.8083/13, etc.
CUL: S718:o1.C.4
NLS: All, but some items are held at different shelfmarks from the main shelfmark, 6.1339
Scottish Poetry Library: No. 6, 11; Second series, no. 1, 3–6; Third series, no. 3; Fourth series, no. 2, 6.

Related Imprint: Dun Emer Press, a key press of the Irish Revival, published a number of works by W. B. Yeats, and other Irish writers, in the early years of the century; Cuala Press built on this success, publishing works by Yeats, but not exclusively so.
These little four-page publications, beautifully made, contained illustrations that were often hand coloured. The poems were song-like, either reprinting traditional ballads, cowboy ballads, or publishing new work. Contributors included John Masefield, James Stephens, Lady Gregory, Seamus O’Sullivan, Lynn Doyle, Frank O’Connor, and others in the later two series. Tom Clyde notes a further continuation, Broadsides: a collection of new Irish and English songs but no locations are known.
BL: Lacking No. 2 (July 1908). C.191.b.22.
CUL: S.295.d
NLS: A.55

23 The Burning Bush. Eton: [Burning Bush], No. 1 (4 June 1928)–6 (1930)
A general student magazine. Most of the poetry is anonymous, jokey, or parodic.
BL: P.P.6145.bbb.

Note: After the February 1926 issue it became simply The Calendar
Index: Sader
BL: P.P.5939.bcc.
CUL: Q727.C.24
NLS: U.392. Reprint: NG.1570.c.9
TCD: 78.uu.58
UCL

Index: Bloomfield (1933–1934 only)
Profiled in: Hoffman, Allen & Ulrich
Contributors to the first series include: W. H. Auden, Naomi Mitchison, John Cornford, John Drummond, Donald Maclean, J. D. Bernal, Gavin Ewart, Charles Madge, and Richard Goodman. Geoffrey Strickland and Fred Grubb were among those who contributed to the new series.
BL: Vol. 1. no. 1–vol. 1 no. 2; [New Series], No. 1 only. (P.P.5938.bcl)
NLS: Vol. 1 no. 1–vol. 2 no. 1. (U.444. PER)

26 Cambridge Poetry / edited by Christopher Saltmarshe, John Davenport and Basil Wright; then John Davenport, Hugh Sykes, and Michael Redgrave. London: Leonard and Virginia Woolf, 1929, 1930
Note: Published as Hogarth Living Poets no. 8 and no. 13 respectively
Profiled in: Tolley 1930s
Later, a volume of Poets of Tomorrow bore the subtitle Cambridge Poetry 1940, the anonymous introduction making direct reference to the earlier Cambridge Poetry.
Chapter A: 1914–1939

27 The Candle / edited by Oliver W. F. Lodge. Holmbury St. Mary: Vol. 1 no. 1 (Jan. 1938)–no. 4 (June 1940)
Note: Vol. 1 no. 4 is a six-page pamphlet consisting entirely of the poetry of William Foster, which was published by the College of William and Mary, Virginia.
Index: Bloomfield (No.1–3 only)
Profiled in: Hoffman, Allen & Ulrich
BL: Vol. 1 no. 1 only. (P.P.5126.bl)

28 Caravel / edited by Sydney Salt and Jean Rivers. Majorca, 1 (1934)–5 (1936)
Index: Bloomfield
Profiled in: Hoffman, Allen & Ulrich
Related Imprint: Caravel Press, which published e.g. Sidney Salt, Contemporary Legends [prose] (1935), BL: X.958/3118; and Charles Henri Ford, A Pamphlet of Sonnets, with a drawing by Pavel Tchelitchew (1936), BL: Cup.407.8-3.
Includes contributions by William Carlos Williams, Dylan Thomas, and Edith Sitwell.
Poetry Collection, Lockwood Memorial Library, State University of New York at Buffalo

Index: Bloomfield
Profiled in: Hoffman, Allen & Ulrich, Stanton
BL: Destroyed in the Second World War. (P.P.5126.bbb)
CUL: L727.C.8
NLS: Y.230 PER
TCD: Lacking no. 6. (22.22.74, nos. 21–31)

30 Causerie: the intimate magazine / edited by Horace Shipp. No. 1 (Nov. 1939)–4 (Feb. 1940)
‘CAUSERIE first of all sets out to please, to entertain. There will appear in each issue a short story. There will be poetry, anecdote, quotation: “all for your delight.” The younger generation will, we hope, indulge us if we imagine that in these days the element of romance and beauty is more to be desired than that of realism.’ – editorial in first issue. Only a few poems were ever published.
BL: P.P.5939.bgo.
CUL: Vol. 1 no. 1. (CA/U68)
NLS: 6.266

A small format magazine devoted to general cultural issues. In fact it only ran to two volumes. Notable for its attractive use of arts-and-crafts-like typography and woodcuts. Designed, in the words of its first editorial, for ‘Those who, without subscribing to the creed of any Ism, have dreamed of a world in which service rather than profit might be the background of life and work...’ The poems, anonymous or identified only by initials, are song-like.
BL: P.P.5938.bai.
CUL: T718.D.23

The Chapbook (ed. Harold Monro) See The Monthly Chapbook A128

Edited anonymously, but the inference is that the editor is Ida Kelsall. The first issue contains messages of goodwill from R. B. Cunninghame Graham, Hilaire Belloc, and James Bridie, among others. Short articles, short fiction, news (Marion Angus gave a talk and reading at the Club in 1934) and occasional poems.
BL: P.P.6203.la.
CUL: L727.C.35

BL: Newspaper Collections
34 Cinema Quarterly / edited by Norman Wilson. Edinburgh: [Cinema Quarterly], Vol. 1 no. 1 (Autumn 1932)—vol. 3 no. 4 (Summer 1935)

Note: Incorporated by World Film News
Profiled in: Hoffman, Allen & Ulrich
Wholly about film, but includes articles by Herbert Read, "Towards a Film Aesthetic" and Hugh MacDiarmid on "The Poet and The Film".

BL: Lacking Vol. 2 no. 4. (P.P.1912.fge.)
CUL: 415:6.C.55
NLS: NG·7 2 7
TCD: Vol.1 no.4 (Summer 1933); vol.2 no.4 (Summer 1934); vol.3 no.4 (1934)—no. 4(1935). (16 bb.229, Nos.1–6)

35 The Civil Service Author. [No. 1, 1920s?]—. ISSN: 0959–0064

Note: Details of editors and places of publication are based on holdings dating from No. 94 (1990). Title changed to The SCPSW Writer with No. 155 (2001).

From the 1990s, from when holdings are known, editors involved included lain It McIntyre, John Ward, Joyce Thornton and Adrian Danson. In this period the places of publication included London, Stockport, Beauly, Ardgay and Bromley.

BL: 91–. (ZC.9.a.2441)
Poetry Library: 90–121, 123–131, 133–


"The keynote of our paper is youth, the producers are young, the contributors will be young, it will make public the work of youthful poets, essayists and critics, and it will present the views of the younger generation of politicians and economists." — Victor Purcell's editorial in the first issue. Contributions included an essay on Gabriele D'Annunzio by Alec Macdonald and an essay by Edward L. Davison, defending modern poetry, by which was meant Thomas Hardy, Walter de la Mare and others. Poets included Rosamond Lehmann, Edgell Rickword, Davison and others.

BL: P.P.6098.hc.
CUL: CAM.B.31.33
NLS: No. 2 (May 1920)–4. (5:491)
TCD: No. 2 (May 1920)–4. (106:2.83, nos.4–6)

37 The Colosseum / edited by Bernard Wall. London: [The Colosseum], Vol. 1 no. 1 (Mar. 1934)—vol. 5 no. 22 (July/Sept. 1939)

Note: Subtitle varies
Profiled in: Hoffman, Allen & Ulrich
A general literary review, publishing very little poetry but reviewing some and occasionally containing articles on aspects of poetry. It saw itself as "Not a Polite Review". Contributions included articles by Paul Claudel and Paul Valéry.

BL: P.P.5939.beg
CUL: Q900.C.212
NLS: Y.186
TCD: E.Attic.o.101–103


Profiled in: Stanton
Contributors included Dylan Thomas, Ruthven Todd, D. S. Savage, G. S. Fraser, and Julian Symons.

BL: P.P.5264.tc

39 Contemporaries and Makers / edited by John Kaestlin. Cambridge: John Kaestlin, [Vol. 1 no. 1] (Summer 1933)—vol. 2 no. 1 (Summer 1935)

Note: Became just Contemporaries from vol. 1 no. 2 onwards
Index: Bloomfield; Vol. 1 no. 1 carries a list of contents for all preceding issues
Profiled in: Hoffman, Allen & Ulrich
Contributors included Charles Madge, Joseph Gordon Macleod, Gavin Ewart, and Donald Maclean (later known as a spy). An appreciative account by John Drummond of Pound's A Draft of XXX Cantos, with extensive quotation, appears in the first issue, and Pound responds in the second issue with a letter concerning the alleged censorship of London publishing houses. Vol. 1 no. 4 includes the editor's article, "What have they done since Dunbar? — A survey of American Negro poetry".

BL: ZA.9.a.10985
CUL: CAM.B.31.37
NLS: NJ.309
TCD: 122.a.157

Note: From Spring 1926 known as Contemporary Poetry and Song, at which point a parallel numbering is adopted, no. 1 (Spring 1926)–no. 5 (Spring 1927).

Index: Rudi Holzapfel, Author Index 1 (Blackrock: Carraig Books, 1985).


Despite its subtitle, an aesthetically conservative magazine.


Outside their anthologies, an important outlet for the work of the Imagist poets. Contributors, including those outside Imagism, included: T. S. Eliot, Richard Aldington, E. C. (i.e. Edmund) Blunden, Wilfred Owen (posthumously), H.D., Amy Lowell, and Harold Monro. Chaman Lall edited no. 1–5; Russell Green appears to have edited 6/7 and the entire run of New Coterie.


Published from the Arts Café, No. 1 Parton St, London, this was one of the magazines responsible for widening the knowledge of surrealist literature in Britain in the 1930s. Contributions included texts (not illustrations) by Luis Buñuel, René Char, Salvador Dali, René Magritte, André Breton and Paul Eluard; Roger Roughton, Kenneth Allott, David Gascouye, George Barker, and Dylan Thomas; Gavin Ewart, Francis Scarfe, Ruthven Todd, Roy Fuller, Edgar Foxall, Wallace Stevens, Jack Lindsay and others. No. 2 (June 1936) was a special Surrealist issue. The no. 4/5 double issue (Aug–Sept. 1936) carried six prose poems by Picasso, and an article on Picasso’s art by Dali. The Declaration on Spain issued by the Surrealist Group in England, accompanied no. 7 (Nov. 1936).


A general literary review, with a rural slant. Poems included those by Katharine Tynan, Margaret M. Radford, and Isabel Derby.

BL: P.P.5126.beg. New Coterie (P.P.5938.ddc)
CUL: T727.B.26
NLS: Coterie (P.61). New Coterie (5,2809)
TCD: New Coterie (66.n.176)

Published from the Arts Café, No. 1 Parton St, London, this was one of the magazines responsible for widening the knowledge of surrealist literature in Britain in the 1930s. Contributions included texts (not illustrations) by Luis Buñuel, René Char, Salvador Dali, René Magritte, André Breton and Paul Eluard; Roger Roughton, Kenneth Allott, David Gascouye, George Barker, and Dylan Thomas; Gavin Ewart, Francis Scarfe, Ruthven Todd, Roy Fuller, Edgar Foxall, Wallace Stevens, Jack Lindsay and others. No. 2 (June 1936) was a special Surrealist issue. The no. 4/5 double issue (Aug–Sept. 1936) carried six prose poems by Picasso, and an article on Picasso’s art by Dali. The Declaration on Spain issued by the Surrealist Group in England, accompanied no. 7 (Nov. 1936).


Published from the Arts Café, No. 1 Parton St, London, this was one of the magazines responsible for widening the knowledge of surrealist literature in Britain in the 1930s. Contributions included texts (not illustrations) by Luis Buñuel, René Char, Salvador Dali, René Magritte, André Breton and Paul Eluard; Roger Roughton, Kenneth Allott, David Gascouye, George Barker, and Dylan Thomas; Gavin Ewart, Francis Scarfe, Ruthven Todd, Roy Fuller, Edgar Foxall, Wallace Stevens, Jack Lindsay and others. No. 2 (June 1936) was a special Surrealist issue. The no. 4/5 double issue (Aug–Sept. 1936) carried six prose poems by Picasso, and an article on Picasso’s art by Dali. The Declaration on Spain issued by the Surrealist Group in England, accompanied no. 7 (Nov. 1936).


Published from the Arts Café, No. 1 Parton St, London, this was one of the magazines responsible for widening the knowledge of surrealist literature in Britain in the 1930s. Contributions included texts (not illustrations) by Luis Buñuel, René Char, Salvador Dali, René Magritte, André Breton and Paul Eluard; Roger Roughton, Kenneth Allott, David Gascouye, George Barker, and Dylan Thomas; Gavin Ewart, Francis Scarfe, Ruthven Todd, Roy Fuller, Edgar Foxall, Wallace Stevens, Jack Lindsay and others. No. 2 (June 1936) was a special Surrealist issue. The no. 4/5 double issue (Aug–Sept. 1936) carried six prose poems by Picasso, and an article on Picasso’s art by Dali. The Declaration on Spain issued by the Surrealist Group in England, accompanied no. 7 (Nov. 1936).
44 Cranks / compiled by Obert, Sebert, and Ethelberta Standstill. London: A. H. Stockwell, 1921
A parody of the Sitwells' Whirls.
BL: 011648.g.48
NLS: 1922.5

45 The Criterion / edited by T. S. Eliot. London: Cobden Sanderson, then Faber, Vol. 1 no. 1 (Oct 1922)—vol. 18 no. 71 (Jan. 1939)
Note: Vol. 1 no. 1 (Oct 1922)—vol. 3 no. 12 (July 1925) were published as The Critic. Vol. 4. no. 1 (Jan 1926)—vol. 5. no. 1. (Jan. 1927) were published as The New Criterion. Vol. 5. no. 2 (May 1927)—vol. 7. no. 4. (June 1928) were published as The Monthly Criterion. Vol. 8. no. 30 (Sept 1928)—vol. 18. no. 71 (Jan. 1939) reverted to the original title. Imprints varied: Cobden Sanderson, 1922–25; Faber and Gwyer, 1926–29; Faber and Faber, 1929–1939.
Profiled in: Stanton; Sullivan 1914–1984
Related Imprint: Faber
A general literary review, published 'commercially', though more likely cross-subsidised, e.g. by funds raised from Faber's Nursing Times. Perhaps one of the most influential critical reviews of its day.
BL: P.P.5938.ddf.
CUL: L206.B.1
NLS: 5.521
TCD: 95.e.45

Index: Bloomfield
Profiled in: Hoffman, Allen & Ulrich
A short-lived general literary review, publishing very little poetry, namely poems by Alexander MacKendrick and A. N. Taylor.
BL: P.P.5938.ddf.
CUL: L206.B.1
NLS: 5.521
TCD: 95.e.45

47 The Day / [edited by Thomas Dennehy?]. Cork: [The Twenty Club], No. 1 (17th Mar. 1916)—9 (21st Dec. 1918)
Note: Title also in Irish: An Lá
Profiled in: Tom Clyde, Irish Literary Magazines: an outline and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414
Focusing on writing from the Cork area, and reviews of work by Cork writers. The Twenty Club was set up in November 1915 as a group with a mission to envigorate the arts in the local area.
BL: An unnumbered, undated issue for St. Patrick's Day, [1918?]. (10390.h.18)
TCD: 7–9. (120.gg.34)

Index: Bloomfield (Vol. 7 no. 26—vol. 11 no. 48 only; and not the book reviews)
Chapter A: 1914–1939

A magazine that championed traditional forms in poetry, rather than modernist ones. It had a West Country bias, especially in the first decade, but not exclusively so. Published many now long-forgotten poets, though also Hugh MacDiarmid and Edmund Blunden. Charles John Arnell was editor, 1924–31; Phillipa Hole, 1931–46.

BL: P.P.5126.bc.
CUL: Vol. 1-vol. 4. (L.727.C.90.)
NLS: Vol. 1-vol. 4. (U.392)
TCD: Vol. 1-vol. 4. (38.a.137;Nos.1-15)

49 Delta / Edited by Alfred Perlès. Paris: John Goodland, Année no. 2 no. 2 (Apr. 1938)-année no. 3 no. 1 (Easter 1939)

Note: Continues: The Booster
Profiled in: Hoffman, Allen & Ulrich
Reprint: Delta is included in the Johnson Reprint (New York, 1968) of The Booster

More emphasis here on poetry than its prose-focused predecessor. Although some texts are in French, most are in English. Contributors included Kay Boyle, Antonia White, Dylan Thomas, David Gascoyne, Lawrence Durrell, Artur Lundkvist, Nicholas Moore, Oswell Blakeston, Roger Burford, Patrick Evans, John Gawsworth, Karel Capek, Anais Nin, Henry Miller, Anne Ridler, Ronald Bottrall, Tambimuttu, Elizabeth Smart, the editor, and others.

BL: Johnson Reprint. (Durrell 85)
CUL: T700.C.31

50 The Dial Monthly / London: Robert Scott, Specimen Number, then Vol. 1 no. 1 (Jan. 1913)-vol. 2 no. 19 (July 1914)

Not to be confused with the American magazine The Dial. A liberal Christian magazine "for Church Women and others" which looked at social questions, culture, and the arts. Contributors included G. K. Chesterton, Maude Goldring, Annie Matheson, Katharine Tynan, with essays including one devoted to Rabindranath Tagore by William Scott Palmer, and an account by Dorothy Wright of "Women and Girls in the Middle Ages". A particularly startling issue was that of May 1914, in which paintings by David Bomberg and A. E. Wadsworth are reproduced (in black and white) and John Rodker's essay "The 'New' Movement in Art" is published, dealing with Wyndham Lewis and the art associated with Blast. This is described as Futurist, Vorticism apparently not yet a word in currency. The anonymous editor adds a note: "We hold no brief for any style in art, but is seems to us that the movement is important, and therefore worthy of the attention of all thinking people, although it may appear to some people to be vergingon the insane."

BL: Vol. 1 no. 1–vol. 2 no. 19. (P.P.357.bcg)

51 Dope: twentieth century broadsheet / edited by Bernard Causton.
London: [Dope], No. 1 (New Year 1932)–2 (Summer 1932)

Index: Bloomfield
Profiled in: Hoffman, Allen & Ulrich

A magazine with a satirical tone, Dope includes amusing and what it sees as silly excerpts from the press. Contributors include W. H. Auden and Oswell Blakeston.

BL: Newspaper Collections

52 Down West: being the year book of the West Country Essay Club.
London: J. B. Shears & Sons, 1923–24

Includes three poems, all pseudonymous.

BL: P.5938.bba.
TCD: PAM K.21 no. 33


Index: Hayes; Sader. Each volume from 1923–1925 has its own index. Rudi Holzapfel, An Index of contributors to the Dublin Magazine (Dublin: Museum Bookshop, 1966), BL: 2713.m.2. There is also a typescript index compiled by Starkey for the years 1923–1953, which is held by TCD at OL 052.09415 DUB


Anthology: Seamus O'Sullivan (ed.) Editor's choice: a little anthology of poems selected from the Dublin Magazine (Dublin: Orwell Press, 1944), BL: 11605.b.35

Related Imprint: Dublin Magazine published Gordon Bottomley's Maid of Athens (1945) in a limited ed. of fifty
copies, for private circulation, BL: YL.1989.b.89.
Related Work: Patricia Coughlan and Alex Davis (eds.),
Modernism and Ireland: The Poetry of the 1910s (Cork: Cork
Reprint: Vol. 1 (1923)-New Series Vol. 1 (1926) is reprinted
by: Millwood, New York: Kraus Reprint, 1967

A conservative stalwart of the Irish literary scene. Much
later, in 1961, The Dublin Magazine was the self-conscious
model for The Dubliner.
BL: Lacking vol. 2 no. 9–vol. 3 no. 1. (P.P.6:18o.ibd.)
CUL: L900.B.77
NLS: U.409 PER.
TCD: Per 81–832

Richards, (Book 1), 1936/1937
Free verse was banned from this attempt to assert the
qualities of the shorter lyric. Contributors included
Gawsworth, Hugh MacDiarmid, E. H. W. Meyerstein, Ruth
Pitter, A. S. J. Tessimond, E. H. Vissak, Anna Wickham, Roy
Campbell and others. Like Gawsworth’s other similar
attempt, Neo-Georgian Poetry, only one issue was ever
published.
BL: L1605.c.6.
CUL: L727.C.31
NLS: T.28.b

55 The Egoist: an individualist review
/ edited by Dora Marsden, then Harriet Shaw
Weaver. London: [The Egoist], Vol. 1 no. 1
(1914)–vol. 6 no. 5 (1919)
Note: Imprints varied. Continues: The New Freewoman
Index: Sader
Profiled in: Sullivan 1914–1984
Related Imprint: The Egoist Press published books by
Richard Aldington, Jean Cocteau, H. D., T. S. Eliot,
Aldington was initially literary editor, H. D. taking over for 1916, and T. S. Eliot
remaining until the end in 1919. His essay “Tradition
and the Individual Talent” was published in the concluding
issue. The Egoist was much more of a literary magazine than
its predecessors The New Freewoman and The Freewoman,
outside the scope of this bibliography. These magazines,
although feminist, were periodicals that were more radical
than the conventional suffrage weeklies of the day, and
their broadening of feminist ideas beyond the question of
the vote laid the foundation for the considerable literary
(largely male) content of The Egoist. See Lucy Delap, “The
Freewoman, Periodical Communities, and the Feminist
LXI no. 2 (Winter 2000), pp. 233–276. See also [The Imagist
Anthologies].
BL: C.116.h.7.
CUL: Q900.B.56
UCL: Kraus Reprint

56 Emotionism / [edited by R. O. Dunlop].
London: The Emotionist Group at the
Hurricane Lamp Gallery, Vol. 1 no. 1 (Feb.
1928)
Poetry, music, fiction and art were all part of the Emotionist
Group’s activity. Peggy Ashcroft and Philip Henderson
were to become perhaps the best known of the group. R. O.
Dunlop supplies a definition of Emotionism in four short
paragraphs, and the magazine is illustrated by the artists
from the group.
BL: P.P.5938.dia.
CUL: T727.B.41
TCD: 38.a.137, no.28

57 The Enemy: a review of art and
literature / edited by Wyndham Lewis.
1927)–no. 3 (Jan. 1929)
Note: Suspended publication Oct 1927–Dec 1928
Index: Sader
Reprints: New York: Kraus Reprint Corporation, 1967;
London: Frank Cass & Co, 1968. (English little magazines,
no.2). BL: P901/284; Santa Rosa: Black Sparrow, 1994. BL:
ZC.9.b.6091
Chapter A: 1914–1939

Largely the writings of Lewis himself, notable for Lewis’s criticism of D. H. Lawrence, James Joyce, and Gertrude Stein.

BL: CUP.410.g.185.
CUL: L700.B.131
NLS: Kraus Reprint. (NG.1569.b.10)
UCL

BL: P.P.5938.bbi. Microfilm: Mic.C.I2685
NLS: Vol. 9 no. 1 (Mar. 1942)—vol. 24 no. 4 (June 1947).
Lacking Vol. 10 no. 1 (1943). (P.39)

59 The English Review / edited by Ford Madox Hueffer; then Austin Harrison; then Ernest Remnant; then Douglas Jerrold; then Wilfrid Hindle; then Derek Walker-Smith.
London: Duckworth, then others. Vol. 1 no. 1 (Dec. 1908)—vol. 64 no. 7 (July 1937)
Note: Ceased publication when merged with The National Review, out of scope for this bibliography
Ford Madox Hueffer (later known as Ford Madox Ford) is said to have started the magazine in response to Thomas Hardy’s failure to find a periodical to publish one of his more adult poems. Editor for little more than the first year, in that time Hueffer published many of the best writers of the day, including early work by the then little known Norman Douglas, Ezra Pound, Wyndham Lewis and D. H. Lawrence. Austin Harrison edited between 1910 and 1923 and continued what had also been a strong internationalist element by publishing such writers as Chekhov, Maeterlinck, Katherine Mansfield, Nabokov, Yone Noguchi, and Turgenev, as well as Aldous Huxley, Harold Monro, and other new English writers. Remnant gave the review an explicitly Conservative point of view. Jerrold’s editorship from 1931 to 1935 rescued the magazine as a serious reviewing journal of literary modernism, but, after Wilfrid Hindle’s six month stint, Derek Walker-Smith reverted to right-wing politics and the magazine ended its days largely devoid of literary interest.
BL: P.P.5939.bo
CUL: Q900.c.142
NLS: U.451
TCD: Yeats PER 9; E.Attic B.1.64
UCL: Vol. 1 no. 1–2; vol. 2 no. 1–4; vol. 4 no. 1–3; vol. 6 no. 1; vol. 12 no. 1–4; vol. 13; vol. 15; vol. 17 no. 2–4; vol. 18 no. 1–4; vol. 20 no. 1. (Little Magazines Collection) Also, Vol. 6 no. 4; Vol. 36 no. 6 (Laurence Housman Collection)

60 Epilogue: a critical summary / edited by Laura Riding.
Note: Vol. 4 was a single work, The World and Ourselves, edited by Laura Riding and published by Chatto and Windus
Index: Bloomfield (No. 1–3 only)
Profiled in: Hoffman, Allen & Ulrich
Related Imprint: Seizin Press
Robert Graves was listed as the Assistant Editor. Both Riding and Graves contributed poems to this general cultural review. “... we are not ‘literary’ except in that we regard words as the most authoritative indexes of value, since they are at once the most specific and the most sensitive instruments of thought; we have no professional prejudice in favour of words as an aesthetic medium.” – Laura Riding, from the first issue’s editorial. Other contributors included Norman Cameron, William Archer, Sally Graves, Honor Wyatt and others. The last volume published questions posed by writers, including Graves, Naomi Mitchison and Willa Muir, concerning the pre-war world crisis, with possible answers by members of various professions.
BL: Vol. 1–3 (PP.5939.beh.), Vol. 4 (12358.e.23)
CUL: Q900.C.210
NLS: Y.191
Note: Only one number was published. With a supplement. The supplement includes work by Osbert and Sacheverell Sitwell and Aldous Huxley.
BL: PP.6145.bfa
CUL: T980.B.1

Index: Bloomfield
This eclectic cultural review, edited by the poet and critic Edwin Muir and the Russian academic Janko Lavrin, published early translations of work by Otokar Březina, Lorca, Kafka, Blok, Tadeusz Micinski, and Kierkegaard. George Barker, David Gascoyne and C. M. Grieve (i.e. 'Hugh MacDiarmid') also appeared, as did various essays on the politics and culture of Europe.
BL: PP.5939.bgi
CUL: Q718.D.8
TCD: 106.a.83, nos.19-25

63. The Exile, edited by Ezra Pound. Dijon; Chicago: M. Darantiere, No. 1 (Spring 1927)–4 (Autumn 1928)
Index: Sader
Profiled in: Hoffinan, Allen & Ulrich
Reprint: New York: Johnson Reprints, 1967
BL: No. 1 (Spring 1927) and 2 (Autumn 1927) only. (PP.6264.lr.)
CUL: Q218.D.8
TCD: No. 2 (Autumn 1927) (122.u.214)
UCL: Johnson Reprints facsimile

64. Experiment, edited by William Empson; Jacob Bronowski, Hugh Sykes, and Humphrey Jennings. Cambridge: [Trinity College], No. 1 (Nov. 1928)–7 (Spring 1931)
Note: Editors and imprints varied over the period of the magazine
Index: Bloomfield (no.5–7 only). Each issue had its own index.

65. The Eye. London: Martin Lawrence Gazette, No.1 (Sept.1935)–19 (Spring 1938)
Note: Absorbed by Musical Mirror
Profiled in: Hoffman, Allen & Ulrich
Although dedicated to understanding and advocating new music, included poems by Richard Aldington, John Gould Fletcher, Jean Cocteau, John Rodker and others.
BL: P.P.6119.cr.b
CUL: CAM.C.31.56
NLS: Lacking no. 7. (Q.110)
UCL: 1-5

Profiled in: Hoffman, Allen & Ulrich
Although dedicated to understanding and advocating new music, included poems by Richard Aldington, John Gould Fletcher, Jean Cocteau, John Rodker and others.
CUL: L409.B.20
TCD: 106.a.83, nos.19-25

CUL: CAM.C.31.45
NLS: No. 2 only. (1925.11)
Chapter A: 1914–1939

68 Farrago / edited by Peter Burra. Oxford: Simon Nowell Smith, [Vol. 1] no. 1 (Feb. 1930)—Vol. 1 no. 6 (June 1931)
Index: With Vol. 1. Also, Bloomfield
Profiled in: Hoffman, Allen & Ulrich
General literary review. Includes poems by Goronwy Rees, Randall Swingler, Evelyn Waugh, and Cecil Day Lewis. Other contributors include John Sparrow and R. H. S. Crossman.
BL: P.P.6117.in.
CUL: No. 1—2. (T727.C.41)
NLS: Q.126
TCO: No. 1—2. (78.dd.109)
UCL

Contributors to the first series included Eric Gill, Stella Gibbons, Ruth Pitter, and Ezra Pound. The new series, which was edited anonymously (and not by the late C. H. Douglas), was barely literary at all.
BL: P.P.3611.abs.
CUL: L323.C.82
TCO: First series. (99.p.25, 26)
UCL: First series, no. 5–8.

Part little magazine, part bookseller's catalogue, with poems, aphorisms, comment on contemporary poetry and, for some reason, anti-Scottish polemic. Walter de la Mare contributes one poem. The first series was edited by Crosland; the new series, following Crosland’s death in 1925, was edited by W. Sorley Brown from a Galashiels address and devoted to Crosland’s life and works. The National Library of Scotland’s catalogue suggests the new series ran to 1931, but no locations have been found for the later issues.
BL: No. 1 (Oct 1923)—no. 4 (July 1924); New series: Vol. 1 no. 1 (Mar. 1927)—no. 2 (Apr. 1927). (P.P.5938.bda.)
CUL: No. 1 (Oct 1923)—no. 3 (Mar. 1924). (L727.B.4.)
NLS: No. 1 (Oct 1923)—no. 4 (July 1924); New series: Vol. 1 no. 1 (Mar. 1927)—no. 2 (Apr. 1927). (Q.83.)
TCO: No. 1 (Oct 1923)—no. 3 (Mar. 1924); New series: Vol. 1 no. 2 (Apr. 1927). (106.a.82, nos.14–17)

Note: No imprint or editor details are given.
Mostly journal-like pieces by various writers living on Majorca. Includes contributions by Robert Graves and Laura Riding, including one long collaborative poem, 'Majorcan Letter, 1935' (No. 4).
BL: Cup.503.K.23

72 Fords & Bridges: an Oxford and Cambridge magazine. Oxford: [Fords & Bridges], Vol. 1 no. 1 (Feb. 1936)—vol. 5 no. 2. (May 1939)
Note: Vol. 2 and vol. 4 each consists of only one number
Index: Bloomfield
BL: P.P.6118.hi.
CUL: CAM.B.41.20
NLS: U.399

Note: Subtitle and imprint varies. First series: 'a quarterly of the arts'. New series, published by Morland Press, 'a monthly magazine containing poetry, sketches, essays of literary and critical interest' and 'a monthly magazine of the arts'.
Index: Sader
Profiled in: Hoffman, Allen & Ulrich
Reprint: New York: Kraus, [undated].
Austin O. Spare edited the first series, but was joined by W. H. Davies for the new series. A large format magazine with many bold illustrations. Contributors included Yeats, Laurence Housman, Edward Eastaway (i.e. Thomas), Frank Brangwyn, and others.
British Poetry Magazines 1914–2000

BL: PP.5841.db
TCD: PER 8r-129

BL: Destroyed in the Second World War. (P.P.5126.gbL)

Note: Variant title: The Critic
BL: L.727.B.13
TCD: Vol.1 no.1–vol.2 no.1 (Mar. 1929). (38.a.138, nos. 4–16)

Related imprint: Free Man Pamphlet
Contributors to this weekly included several modern Scottish Renaissance writers including Hugh MacDiarmid (under his real name, C. M. Grieve), Robert Garioch, and William Soutar, as well as the novelists Neil M. Gunn and Lewis Grassic Gibbon. Catherine Kerrigan states in Sullivan 1914–1984 that the last series of The Free Man ran from 1936 to 1937, but no location has yet been found for this.
BL: PP.6018.oac
TCD: 38.a.138, nos.23, 24

Profiled in: Hoffman, Allen & Ulrich
Related imprint: Advertised in and allied to Pankhurst's newspaper The Dreadnought
Fiction, poems, and reviews. Included a number of translations from Russian authors, including Alexander Blok and Anna Akmatova. The editor is not identified, except by the initials E.S.P.; Sylvia Pankhurst also contributes her own poems. Illustrated, including portraits of George Bernard Shaw, Upton Sinclair and Rabindranath Tagore.
BL: P.P.6018.oae
NLS: 5.491
TCD: 38.a.138, nos. 23, 24

A conservative and even anti-modernist magazine which used an Arts & Crafts aesthetic invoking rural values. Woodcuts reinforce the effect. John Drinkwater contributes a poem in the third issue.
BL: PP.6036.dc.
CUL: 2–7. (L.727.B.7)
NLS: 5–7 (5.526)
TCD: 5–7 (PER 90–565)

BL: L.R.300.bb.23
CUL: T727.A.16
NLS: X.210.a
TCD: Vol. 1. (44.cc.14), Vol. 2 (98.b.20)
Chapter A: 1914–1939


General review, with poems, non-fiction (a profile of Albert Schweitzer), jokes, and fiction. The tone is good-humoured and rather genteel. All contributors are anonymous.

BL: P.P.5938.bhh

82 Good Speech: quarterly bulletin of the Verse Speaking Fellowship. London: No. 11 (Apr. 1931)–49 (July/Aug. 1940)

Note: Continued: The Speaking of Poetry. Subsequently incorporated in Speech News, out of scope for this bibliography

BL: P.P.5126.eb


Note: Most issues in the old series were also given an individual issue number.

Profiled in: Sullivan 1837–1913

Related Imprint: Granta

A magazine which began as a student magazine in a light, humorous vein, with a more literary character largely emerging only after the Second World War. The relaunch as simply Granta in 1980 seems to have been followed by capitalisation of the brand by Penguin. Although Granta had published Cambridge students such as Ted Hughes in the post-war years especially, under Penguin the Granta imprint became a publisher of novels and non-fiction as well as a magazine of relatively high production values focused on prose.

BL: Vol. 1 no. 1–vol. 75 no. 5. Lacking no. 1206. (P.P.6053.1).

New series. Lacking no. 44 and 46/48. (P.901/3462)

CUL: CAM.B.41.16


84 Group Theatre Paper. London: No.1 (1936)–7 (1937)

Index: Bloomfield

CUL: No. 1. (L999.C.3.622)


Profiled in: Hoffman, Allen & Ulrich

General literary review, which included poems by Walter de la Mare, Herbert Shaw, Henry Savage, Arthur Symons and others. No editor stated. Impressively illustrated throughout by Allan Odle.

BL: P.P.5938.dg.

CUL: T727.B.1


TCD: 106.a.83, nos. 2, 3


Humorous and satirical, with short articles, poems and aphorisms.

BL: P.P.5793.bl


Index: Bloomfield (Vol. 4–7 only)

A general illustrated review with high production values, with a focus on Heaton, Bradford and Yorkshire, but not exclusively so. Poems appear only occasionally. Contributors include J. B. Priestley, C. Lovat Fraser, Laurence Binyon, John Galsworthy, Herbert Read, and others.

BL: P.P.5680.6f.

CUL: L900.B.136

TCD: 38.a.136, Nos.1–7

88 Hillmn / edited by Ernest Collings and Vera Mellor. London: [Ernest Collings], No. 1 (July 1920)–5 (July 1921)

Note: The pagination is continued across the whole run; the whole totalling 39 numbered pages

Collings and Mellor were the sole contributors to this small, slim little magazine, characterised by black and
white line drawings by Collings in an Art Nouveau style. Both contributed prose pieces and poems. “Material for a bibliography of modern foreign art” was serialised across the five issues. The meaning of the title is not explained, but it is not a misprint.

BL: P:P.5938.1.1.1
CUL: L.727.D.21
TCD: 37.rr.200, N.o.21-25


Website: http://www.hcu.ox.ac.uk/jtap/hydra/
The magazine of military patients convalescing at Craiglockhart. Owen edited six issues from August 1917, publishing two poems of his own (the first poems he ever published), as well as work by his mentor Siegfried Sassoon. J. B. Salmond would go on to edit the popular Scots Magazine between the wars, perhaps its most creative period (out of scope for this bibliography). The Hydra is extremely rare: the Owen Collection at the English Faculty Library, Oxford University, is the only known location in Britain. Columbia University Libraries have two issues, namely no. 10 (Sept. 1, 1917) and no. 11 (Sept 15, 1917), which were Sassoon’s own copies. No. 10 includes Owen’s first printed poem, “Song of songs”, published anonymously.

Oxford University, English Faculty Library: First Series.
Lacking New Series Feb-April 1918

Imagist Anthology See [The Imagist Anthologies] Ag0

90. [The Imagist Anthologies]


Study: Ruggero Bianchi, La Poetica dell’Imagismo (Milano: Mursia, 1951), BL: X.908/14397.


Guixiu Huang, Whitmanism, Imagism, and modernism in China and America (Selingsgrove [Pa.]: Susquehanna University Press, 1997), BL: 98/07048.


The Imagists’ work emphasised the factual, the visual, the spoken and a search for new rhythms. Their poetry was supported in Britain in magazines such as Coterie and The
Chapter A: 1914–1939

Egoist, Poetry and Drama and its successor The Monthly Chapbook; in America, Harriet Monroe’s Poetry (Chicago) published many of the poems that would go into the first anthology, and Amy Lowell and H.D. were key to the wider audience Imagism would soon have. Imagism asserted itself through a number of anthologies which in a way operated as an occasional magazine. Des Imagistes contained work by Richard Aldington, H. D., F. S. Flint, Skipwith Cannell, Amy Lowell, William Carlos Williams, James Joyce, Ezra Pound, Ford Madox Hueffer, Allen Upward, and John Cournos. Some Imagist Poets had six contributors: Richard Aldington, H. D., John Gould Fletcher, F. S. Flint, D. H. Lawrence, and Amy Lowell. The last volume, Imagist Anthology (1930), contains work by Aldington, Cournos, H. D., Fletcher, Flint, Madox Ford, Joyce, Lawrence and Williams. The Imagists formed one of the key movements in English language modernism.

Des Imagistes See [The Imagist Anthologies] A90

91 Inisfáil published to maintain a sympathetic contact between Irishmen living abroad. Dublin: Hibernian Bank Chambers, [1] (Mar. 1933)


Linen Hall Library, Belfast


Appears to be all work by the Spain sisters, sometimes under pseudonyms: poems, drama, short stories, travelogue, essays, and translations of Heinrich Heine.

National Library of Ireland: IR 05 i 24

93 International Surrealist Bulletin. (Bulletin internationale du surréalisme) Prague, then London: No.1 (Avril 1935)?

Note: No. 4 (Sept. 1936) was issued by the Surrealist Group in England


BL: [1]: 4 (P.423/60) UCL: 4

94 Ireland To-day /[edited by Michael O’Donovan, i.e. Frank O’Connor]. Dublin: Ireland Today, Vol. 1 no. 1 (June 1936)–vol. 3 no. 3 (Mar. 1938)


Reprint: New York: Kraus Reprint, 1971

Describing itself on its sub-title banner as “social, national, economic, cultural” this was a well-produced physically and intellectually substantial magazine that tried to continue the forum for different voices and points of view that The Irish Statesman had attempted. It was edited anonymously. The reference to “The Editors”, was to the named editors of the different sections – Art, Music, Theatre, Film, and Books – but the overall editor appears to have been Frank O’Connor alone. Contributors included Brian Coffey, Daniel Corkery, Denis Devlin, C. Ewart Milne, Sean O’Faolain, Liam O’Flaherty, Patrick Kavanagh, Maud Gonne MacBride and others. Vol. 1 no. 4 (Sept. 1936) contained a symposium on Spain, and the Spanish Civil
British Poetry Magazines 1914–2000

War was often in the magazine's pages. The correspondence could be weighty, e.g. Father Victor White and Eric Gill debate the nature of modernity and industrialisation in the letter pages of 1937, and Gill takes up the theme in his essay in the last issue, "Is there a Papal social programme?" The magazine was compelled to close following right-wing Catholic objections to, for example, its coverage of the Spanish Civil War.

BL: Lacking the index. (PP.6189.E)
CUL: Q488.C.3
NLS: P.211
TCD: 92.P.71–74
Linen Hall Library, Belfast
Queen's University Belfast


Index: Hayes
Profiled in: Tom Clyde, Irish Literary Magazines: an outline and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414
A general cultural review, which also published some poems, some in Irish. Contributors included F. R. Higgins, and Daniel Corkery on 'The Despised Aisling'.

BL: P.P.6189.dc
National Library of Ireland: Ir 8205 1 1

96 The Irish Review: a monthly magazine of Irish literature, art & science / edited by David Houston; then Padraic Colum; then Joseph Plunkett. Dublin: Irish Review Publishing Company, Vol. 1 no. 1 (Mar. 1911)—vol. 4 no. 41 (Nov. 1914)

Index: M. Griffin, Index to The Irish Review (Dublin: Fellowship of the Library Association, n.d.); Hayes; Rudi Holzapfel, Author Index 3 (Blackrock: Carraig Books, 1983)
Profiled in: Tom Clyde, Irish Literary Magazines: an outline and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414

Wide-ranging articles, reproductions of work by John B. Yeats and Jack B. Yeats, short stories by George Moore and James Stephens, and poems by Emily Lawless, Daniel Corkery, Patrick Pearse, Thomas MacDonagh, A.E., and W. B. Yeats, and many others besides. A manifesto for the Irish Volunteers appeared in the June 1914 issue. Several contributors to the generally stolid cultural nationalism of The Irish Review were soon to risk and lose their lives as participants in the Easter Rising in Dublin in 1916.

BL: PP.6189.ea
CUL: Q900.C.79
NLS: U.459
TCD: OLS 186.n.52–55


Note: Second series absorbed Irish Homestead, out of scope for this bibliography
Profiled in: Tom Clyde, Irish Literary Magazines: an outline and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414;
Princess Grace Irish Library Electronic Irish Records Dataset, www.pgileirdata.org
Microfilm: [Dublin]: Irish Microforms Ltd., (undated)
With Co-Operative links, this newspaper had a professional editorial team and some financial security: it was more literary than little, and in fact more broadly cultural than literary; it was determined to represent a wide range of views concerning Ireland and other topics of concern. Its contributors included George Bernard Shaw, James Stephens, and Sean Ó Faoláin, as well as George Russell himself ("A.E."), who contributed many of the articles, often under any of several pseudonyms. Other items of interest include a very early poem by Patrick Kavanagh. Closed following an inconclusive but expensive libel action.

BL: First Series, 28th June 1919–19th June 1920. New Series. (Newspaper Collections)
TCD: PER 80–410

98 The Irish Tribune: a weekly review of affairs. Cork: Vol. 1 no. 1 (March 1926)—vol. 2 no. 43 (Dec. 1926)

Note: Vol. 1 no. 1–no. 4 were published as The Tribune

[26]
for Daniel Corkery and his literary and historical ideas concerning Irish culture.

TCD: 138.a.31


Index: Bloomfield

Profiled in: Hoffman, Allen & Ulrich

Illustrated journal of “The Islanders”, a group of artists and authors, according to the editorial in the first issue, “united from the outset in a strong desire to stand together and to offer a joint resistance to commercialised art.” Contributors include Leon Underwood, Laurence Josephs, Henry Moore, Blair Hughes-Stanton, Thelma Spear, Grace E. Rogers, Eileen Agar, Catherine Carswell, Gertrude Hermes, Muriel Stuart, Naomi Mitchison, John Gould Fletcher, C. R. W. Nevinson, and Mahatma Gandhi.

BL: P.P.5938.dk.

CUL: 1727.B.6

NLS: 6.164

100 Janus / edited by Reginald Hutchings and John Royston Morley; then John Mair and John Royston Morley. London: [John Mair and John Royston Morley], distributed by Holborn Publishing and Distribution, No. 1 (Jan. 1936)–[2] (May 1936)

Poems, short stories, drawings, articles and reviews.

Contributors included Oswell Blakeston, A. E. Coppard, John Pudney, David Gascoyne, Ezra Pound (an extract of a letter to the magazine), James Hanley, Dylan Thomas, W. H. Auden (on poetry and film), Gertrude Stein, and the editors.

BL: P.P.5939.bei

NLS: 5.889

UCL: 1 (May 1936) only


Note: The numbering jumps in 1937 from no. 42 to no. 63, because of a mistake in the roman numerals. It is later discontinued altogether. The last issue, Autumn/Winter 1955, appeared in February 1956

Index: Bloomfield (No.13 (1930)–71 (1939) only)

Profiled in: Hoffman, Allen & Ulrich; Stanton

Related Imprint: Jongleur Press

Contributors included Wilfred Childe and Dorothy Una Ratcliffe.

BL: No. 2 (Summer 1927)–Autumn/Winter 1955.

(P.P.5126.bba.)

CUL: L727.C.88

NLS: Y.148.

TCD: No. 1–Autumn/Winter 1954 (E.Attic V.550–555)

102 Kingdom Come: the magazine of war-time Oxford / edited by John Waller and Kenneth Harris, and, subsequently, Miles Vaughan Williams, Mildred Clinkard, Alan Rook, Stefan Schimanski, and Henry Treece. Oxford: Vol. 1 no. 1 (Autumn 1939)–vol. 3 no. 12 (Autumn 1943)

Note: Subtitle varies. Editors and imprints varied. Absorbed Solero in Spring 1940 and Light and Dark in Summer 1940

Index: Bloomfield (Vol. 1 no. 1 only)


Poets included Keith Douglas, Anne Ridler, Norman Nicholson, Herbert Read, Edmund Blunden, Lawrence Durrell, Roy Fuller, David Gascoyne, Norman MacCaig, Ruth Pitter, Hugh MacDiarmid, and – in G. S. Fraser’s translation – André Breton, Paul Eluard and Giorgio de Chirico. When Alan Rook, Stefan Schimanski, and Henry Treece became the new co-editors in Autumn 1941, they championed poets associated with ‘New Apocalyptic’ poetry, such as J. F. Hendry.

BL: P.P.6118.hk.

CUL: L900.B.171

NLS: Y.147


103 The Klaxon / edited by Lawrence K. Emery [i.e. A. J. Leventhal]. Dublin: [The Klaxon], Winter 1923/4


[27]
British Poetry Magazines 1914–2000

(Dublin: Irish Academic Press, 2003), BL: 2725.g.3414


The Futurist, noisy title suggests an engagement with modernity, and Blast seems to have influenced it a great deal. There is a sympathetic article on Ulysses by Laurence K. Emery [i.e. A. J. Leventhal], an article by Thomas McGreevy on “Picasso, Mamie [i.e Mainie] Jellett and Dublin criticism”, and a prose poem by John W. Blaine, but the other poetry seems to look back not forward, e.g. work by F. R. Higgins and a translation of Brian Merriman with a number of archaisms. Advertisements for products such as Gibsol, The Supreme Skin Ointment, and the fact that printers had refused to publish the issue of The Dublin Magazine which was originally to carry Leventhal’s review of Joyce, suggest that squaring artistic ambition with commercial requirements and the wider cultural environment in Ireland was not going to be easy. Only one number was issued.

BL: P.P.4881.tc.
CUL: T727.b.81
TCD: OLS JOH 138 no.13

104 Laughing Horse: a magazine of satire from the Pacific slope / edited by Roy E. Chanslor and James T. Van Rensselaer Jr., then also with Willard Johnson. Berkeley, California: [No. 1, Apr. 1922]–no. 21 (Dec. 1939)

Note: Later published from other locations, including Santa Fe, New Mexico
Profiled in: Hoffman, Allen & Ulrich
Includes contributions by and about D. H. Lawrence. April 1926 was a special Lawrence issue.

CUL: L999.C.3.901


Profiled in: Tom Clyde, Irish Literary Magazines: an outline and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414
Republican political magazine, edited anonymously.

BL: P.P.6898.f.
National Library of Ireland: Vol. 1 no. 2 (Feb. 1938)

106 The Left Review / edited by Montagu Slater, Amabel Williams-Ellis, and T. H. Wintringham; joined by Alick West; then Edgell Rickword only; then Randall Swingler only. London: c/o Collett’s Bookshop, Vol. 1 no. 1 (Oct. 1934)–vol. 3 no. 16. (May 1938)

Note: Continues: Viewpoint
Index: Bloomfield
Profiled in: Hoffman, Allen & Ulrich; Stanton; Sullivan

1914–1984; Tolley

For a cultural review, this published a surprisingly high number of poets, including Auden, Spender, C. Day Lewis, Lorca, Neruda, and Mayakovsky. Vol. 2 no. 10 contained a special supplement on Surrealist art. Vol. 2 no. 14 was a special Scottish issue.

BL: P.P.5938.baw
CUL: Q231.C.15
UCL


Note: Absorbed To Day
A general literary review, with only a few poems per issue. Contributors included: Cecil Day Lewis, William K. Seymour, Arthur Symons, and Ford Madox Ford (the latter, a long letter of advice on writing). Not to be confused with the long-running journal that began in 1928.

BL: P.P.5939.bge
CUL: L727.C.11
TCD: 96.b.27

108 Life and Letters / edited by Desmond McCarthy, then Hamish Miles, R. Ellis Roberts, Robert Herring and Petrie Townshend. London: Vol. 1 no. 1 (June 1928)–vol. 65 no. 154 (June 1950)

Note: Imprints varied. Suspended publication from May to August 1935. Vols. 1–12 were also numbered 1–64; vols. 13–65 were also numbered 1–154. Absorbed The London Mercury in May 1939. Title variants: Life and Letters Today (Sept. 1935–June 1945), and Life and Letters and the London Mercury and Bookman (July 1945–Jan. 1946)
Index: Sader
Profiled in: Hoffman, Allen & Ulrich; Stanton; Sullivan
Chapter A: 1914–1939

1914–1984; Tolley 1930s; Tolley 1940s


Not a true little magazine, in that it was published on a commercial footing, but a significant literary journal, particularly strong in the early years on Bloomsbury authors, and then, in the 1930s, on the poets of ‘the Auden generation’; Vernon Watkins was also published here. The editors served in the following periods: Desmond McCarthy, 1928–34; Hamish Miles, 1934; R Ellis Roberts, 1934–35; Robert Herring and Petrie Townshend, 1935–37; and Robert Herring alone, 1937–50.

BL: PP.5939.bg
CUL: Q727.C.23
NLS: Y.177
TCD: 100.u.67–112
UCL


Note: Absorbed by Kingdom Come in Summer 1940

BL: P.P.6028.db
CUL: CAM.B.31.62
NLS: 6.243
TCD: 121.p.323, nos.18–24

110 The Literary Review. Bedford: E. D. Martell, Vol. 1 no. 1 (1928)—no. 3 (1929)

BL: L718.C.41
TCD: 97.c.67


Index: Bloomfield (But not nos. 6, 7 or 9)
Profiled in: Stanton

A general review interspersed with a little poetry.

BL: Vol. 1 no. 1–5, no. 8, no. 10 only. (P.P.5939.cak.)

Little Wings See Wings: the official organ of the Flight Pen Club A232

112 The Little Review: literature, drama, music, art / edited by Margaret Anderson and Jane Heap. Chicago, then New York, Vol. 1 no. 1 (Mar. 1914)—vol. 12 no. 2 (May 1929)

Note: From Vol. 3, no. 9 (Mar. 1917), published in New York

Index: Sader


A key little magazine of the period, which published British and Irish authors as well as American. An archive of the magazine is held by University of Wisconsin, Milwaukee.

BL: Vols 1–12: Kraus Reprint. (Cup.503.ee.1)
CUL: T700.C.6
UCL: Vols1–12: Kraus Reprint. (Joyce Pers)

113 The Little Revue / edited by William Little. Edinburgh: [L. Warner (Hinckley) for William Little], Vol. 1 no. 1 (Feb. 1939)—no. 3 (Apr. 1939)

Light short stories, diary pieces, and poems, almost all anonymous.

BL: P.P.6028.db

114 The Liverpool Chapbook / [edited by John Pride]. Liverpool: [Liverpool Chapbook], No. 1 (Winter (Nov.) 1920)

"It is high time that the tradition that only London can produce and support a publication devoted to serious art should be exploded." — Foreword from the first and probably only issue, a sixteen page miscellany of poetry (Lascelles Abercrombie, Giovanni Orgoglio, William T. Platt) and drawings. Edited anonymously, but Liverpool University Library identifies the editor as John Pride.

BL: P.P.6064.cbc.(z.)
Liverpool University Library: SPEC SF/PR (P.C.3)

Index: Sader
Related Imprint: Fanfrolico Press

A vigorously Nietzschean magazine which deplored the work of Gertrude Stein, T. S. Eliot, Ezra Pound, Laura Riding, D. H. Lawrence, and James Joyce. Except for Jack Lindsay’s own poetry, it published very few poems that are remembered today, though two sonnets by Aldous Huxley are of curiosity value. Other contributors included Liam O’Flaherty, T. F. Powys, Rhys Davies and Laurence Powys. The magazine’s financial failure is said to have caused the demise of the Fanfrolico Press.

BL: P.P.5938.ban
CUL: T727.C.36
NLS: Q.126
TCD: 122.C.41

London Bulletin see London Gallery Bulletin


Note: From No. 2 (May 1938), published as London Bulletin
Index: Bloomfield (nos. 1–17 only). Nos. 1–9 were indexed in nos. 10 and 11. Cumulative index in reprint noted below

A significant Surrealist periodical, with contributors who include Paul Eluard, André Breton, Herbert Read, and others such as Samuel Beckett. Constructivist and abstract art was also featured. A bookseller’s catalogue (Sims Reed, (April, 2004)) shows that Breton was an owner of the complete set of this magazine.

BL: No. 1–16. (P.P.1931.pbc.) No. 17 (Tambi.102)
NLS: Microfilm of complete set. (MF.103(3).)
UCL: No. 13 (April 1939). (Coop Depos H.324)
National Art Library, Victoria and Albert Museum


Note: Incorporated by: Life and Letters
Index: Each volume had its own index. An index for 1919–1929 was also published
Profiled in: Stanton; Sullivan 1914–1984
Reprint: Millwood, N.Y.: Kraus Reprint.

With circulation figures of 10,000 in its first year, rising to 20,000 later on, this was no little magazine. Its early editorial stance was conservative and hostile to ostentatious experiment, though some of the poets it published contradicted that stance. Poems under the first editor included those by Hardy, Rupert Brooke, W. H. Davies, Walter de la Mare, Robert Frost, W. B. Yeats, Edmund Blunden, John Betjeman, Graham Greene and D. H. Lawrence. When R. A. Scott-James took over in 1934, he included work by Auden, Spender, C. Day Lewis, Louis MacNeice, George Barker, Christopher Fry, Jack Lindsay and Edwin Muir (who also contributed criticism).

BL: P.P.5939.bp.
CUL: Q718.C.7
NLS: Y.217
TCD: 48.cc.1–39


Index: Bloomfield

Small, pocket size magazine (c.15cm high, 12cm across), printed by Guido Morris at his Latin Press near Bristol. The emphasis is on art, but poetry includes the Latin of Peter Abelard with a translation by Helen Waddell, and a song by Edmund Waller. Eric Gill and Guido Morris contribute articles. The editor is anonymous.

BL: Cup.510.acd.1.
CUL: L999.C.1.1
NLS: 5.883
TCD: 121.p.323, Nos. 1–4

Index: Bloomfield
BL: Vol. 1 no. 1 only (ZA.g.a.3228)
CUL: L580.C.61
BL: U.412.
TCD: PER 80–824

120 The Magazine of Today: an illustrated review of modern life and literature. London: [Magazine of Today], Vol. 1 no. 1 (May 1930)—no. 5 (Sept. 1930)

Note: Afterwards incorporated in the commercial Today and Tomorrow
BL: P.P.6008.f.k.
CUL: L.900.B.49

121 The Masquerade. Windsor: [The Masquerade], Vol. 1 no. 1 (June 1933)

Index: Bloomfield
A magazine of contributors from Eton. Includes poems by Noël Coward and others, and items by James Barrie, M. R. James, Henry Newbolt, Harold Nicolson, and John Buchan
BL: P.P.5985.b.ca


Note: Subsequently incorporated with Rejection.
BL: Destroyed in the Second World War. (P.P.5126.bf.)

123 The Microcosm / edited by Dorothy Una Ratcliffe. Leeds: [Dorothy Una Ratcliffe], [Vol. 1 no. 1, 1914?]—vol. 9 no. 4 (Winter 1925)

Anthology: Dorothy Una Ratcliffe (ed.) The Book of The Microcosm (Leeds: Microcosm Office [1926]), BL: 12270.i.8.;
Ratcliffe (ed.) The Sea-Microcosm (Leeds: Microcosm Office, [1929]), BL: 12208.ee.7.;

Articles, reviews, short stories, drawings, and poems, many with an interest in Yorkshire, including the publication of poems in Yorkshire dialects. Poets include Wilfred Rowland Childie, Lascelles Abercrombie, Herbert Read, Lord Dunsany, Alice Meynell, J. R. R. Tolkien (a poem entitled "The City of the Gods"), Laurence Binyon, G. K. Chesterton, Harold Monro and others. There was also an article by the editor of Poetry (Chicago), Harriet Monroe, on 'Science and Art Again' (Winter 1922). Each issue's profits were given to different charities, with expenses underwritten by Sir Edward Allen Brotherton. The first five volumes were apparently for private circulation only. At least two supplements were issued after The Microcosm's closure: Ratcliffe's To the Blue Canadian Hills. A week's log in a Northern Quebec camp (Leeds, 1928), BL: 12140.e.38., and Ratcliffe (ed.) Hoops of Steel. An anthology of dedicatory poems. Being a farewell supplement to The Microcosm (Glasgow, 1935), BL: 011653.o.53. Ratcliffe would later edit The Northern Broadsheet in the 1950s, which shared the Yorkshire interest and some of the contributors to The Microcosm.
BL: Vol. 6 no. 2, vol. 6 no. 4—vol. 9 no. 4. (P.P.6030.e.)
CUL: Vol. 5 no. 2, vol. 5 no. 4—vol. 9 no. 4. (L900.B.80)
NLS: Vol. 6 no. 1—vol. 9 no. 4. (U.391)
TCD: Vol. 5 no. 2; vol. 5 no. 4; vol. 6 no. 1–4; vol. 7 no.1–4; vol. 8 no. 1–4; vol. 9 no. 1–4. (67.dd.121, Nos.1–18)
Poetry Library: Vol. 8 no. 3—vol. 9 no. 4


Note: Two single volumes, The Autumn Anthology (1930) and The Winter Anthology (1931) were also issued
Related Imprint: Mitre Press published many other volumes of poetry, single collections as well as anthologies.
Well-meaning but unambitious verse. Despite a break of fifteen years after the War, The Spring Anthology lasted until 1973.
BL: W.P.9655.
CUL: L.727.D.11
NLS: T.31.a


Note: Continued by: The Marxist Quarterly

No poems, but discussion of poetry. It is what it says it is: almost entirely the monologue of the editor, on general issues from T. S. Eliot and the critics to Mae West and 'the love interest'. A blog of its day. Includes a long open letter to C. Day Lewis, and accounts of fascist Austria. According to the published list of subscribers, Walter de la Mare subscribed to it, as did Rebecca West, Clive Bell, Graham Greene and the Scottish novelist Nan Shepherd. Produced on a Gestetner machine. Issue no. 23 (Jan 15th 1935) reproduces the text of a postcard Ezra Pound sent, saying why he would not subscribe - (basically, because Clive Bell did).

BL: P.P.5939.bef.
CUL: L900.B.125


Note: Continues: Poetry and Drama
Profiled in: Hoffman, Allen & Ulrich; Stanton; Sullivan 1837–1913
Related Imprint: The Poetry Bookshop published many individual collections, for example by Charlotte Mew, and various single sheet series and the Georgian Poetry anthologies
Open to different strands of modern and modernist poetry, The Monthly Chapbook and its pre-war predecessor Poetry and Drama (1913–14; BL: P.P.5193.bd) were strong supporters of the much reviled but in fact quietly modern "Georgian" poets and the more obviously modernist Imagists (see [The Imagist Anthologies]). In The Monthly Chapbook there were essays on poetry by Eliot, F. S. Flint, Richard Aldington and others, and poems by E. E. Cummings, Robert Frost, Marianne Moore, Wallace Stevens and many more. In the first issue of Poetry and Drama Monro sets out why he resigned the editorship of The Poetry Review, citing the need for independence from commercial and private interference. The British Library has the main archive of the magazine's publisher, The Poetry Bookshop, within its Department of Manuscripts (BL: Add MSS 57756–68). This bookshop in central London was not only a specialist retailer and publisher, it held many readings and even had accommodation for visiting poets, such as Wilfred Owen, helping to create a more open reception for new poetry in England.

BL: Cup.400.b.2.
CUL: T727.C.21
NLS: T.25.b
Chapter A: 1914–1939

TCD: No. 40 (1925) only. (OLS L–6–678 No. 40 (1925) UCL.

More Songs from the Ship and Castle See Songs from the Ship and Castle A201


Appears to be a student magazine, with occasional poems. Compton Mackenzie contributes an essay on 'My first literary efforts'.

BL: P.P.6145.bfg

130 Motley / edited by Mary Manning. Dublin: [Dublin Gate Theatre], [Vol. 1, no. 1] (Mar. 1932)–vol. 3 no. 4 (May 1934)


The house journal of the Dublin Gate Theatre, so with a focus on drama, but includes poems by Michael Sayers, Padraic Colum, John Betjeman, and others, as well as a piece by the Cubism-influenced Mainie Jellett, "Modern Art and the Dual Ideal of Form Through the Ages".

BL: P.P.5196.i
TCD: 79.a.121

131 My Queen Magazine. London: [My Queen Magazine], No. 1 (21 July 1914)–12 (17 Nov. 1914)

BL: Destroyed in the Second World War. (P.P.6004.fb)


An attempt to assert the qualities of the shorter lyric, with a nod to the Georgian anthologies of twenty years previous. Contributors included Gawsworth, Stella Gibbons, Hugh MacDiarmid, E. H. W. Meyerstein, Seamus O'Sullivan, Ruth Pitter, A. S. J. Tessimond, E. H. Visiak, Anna Wickham and others. Like Gawsworth's other similar attempt, Edwardian Poetry, only one issue was ever published.

BL: 11654.c.64.

CUL: L727.c.32
NLS: T.31.c

The New Adelphi See The Adelphi A2


Note: Incorporated by The New English Weekly

Index: The Modernist Journals Project indexes issues under Orage's editorship (see Website below)

Profiled in: Sullivan 1837–1913; The Modernist Journals Project (see Website below)


Related Imprint: New Age Press
Reprint: The Modernist Journals Project has digitised issues under Orage's editorship (see Website below) Website: Modernist Journals Project, Brown University, www.modjourn.brown.edu/MJP_Home.htm

Although beginning as a cultural review for liberal and centre left voices, including Ramsay MacDonald, it was when A. R. Orage became involved in 1907, with funding from George Bernard Shaw and the Theosophist financier Lewis Alexander Wallace, that this weekly started to become one of the most influential magazines of its day. Orage was co-editor with Jackson for less than a year, and then held sway as sole editor from January 1908 until September 1922. While he published essays by Chesterton, Wells, and Bernard Shaw which debated the good and ills of socialism, Orage's encouragement of writers of a younger generation brought excellent critics to his pages and made it a magazine read by many authors who would write their mature work in the 1920s and 30s. Arnold Bennett reviewed fiction, but also introduced the work of little-known continental writers, helping to create the context for the enthusiastic reception, among writers at least, of Chekhov and Dostoyevsky. T. E. Hulme, Edwin Muir, and Ezra Pound were regular contributors of [33]
comment, and, for instance, the ideas behind Imagism were described early on in The New Age. MacDiarmid contributed and one of the first Suffragettes to be sent to prison, Teresa Billington-Greig contributed, too. After the War, Orage began to disseminate the ideas of C. H. Douglas’s Social Credit ideas for rejuvenating the national economy, but also became more introspective under the influence of G. I. Gurdjieff’s mystical teachings. The magazine declined following Orage’s departure.

BL: Newspaper Collections
CUL: Microfilm P483
NLS: Lacking a number of pages and issues from the New Series, namely: Vol. 13, pp. 129-30; vol. 13 no. 25; vol. 15-18; vol. 19 no. 7; vol. 20-21; vol. 23 no. 5; vol. 24; vol. 34 no. 25; vol. 35 no. 1, 3, 5-9, 11, 13-15, 18-19, 21; vol. 35 no. 26. (U.403)


Index: Bloomfield (Vol. 1 no. 1 (1939) only)
Profiled in: Hoffman, Allen & Ulrich
“A quarterly printing chiefly the work of Scottish and Irish writers and artists.” Contributors included Edwin Muir, Hugh MacDiarmid, E. R. Higgins and others. Robert Kemp’s celebrated Edinburgh Festival version of Sir David Lindsay’s The Satire of the Three Estates was published as vol. 9 no. 5.

BL: Lacking New Series, Vol. 8 no. 1-9, vol. 8 no. 12; vol. 9 no. 1-4, 6-12; vol. 10 no. 10—vol. 12 no. 1. (P.P.6203.acc.)
CUL: Vol. 1 no. 1. (L999.C.3.1487)


Note: Continues: Rhyme Sheet.

Related Imprint: The Poetry Bookshop published various individual collections and The Monthly Chapbook

A single ballad- or nursery-rhyme-like poem featured on these single sheets, topped and tailed by an illustration by a contemporary artist. Some had contemporary poetry, others much older work. The British Library has the main archive of the Poetry Bookshop within its Department of Manuscripts (BL: Add MSS 57756–68).

BL: Cup.1247.h.13

The New Coterie See The Coterie A42

London: [New Days], Vol. 1 no. 1 (18 Sept. 1915)–vol. 2 no. 3 (Apr. 1916)

BL: Newspaper Collections


Note: From 5th Jan 1939, published as The New English Weekly and the New Age.

Index: Vol. 1–16; each of these volumes has its own index.
Profiled in: Stanton; Sullivan 1914–1984
Reprint: Microform: New York: Datarnics, [undated]

A magazine devoted to the discussion of Major C. H. Douglas’s economic theory Social Credit. It also published poetry, and contributors included Dylan Thomas (very early – in 1933), Hugh MacDiarmid, Ezra Pound (poems, correspondence and argument by him), William Carlos Williams, David Gascoyne, Edwin Muir, Eric Gill, Ronald Duncan, George Barker, Sean O’Faolain, Lawrence Durrell, Llewelyn Powys, Janko Lavrin, Franz Kafka, Basil Bunting and three of The Four Quartets by Eliot. These – East Coker, ‘The Dry Salveage, and ‘Little Gidding’ – were also issued as individual supplements in their own right. Pound contributed some poems under the pseudonym Alfie Venison. A. R. Orage served as editor from 1932 to 1934. Mairet from 1934 to 1949. Philip Mairet, 1934–1949. Social Credit captured the imagination of a number of authors in the
Chapter A: 1914–1939

interwar years. Some copies with William Carlos
Williams's handwritten notes are held at Yale University
Library.

BL: Newspaper Collections
CUL: Q900.A.12
NLS: U.403.
TCD: New

The New Freewoman See The Egoist A55


Short fiction, autobiography and poems. Contributors
included Edmund Blunden, W. B. Yeats, Vita
Sackville-West, Hilaire Belloc, Siegfried Sassoon, Rose
Macaulay, Dorothy Wellesley, and J. C. Squire. With deco­
rations by Rex Whistler.

BL: P.P.6676.aa
NLS: T.184.a
TCD: 88.r.125

139 The New Keepsake for the year (Le Nouveau Keepsake pour l’année) / edited by X. M. Boulestin. London, Paris:
Chelsea Book Club, 1921

Note: Includes contributions in French. The issue was
published in 1920 but for the year 1921
Includes work by Harold Monro, D. H. Lawrence, André
Salmon, Osbert Sitwell, John J. Adams, and Richard
Aldington. Interspersed with black and white illustrations
by various artists.

BL: P.P.6708.
CUL: T727.D.5
NLS: T.159.e

140 New Numbers. Dymock: [Lascelles Abercrombie], Vol. 1 no. 1 (Feb.1914)—no. 4 (Dec. 1914)

Profiled in: Hoffman, Allen & Ulrich

This published solely the poetry of Rupert Brooke, John
Drinkwater, Wilfrid Wilson Gibson, and Lascelles
Abercrombie; as such, a key early periodical of Georgian
poetry, and in so being consolidating one strand in the
more ambitious work of Vivian Locke Ellis’s pre-war
magazine Open Window (1910–1911; BL: P.P.5938.bah). The
fourth issue of New Numbers contains the first printing of
Brooke’s war sonnets. The editor is not identified.

BL: Cup.401.h.8.
CUL: T727.B.2
NLS: Q.119
TCD: 90.0.54
UCL

(1933)—vol. 2 no. 3 (1935)

Note: Continues: The Oxford Outlook.
Index: Bloomfield
Profiled in: Hoffman, Allen & Ulrich

BL: P.P.6117.1bb.
CUL: L985.C.11
NLS: Y.181

New Oxford Poetry See Oxford Poetry A160

Warren and Putnam Inc., Vol. 1 no. 1 (Jan./Feb. 1931)—no. 5 (Apr. 1932)

Related Work: Samuel Putnam, Paris was our Mistress: Memoirs of a Lost & Found Generation (New York: Viking,
1947), BL: 10175.bb.28; Patricia Coughlan and Alex Davis (eds.), Modernism and Ireland: The Poetry of the 1930s (Cork:
Reprint: Microfilm: New York: New York Public Library,
(undated)
Contributors included Thomas McGreevey and Ford Madox
Ford. No holdings known in the United Kingdom, but Yale
University Library have a complete set. Princeton University
has a significant archive of Putnam’s correspondence con­
cerning The New Review.

New Scotland see The Free Man A77

143 New Verse / edited by Geoffrey Grigson. London: No. 1 (Jan 1933)—32 (Autumn 1938);
New series, Vol. 1 no. 1—no. 2 (Jan 1939)

Index: Bloomfield; Sader
Profiled in: Hoffman, Allen & Ulrich; Stanton; Sullivan
1914–1984; Tolley 1930s; Tolley 1940s; Adrian Caesar,
Dividing Lines: poetry, class and ideology in the 1930s
British Poetry Magazines 1914–2000


'The object of NEW VERSE needs expansion in no complex or tiring manifesto. Poets in this country and during this period of the victory of the masses, aristocratic and bourgeois as much as proletarian, which have captured the instruments of access to the public and use them to convey their own once timid and silent vulgarity, vulgarising all the arts, are allowed no longer periodical means of communicating their poems. [...]’ — front page, no. 1. Often associated with 'the Auden generation', but in fact it published more broadly. Contributors included Grigson, Auden, MacNeice, Bernard Spencer, Kenneth Allott, Norman Cameron, Kathleen Raine, David Gascoyne, Philip O'Connor, Gavin Ewart, Naomi Mitchellson, Joseph Gordon Macleod, Charles Madge, William Empson, Allen Tate, George Barker, Dylan Thomas and others. No. 26–27 (Nov. 1937) was a double issue devoted with contributions from Isherwood, MacNeice, Spender, Edwin Muir, Dylan Thomas (e.g. 'I sometimes think of Mr Auden's poetry as a hygiene...'), Ezra Pound ('I might be inclined to answer yr note if I cd. discover why your little lot neglects to import cummings, W.C.W. and one or two other items of interest...') and others. The very last issue has a short and not altogether favourable piece by Wyndham Lewis on the recently deceased W. B. Yeats (e.g. 'Yeats... comes back to us as the memory of a limp hand."

BL: P.P.5126.bh. CUL: Q727.C.31
NLS: All, but New Series is reported missing. (Y.172)
TCD: 2–7, 9–11, 14, 17, 23–32. New Series, 1–2. (133.n.115)
UCL
Poetry Library: Reprint of complete set. Also: 22, 26/27

144 New Vision: a quarterly review.
West Wickham, 1938
BL: P.P.5938.bbk

Profiled in: Stanton

146 New Writing / edited by John Lehmann. London: The Bodley Head, No. 1 (Spring 1936)–5 (Spring 1938); New series, No.1 (Autumn 1938)–3 (Christmas 1939)
Note: Imprint varies: The Bodley Head, then Lawrence and Wishart, then The Hogarth Press. Continued by: Folios of New Writing
Index: Sader; Bloomfield
Profiled in: Hoffman, Allen & Ulrich; Stanton; Sullivan 1914–1984; Tolley 1930s; Tolley 1940s
Reprint: New York: Johnson Reprint, [undated]
Mosty a publisher of prose, but poetry included work by Auden, Spender, Lorca, Dylan Thomas, David Gascoyne, Louis MacNeice, and Odysseus Elytis.
BL: PP.5938.bbd CUL: L727.C.23
NLS: Y.190
TCD: 33.aa.71–89
UCL

Index: Bloomfield
Profiled in: Stanton
BL: LB.31.b.8050
NLS: Birk.248(13)

148 Northern Lights / edited by Alan Hadfield. Harrogate: [Northern Lights Press], No. 1 (Spring 1939)–2 (1939)
Note: Subtitle: The new North Country quartery of literature and art.
Montaigne, and Alan Hadfield, 1944 (BL: W.P.4009/1), and 2nd ed., also 1944 (BL: W.P.4009/2)

First issue included a foreword by Laurence Housman, short fiction (including a piece by J. F. Hendry), an appreciation of Yeats, and various poems, including one in an unidentified dialect by Q. Nicholas. A reprint of a Walter de la Mare poem also appears.

BL: No. 1 only. (P.P.6081.bal.)
UCL: Bodleian Library, Oxford: Per. 2705 e.985

149 Northern Numbers: being representative selections from certain living Scottish poets / compiled by C. M. Grieve. Edinburgh: T. N. Foulis, Series 1 (1920)–Series 3 (1922)

An attempt, as stated in the first editorial, by Grieve (i.e. Hugh MacDiarmid) to package contemporary Scottish poetry in the same way that the Georgian anthologies offered largely English poetry. Contributors included: John Buchan, Violet Jacob, Neil Munro, T. S. Caimcross, Roderick Watson Kerr, Charles Murray, Lewis Spence, Lauchlan MacLean Watt, Marion Angus, Helen Cruckshank, William Jeffrey, William Soutar, and others.

BL: u60S. bbb.4
CUL: 9700.d.3580–
NLS: T.g.e.
UCL: Series 1


Note: Imprint varied. After the first issue, published by Wells Gardner, Darton & Co in London

Profiled in: Sullivan 1914–1984

The editor and the initial publisher were one and the same, ‘Hugh MacDiarmid’ being the pseudonym for C. M. Grieve. This was a general cultural review, publishing essays, short fiction, reviews and poems, and attempting to link Scotland to artistic movements in Europe. MacDiarmid’s own poetry was the most important it published; Edwin Muir in conversation with the composer F. G. Scott, and Muir on German poetry, are also of interest.

BL: P.P.6180.ch
TCD: Vol.11 no.1. (126.n.91)
UCL: The New Northman: Vol. 7 no.3 (1939)–vol. 11 no. 1 (1941/2)
Queen’s University Belfast: Lacking some issues in 1941–50 period. (qLHS.N8)

152 The N. P. C. Fortnightly: news and information (news and notes) for the members of the National Poetry Circle. Cambridge: National Poetry Circle, no. 3 (16 Nov. 1931)–1937

Related Imprint: The National Poetry Circle also published Melody

BL: Destroyed in the Second World War. (P.P.5126.bbc)


British Poetry Magazines 1914–2000

Reprint: Shannon: Irish University Press, 1971

Yeats was the sole contributor to this magazine which ran for only one issue.
BL: CUP.407.a.4
NLS: 6.242
TCD: Press A154

The Orpheus / edited by Godfrey C. Wengenwroth. Paisley: The Orpheus, No. 1 (May 1923)–Fourth Year no. 6 (Mar–Apr. 1927)
Note: Incorporated into The Outside Contributor, out of scope for this bibliography
Sub-titled “the magazine of distinction”. Short stories, non-fiction sketches, poems, and reviews. A commercial operation which published unambitious and anodyne work but tried to encourage new writing. It had a free poetry criticism service to subscribers. It was absorbed into the more freelance journalism orientated The Outside Contributor, BL: P.P.6197.lg

The Owl / edited by Robert Graves; then Robert Graves and William Nicholson. London: Martin Secker, Vol. 1 no. 1 (May 1919)–no. 2 (Oct. 1919); then, as The Winter Owl, Vol. 2 no. 3 (Nov. 1923)
Note: Editors and imprints varied. The artist William Nicholson joined Graves for the last issue, which was published by Cecil Palmer rather than Secker
Profiled in: Hoffman, Allen & Ulrich
The Owl published modern rather than overtly modernist poetry: Hardy, John Masefield, Walter de la Mare, Sassoon, John Crowe Ransom, and Graves himself. The large format, wide margins, occasional coloured illustrations and jaunty bird on the cover make this rather a handsome publication.
BL: P.P.6018.oab.
CUL: MEYNELL.14
NLS: The Owl, T.451.e. The Winter Owl, X.200.a
TCD: Vol. 1 no.1–no. 2. (50.cc.1, 2). Vol. 2 no. 3. (26.bb.163)
UCL: Vol. 1 no.1

Profiled in: Hoffman, Allen & Ulrich
One issue only. Poetry, short fiction, sheet music, and articles on art. Contributors included Edmund Blunden, Robert Graves, Edgell Rickword, Edith Sitwell, and others.
BL: P.P.6118.hd.
Chapter A: 1914–1939

159 The Oxford Outlook / N. A. Beechman, Beverley Nichols and others. Oxford: Vol. 1 no. 1 (May 1919)—vol. 12 no. 58 (May 1932)

Note: No. 9 is omitted in the numbering. The volume numbers are independent of the issue numbers, i.e. there are only 58 issues in total. Continued by: The New Oxford Outlook

Index: Bloomfield (Vol. 10 no. 52—vol. 12 no. 58 only)

Profiled in: Hoffman, Allen & Ulrich

Subtitled “a literary and political review”, with articles on poetry, language and politics. Poetry by Stephen Spender, Edith Sitwell, Robert Graves, Cleanth Brooks, and others.


Note: The volumes for 1936 and 1937 bore the title New Oxford Poetry

Index: www.gnelson.demon.co.uk/oxpoetry/index/index.html

Website: www.gnelson.demon.co.uk/oxpoetry/

An annual for most of the century, Oxford Poetry for many years published only the work of Oxford undergraduates or graduates, a practice discontinued in the early 1980s.

Editors have included W. R. Childe, Aldous Huxley, Dorothy L. Sayers, Vera Brittain, Robert Graves, David Cleghorn Thomson, W. H. Auden, C. Day Lewis, Louis MacNeice, Stephen Spender, John Heath-Stubbbs, Kingsley Amis, Geoffrey Hill, Jonathan Price, Anthony Thwaite, Adrian Mitchell, John Fuller, Mark Wormald, Mick Imlah, Peter McDonald, Mark Ford, and others. It began as a Basil Blackwell publication, but from 1952 to 1959 was published by the Fantasy Press. It was revived in the 1980s and published by Magdalen College and is likely to be revived again. A magazine entitled The Oxford Poetry appeared for one issue in 1973 but was not related to Oxford Poetry.


Profiled in: Hoffman, Allen & Ulrich

Contributors include Clive Bell, Philip Heseltine, and T. W. Earp on Charles Péguy. Aldous Huxley contributes poems.

162 The Panton Magazine: literature, art, music, drama. London: [Panton Arts Club], Vol. 1 no. 1 (Jan./Mar. 1927)—no. 4 (Oct./Dec. 1927)

Profiled in: Hoffman, Allen & Ulrich

General literary review, that included some poems. Presumably published the work of Club members.


Note: Editor varies

The Parnassian published the poems of members of the
Institute and Society, and gave brief reports of their meetings and the poems read there. The Institute and Society appear to have been founded as early as 1915.


164 The Patch-Box. London: [The Patch-Box], Vol. 1 no. 1 (May 1914)

Short fiction, an article on Tennyson's early home, an article in part on Futurism and Cubism, an article on the Russian artist Marie Bashkirtseff, reviews, and poems by L. Cranmer-Byng, Henry Baerlein, S. D. Collingwood, and Cicely C. Kenworthy. Edited anonymously.

BL: P.P.5793.bg

NLS: 5.238


Profiled in: Stanton; Sullivan 1914-1984

Commercially produced miscellany of fiction and poetry.

BL: 12208.a.t120. Second Series: 12208.a.t120.a.

CUL: Lg96.D.3

NLS: 5.3064

TCD: 1. (BAN 943)

166 Phoenix. Eastbourne: Eastbourne College, No. 1 (Dec. 1938)-2 (July 1939)

A general literary magazine, intended to raise funds for the "Distressed Areas", presumably Eastbourne itself. Poets included Walter de la Mare (reprinted from an earlier publication) and others.

BL: P.P.6020.fce

167 Phoenix: a magazine for young writers / edited by Cynthia Crawshaw, Norman Hampson, J. A. Shaw, Norman Swallow, Basil Wigoder, and others. [Aytton: 1939-1942?]

Includes short stories and some poems. Contributors include Edward Lowbury, Mary Miles, Ian Bancroft, and Philip Larkin, who contributes the poem "The Conscript" (vol. 3 no. 1).

BL: Vol. 3 no. 1 (Oct. 1941)-vol. 3 no. 4 (Nov. 1941).

(P.P.6028.dg.)


Note: Vol. 1 was bound as Gathered Leaves

Profiled in: Hoffman, Allen & Ulrich

BL: P.P.5126.h


Note: A Supplement was published from 1939-1948

Profiled in: Hoffman, Allen & Ulrich

Anthology: The Poet Anthology, ed. Harry Crouch (Balerno: Celandine, 1937-7)

BL: Vol. 1 no. 1-vol. 13 no. 2/6. (P.P.5126.gbg.) Supplement: P.P.5126.gbg. (2.)


170 Poetry / edited by C. J. Arnell, then S. Fowler Wright. Ventnor, then London: [Poetry], 1918-1925. Then, as Poetry and the Play, Vol. 8 no. 71 (Apr. 1925)—vol. 13 no. 90 (Summer 1931)

Note: Publisher and place of publication varied. Subtitle variants included: "a magazine of new lyrics", "a magazine of verse, comment and criticism"


Profiled in: Hoffman, Allen & Ulrich; Stanton

The assessment by Hoffman, Allen & Ulrich of the poems published in the magazine seems right: "serious and
competent, but imitative efforts”. It also published reviews and articles on poetry and, from 1925, on drama. Allied to Poetry was The Empire Poetry League, also known as simply The Poetry League, which had been established by 1922 or earlier. Its aim was to organise meetings, lectures, and generally to develop knowledge of current poetry. Membership of what appears to have been a rival to the Poetry Society meant a free subscription to the magazine. S. Fowler Wright edited from 1921.

171 Poetry and the People. London: Poetry and the People, No. 1 (1938)—20 (1940)

Note: Continued by: Our Time
Index: Bloomfield (Nos. 1–15 only)
Profiled in: Hoffman, Allen & Ulrich; Tolley 1930s

Dedicated to the publishing of poetry from the various geographical sections of the Poetry Group of the Left Book Club. Contributors included Jack Lindsay, Nicholas Moore, Idris Davies, and Roger Woddis. Later issues also included short articles.


The editor is not identified. The magazine published many unambitious but heartfelt poems from writers who remain unknown today, and short articles on general topics concerning poetry (most of which were unsigned). Many of the poems are concerned with the Second World War, the cause of the publisher’s move from London to Dorset in 1941.

173 Poetry London / edited by Anthony Dickens and J. M. Tambimuttu, then Tambimuttu only, then Richard March and Nicholas Moore. London: [Vol. 1] no. 1 (Feb. 1939)—vol. 6 no. 23 (Winter 1951)

Note: Imprint varied. The volume number and issue number are independent sequences, i.e. there were only 23 issues in total. Variant titles: Poetry and Poetry (London)
Index: Bloomfield (Vol. 1 no. 1–2 only)
Profiled in: Hoffman, Allen & Ulrich; Stanton; Sullivan 1914–1984; Tolley 1940s
Related Imprint: Editions Poetry London published collections by Nicholas Moore, Keith Douglas, G. S. Fraser, W. S. Graham, Kathleen Nott, Kathleen Raine, John Waller and others. It also published a six-volume poetry series called P. Pamphlets, BL: W.P.12672, as well as fiction, anthologies, and literary criticism

Published at irregular intervals, but an eclectic magazine with international range, regarded as one of the best of the period. Following his move to the United States, Tambimuttu set up Poetry London-New York, with Dickens as London editor, which ran for four issues from 1956–1960 (BL: P.P.7615.ma), and then, much later, the short-lived Poetry London / Apple magazine, published in London again, which had two issues, appearing in 1979 and 1982 (BL: P.901/3258). Ronald Duncan was also involved editorially. A significant collection of Tambimuttu’s correspondence concerning Poetry London is held by the British Library’s Manuscripts Department, and many of the books owned by him are held within the printed collections, with the shelfmark prefix Tambi.
British Poetry Magazines 1914–2000

174 Poetry Past and Present. London: (Poetry), Vol. 1 no. 1 (1929)
CUL: L727.C.86
UCL:

175 The Poetry Quarterly / edited by William Kingston Fudge, then George Whybrow. London: Vol. 1 no. 1 (Winter 1933)–no. 6 (Spring 1934)
Profiled in: Hoffman, Allen & Ulrich
Fudge edited from Winter (i.e. Jan.) 1933 to July 1933. Whybrow from Autumn 1933 onwards.
BL: P.P.5126.gbd.
CUL: L727.C.21
NLS: U.461
TCD: 90.n.55

176 Poetry Quarterly / edited by Katherine Hunter Coe; then C. Wrey Gardiner. Dawlish then London: Channing Press, then The Grey Walls Press, Vol. 1 no. 1 (Summer 1939)–vol. 15 no. 1 (Spring/Summer 1953)
Note: Continues: Poetry Studies. Vol.15 no.1 was incorrectly numbered vol.15 no.5
Index: Sader; Bloomfield (vol. 1 no.1–2 only)
Profiled in: Hoffman, Allen & Ulrich; Stanton; Sullivan 1914–1984; Tolley 1940s
Related Imprint: The Grey Walls Press published a number of individual collections
Reprint: Nendeln, Liechtenstein: Kraus Reprint Coe was editor from 1939 until 1940, when Gardiner became sole editor.
BL: Vol. 1 no. 1–vol. 12 no. 4; vol. 13 no. 3. (P.P.5126.gbe.)
CUL: L727.C.34
TCD: 50.cc.71–72
UCL: Vol. 1 no. 2–vol. 13 no. 4
Poetry Library: Vol. 7 no. 1–2, 4; vol. 8 no. 2; vol. 9 no. 1–2, 4; vol. 10 no. 1; vol. 11 no. 1; vol. 12 no. 1–4; vol. 13 no. 2–4; vol. 14 no. 2–3; vol. 15 no. 1

Note: Continues: The Portical Gazette
Index: Indexed selectively by: Abstracts of English Studies; Index to Book Reviews in the Humanities; MLA International Bibliography
Profiled in: Sullivan 1837–1913
Website: www.poetrysociety.org.uk. Selected issues have been digitised and appear at www.poetrymagazines.org.uk
Monro’s brief editorship from 1912–13 was outstanding, with essays that engaged with modernist poetry and its precursors. This included articles by Lascelles Abercrombie, Henry Newbolt, John Drinkwater and Harriet Monroe, editor of Poetry (Chicago). There were also contributions by Richard Aldington, Pound and William Carlos Williams.
The magazine took decades to recover from Monro’s departure. After Stephen Phillips’s undistinguished three-year editorship, Galloway Kyle took the helm. Very few poets or poems of note were published by him. Muriel Spark was briefly editor from 1947 to 1949. Her attempts to bring better work into the magazine were consolidated and expanded by John Gawsworth (editor from 1949 to 1951).
The 1950s and 60s were perhaps more conservative and only in 1972, with the appointment of Eric Mottram, did the magazine begin to engage with the range of British contemporary poetry. Mottram’s fascination with American modernist poetry could be said to be a return to Monro’s Anglo-American editorial policy, too. Under his editorship Poetry Review introduced British readers to new work from across the Atlantic. Editorial pressure from the Poetry Society’s conservative funders, The Arts Council of Great Britain, appears eventually to have led to Mottram’s departure, in 1978, and several years of editorial instability. Peter Forbes’s editorship in the 80s and 90s will be remembered for the magazine’s association with “The New Generation” promotion of younger poets. Forbes’s magazine was quietly eclectic in the poetry it published but perhaps shy of intellectual engagement with texts, a gap to some extent filled by the joint editorship of David Herd and Robert Potts begun in 2002. This was characterised by a broader eclecticism, a stronger engagement with the American and British avant-garde, longer, sometimes more academic essays and articles, and a partnership with the Whitechapel Gallery which involved reproducing art in the magazine and hosting readings at the Gallery. In 2005 the poet Fiona Sampson, with a background in European poetry and translation, took over the helm.

[42]
Chapter A: 1914–1939

178 Poetry Studies. Dawlish: Channing Press, No. 1 (Spring 1933)–22 (Spring 1939)

Note: Continued by: Poetry Quarterly

Profiled in: Hoffman, Allen & Ulrich; Stanton


Related Imprint: Ruth Elliott also self-published in Silver Ink, and other poems, (Buckhurst Hill, [1932]; BL: 11640.ee.53.)

BL: Destroyed in the Second World War. (P.P.5126.bg)


Note: The Second Selection bears the subtitle “Cambridge Poetry 1940”

Profiled in: Tolley 1930s; Tolley 1940s

Edited anonymously but almost certainly by John Lehmann, who managed the Hogarth Press from 1938 to 1946, these three selections were specifically designed to publish young poets. They were: in the First Selection, Peter Hewett, H. B. Mallalieu, Ruthven Todd, and Robert Waller; in the Second Selection, John Bateman, Stephen Coates, Alexander (Je Alex) Comfort, Maurice James Craig, Mark Holloway, Nicholas Moore, Jock Moreton, George Scurfield, Gervase Stewart, E. V. Swart and Terence Tiller; and in the Third Selection, Lawrence Little, David Gascoyne, Laurie Lee, Adam Drinan, and Arthur Harvey.
Includes occasional, anonymous poems. The editor appears to have been a vicar.
BL: No.1, 3, 6-8, 11, 12 only. (P.P.6063.dcd)

184 The Quorum: a magazine of friendship. London: [The Quorum, 1920]
This appears to have existed only as a pilot or "specimen" issue. A general literary review, it included poems by E. E. Bradford, Dorothy L. Sayers, and J. G. Nicholson.
BL: PP.5938.dea.(I)
TCD: 106.a.82.No.18

185 The Ray / edited by B. J. Brooke and G. D. Bone, and subsequently others. Petersfield, Hampshire: Bedales School, No. 1 (Spring 1925)–9 (Autumn 1927)
Short stories, poems, woodcuts, and articles. A school magazine with high production standards and, despite the in-jokes, a clear and intelligent interest in the world outside the school, be it Catullus or the General Strike. Not, however, to be confused with Sidney Hunt’s Ray. G. D. Bone is probably Gavin David Bone, who later wrote on Anglo-Saxon poetry.
BL: PP.6150.nak

Note: The first issue had the subtitle “Miscellany of art”; the second issue had the subtitles “Miscellany of art, poetry and ideas”; “the most beautiful [magazine in the world]”; and “the most expensive magazine in the world”
Index: Bloomfield
Published poems and short fiction, and a review of the first issues of F. R. Leavis's Scrutiny (with Leavis’s reply). Poets included Ian Serraillier, Norman Cohn, Rosemary Roberts, Brenda Pool, Alastair W. R. Millar, Penelope Bowers, Ethne nic Liamg and others. The idea was that most of the work submitted would already have been rejected by other magazines.
BL: P.P.5938.bbb

Note: Last issue was published in Glasgow, apparently following a police raid on the Belfast offices
Profiled in: Tom Clyde, Irish Literary Magazines: an outline and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414
(Irish political and radical newspapers of the twentieth century. Republican sectional list 1895-1923)
A republican magazine. Contributions included work by Peadar Pol, Michael Walsh, James M’Carthy, Edmund B. Fitzgerald, Liam P. O Riain, Eamon MacGearailt, Mary Mackay and others.
BL: Microfilm, Newspaper Collections
NLS: Microfilm, HP.2.76.232
TCD: Microfilm, 86.rr.125

Index: Bloomfield
Published poems and short fiction, and a review of the first issues of F. R. Leavis's Scrutiny (with Leavis’s reply). Poets included Ian Serraillier, Norman Cohn, Rosemary Roberts, Brenda Pool, Alastair W. R. Millar, Penelope Bowers, Ethne nic Liamg and others. The idea was that most of the work submitted would already have been rejected by other magazines.
BL: P.P.5938.bbb

189 Rejection: a magazine of literary and general interest. London: Vol. 1 (1932)–vol. 2 no. 11 (1934)
Note: Absorbed: The Melody
cUL: L900.B.187
Chapter A: 1914–1939


Mostly prose, but some poetry, including by John Singer, and "Literary Lullabies" by Terence Stanford (vol. 1 no. 2), which includes rhymed verses on Wyndham Lewis, Aldous Huxley, the Powys brothers, Marie Stopes, John Masefield, J. B. Priestley, and others. It appears to have suffered a ban of the first two issues by the London Federation of Wholesale Newsagents, which was lifted by vol. 1 no. 3 (Dec. 1934). S. M. Telkar took over editorship from Wells with vol. 2 no. 2. (Mar. 1935)

BL: P.P.3270.a1


BL: P.P.6203.aca
CUL: L.718.D.2
TCD: 49.t.233


One of the most important little magazines of modern Scotland. Edited by C. M. Grieve, the real name of "Hugh MacDiarmid", it published groundbreaking self-penned articles on Scottish literature's history and culture, and MacDiarmid's own lyric poems. Other contributors included several writers of the Modern Scottish Renaissance, including Edwin Muir, Neil M. Gunn, and William Soutar. Its motto was: "Not traditions – precedents."

BL: P.P.6203.1
CUL: L.727.B.30
NLS: N.J.708
TCD: Vol. 1 no. 12—vol. 2 no. 2. (67.dd.120, Nos. 11–13)

193 The Scottish Nation / edited by C. M. Grieve. Montrose: C. M. Grieve, Vol. 1 no. 1 (May 8 1923)—vol. 2 no. 8 (Dec 25 1923)

For a time running concurrently with Grieve's The Scottish Chapbook this magazine, despite the title, was perhaps more outward-looking, e.g. publishing an early account (for an English-speaking audience) of Friedrich Hölderlin. This internationalism complemented the theme in its sister magazine of re-making Scotland.

BL: Newspaper Collections
NLS: Microfilm of set from The Mitchell Library, Glasgow. (Mf.7.(S.). Also, two issues in hard copy: Vol. 1 no. 6—no. 7. (8.74)


Note: Amalgamated with The Modern Scot to form Outlook.

BL: P.P.6203.bii
NLS: U.424


Note: Editors vary.

Index: Vol. 15 contains an index to all preceding volumes, as does vol. 20.


Microform: Millwood, New York: Kraus Microform, [undated]
British Poetry Magazines 1914–2000

A general literary review, published commercially, but seen by some as a little magazine. It published literary criticism almost entirely, though very occasionally some poems did appear. Vol. 20 was published by Cambridge University Press with reprints of the previous volumes. This included 'A Retrospect' by the key (but not founding) editor, F. R. Leavis, errata and indexes. Leavis actually joined the editorial board of Knights and Culver only with vol. 1 no. 3

BL: Vol. I no. 1 (May 1932)–vol. 19 no. 4 (P.P.5938.bar) Vol. 20 (P.P.5938.bar/4)
CUL: T900.C.21–
NLS: Y.190
TCD: 125.q.41–56a
UCL


Index: Bloomfield
Profiled in: Hoffman, Allen & Ulrich

An understated modernist little magazine. Contributions include 'magician' by H. D., prose poems, a calligraphic or visual poem by Sidney Hunt, Herbert Jones's 'layout for a poem' consisting solely of parallel lines, and, perhaps surprisingly, John Betjeman reviewing an Oswell Blakeston collection not entirely unfavourably. Other contributors included Kay Boyle, Rhys Davies, Robert Herring, Mary Butts, and others. Oswell Blakeston was the pseudonym of Henry Joseph Hasslacher.

BL: P.P.5938.bas
CUL: T718.C.16
NLS: 5.526
TCD: [2/3]. (121.p.323, no.16 )
UCL

197 Seven / edited by John Goodland and Nicholas Moore, then Philip O'Connor and George Cruickshank, then Sydney Tremayne, then Randall Swingler and J. R. St John, then Callander Taylor. Taunton, then Cambridge, then London: Goodland and Moore [and successive publishers], [Vol. I] no. 1 (Summer 1938)–vol. 7 no. 2 (1947)

Note: Publication suspended Spring 1940–Mar. 1941.
Index: Bloomfield; Sader
Profiled in: Hoffman, Allen & Ulrich; Stanton; Sullivan 1914–1984 (profile of first two years only); Tolley 1930s; Tolley 1940s

198 The Signature / edited by D. H. Lawrence, Katherine Mansfield and John Middleton Murry. London, No. 1 (Oct. 4 1915)–3 (Nov. 1 1915)
Profiled in: Hoffman, Allen & Ulrich

Solely the prose of Lawrence, Middleton Murry, and Katherine Mansfield (using the pseudonym Matilda Berry).

BL: P.P.5938.bb.(2.)
CUL: T718.C.26
NLS: R.B.s.1235


Index: Bloomfield

Short fiction, playscripts and poetry. Contributors included Oswell Blakeston, Sonia Rosa Burstine, Paul Selver (who also translates various European poets), Albert Young, B. Sh. Saklatvala, Laurence Powys, T. F. Powys, John Gawsworth, Rhys Davies, Mary Butts and others.

BL: P.P.5938.bap.
CUL: T718.C.2
NLS: 5–. (X.187.g). Pictorial supplements (6.304)
TCD: 122.c.74–78

Some Imagist Poets See [The Imagist Anthologies] AGo
Contributors included T. H. White and William Empson.
BL: 11605.bb.1
CUL: CAM.D.291.3

201 Songs from the Ship and Castle. Bristol: Henry HilI Ltd, [First Year] 1930–[Eleventh Year, 1944]?
Note: The volume for 1931 is entitled More Songs from the Ship and Castle
CUL: 5–11. (Upper Library)

Note: Continued as: Good Speech
BL: P.P.5126.eb

The Spring Anthology See The Mitre Anthology of Poetry A124

203 Static / edited by Richard Kersey and T. J. B. Spencer. No. 1–3? (1933?)
No holdings known

204 Terence White’s Verse-Reel. London: [Terence White’s Verse-Reel], 1939–?
BL: Destroyed in the Second World War. (P.P.5126.bbg)

205 This Quarter / edited by Ethel Moorhead and Ernest Walsh. Paris: [This Quarter], Vol. 1 no. 1 [1925]–vol. 5 no. 2. (1932)
Note: Vol. 1. no. 2 was published in Milan; vol. 1. no. 3, 4 were published in Monte Carlo
Profiled in: This Quarter Vol. 1 no. 3
A general literary review founded by Scottish ex-suffragette Ethel Moorhead with funds left to her by fellow activist, Fanny Parker. After the death of the American poet Ernest Walsh, the magazine was edited by Ethel Moorhead alone, i.e. from vol. 1 no. 3 onwards.
BL: Lacking Vol. 2. no. 2 and the Antheil musical supplement to vol. 1 no. 2. (P.P.4291.ddb)
CUL: T727.C.1
TCD: Vol.2 no.2; vol. 2 no. 4. (OLS L–7–250 no.14–no.15).
Vol.4 no. 3; vol.5 no.11; vol. 5 no. 2. (OLS L–7–249)
UCL: Vol.3 no. 3; Vol. 5 no. 1

Index: Bloomfield
A general cultural review, with occasional poems.
Contributors include Charles Madge, C. Day Lewis, Naomi Mitchison, André Gide and Ludwig Tureck, Gavin Ewart, and others.
BL: Photocopy of complete run. (X.905/226)

207 Thoth. Cambridge: No. 1 (1939)–3 (1939)
Index: Bloomfield
CUL: CAM.B.31.59

Note: Absorbed T.P.’s Weekly, out of scope for this bibliography. Absorbed by Life and Letters. The volume numbering runs parallel to the individual issue numbering, i.e. there are only 58 issues in total. Variant title: To-Day
Profiled in: Sullivan 1837–1913
Reprint: Vol. 1 (March–August 1917), New York: Kraus Reprint, 1970
BL: Lacking no. 21, 22. (P.P.5938.bag.)
CUL: 1.727.C.11
209 To-morrow / [edited by H. [i.e. Francis] Stuart and Cecil Salkeld.] Dublin: [Tomorrow], Vol. 1 no. 1 (Aug. 1924)-no. 2 (Sept. 1924)


Included work by Yeats (notably "Leda and the Swan"), Joseph Campbell, F.R. Higgins, liam O'Flaherty, Iseult Stuart, Arthur Symons and others. Lennox Robinson's story "The Madonna of Slieve Dun", in which a girl is raped by a tramp, but then believes she is to be the mother of a new Christ, caused him to be sacked as Librarian to the Plunkett Foundation. The Irish printer refused to print the second issue, which was therefore printed in Manchester.

BL: P.P.7611.cac.
CUL: NPR
TCD: 202.U.I no.1A+1B
UCL: Vol. 1 no. 1


Note: Title varied. Some issues of no. 16 were also called The Scythe, a title used solely for 19 (Summer 1943), then 21 (July 1944) onwards

Index: Bloomfield (Vol. 1 no. 1—vol. 2 no. 8 only)
Reprint: Nendeln, Liechtenstein: Kraus Reprint, 1972

Contributors included Ezra Pound, Joseph Macleod, and others.

BL: P.P.5938.bbg
NLS: Vol. 1 no. 1—vol. 5 no. 17 (Sept. 1942). (5.4884.)
TCD: Vol.1 no. 1—Vol.2 no.6 (Apr. 1939). (26.cc.194 No. 8–12)
UCL: Kraus Reprint


Note: The American edition was printed last, and can contain additions to the earlier editions.

Index: Sader
Anthology: Transatlantic Stories. With an introduction by Ford Madox Ford (London: Duckworth, 1926), BL:

As its title suggests, intended to link American literature with European. Not an especially prolific publisher of poetry, but William Carlos Williams, E. E. Cummings, Paul Valéry, Tristan Tzara, and H. D. did contribute. Mina Loy's long letter on Gertrude Stein in vol. 2 is an early and significant statement on the nature of Modernism. Outside poetry, Joyce, Conrad, Ford, and Hemingway all had contributions. Basil Bunting reviewed Conrad's The Rover. Hemingway guest-edited the August 1924 issue. Not to be confused with The Transatlantic Review that ran in the 1950s and 60s.

BL: London and Paris edition only (P.P.4291.dg.)
CUL: T700.C.1
UCL: Kraus Reprint


Note: No. 21–24 was published in The Hague; no. 25/26 in New York. A supplement accompanies No. 23, and is described as Transition Pamphlet no. 1

Index: Index covering nos. 1-12 included with no. 12; "transition bibliography" for nos.1–22 included with no. 22.

Profiled in: Hoffman, Allen & Ulrich
Reprint: Reprint of New Series, Nendeln: Kraus, [1967]

A key journal of modernism, best-known for its publication of Joyce's 'Work in Progress', later to be known as Finnegans
Chapter A: 1914–1939

Wake. Although not published in Britain or Ireland, included here for its importance to British and Irish writers and readers.

BL: Cup. 400.a.30
CUL: T727.C.31
TCD: OLS IOH 123
UCL: No. 1–27. (JOYCE Pers)

The Tribune: See The Irish Tribune: a weekly review of affairs A98

213 The Twentieth Century / edited by Jon Randell Evans. London: [The Prometheus Society], Vol. 1 no. 1 (Mar. 1931)–vol. 5 no. 27 (1933)

Note: The volume designation was independent of the issue designation, i.e. there were 27 issues in total, collected in five volumes


The Prometheus Society was a radical political group which stressed the need for researched, rational responses to domestic and world problems. The ideas of H. G. Wells seem to have been an influence. It was perhaps most controversial for its anti-royalist stance, but had a much broader programme that included birth control, disarmament, a liberal attitude towards homosexuality and an end to censorship. Although mainly containing essays, correspondence, Society reports, short fiction and reviews, the magazine also published poetry. Literary contributors included the novelist J. Leslie Mitchell (better known as Lewis Grassic Gibbon), Auden, Desmond Hawkins, John Galsworthy, Francis Stuart, Naomi Mitchison, George Barker (including an essay on “Poetry and Contemporary Inertia”), Hugh Gordon Porteus (e.g. on Ezra Pound) and Wyndham Lewis (on “The Artist as Crowd”). Vol. 4 no. 24 (Feb. 1933) contains a supplement entitled “Twentieth Century Verse”, with an essay on Auden by Porteus, and poems by Auden, Michael Roberts, George Barker, Richard Goodman, Randall Swingler, and A. L. Morton. The magazine is not to be confused with the commercially successful Twentieth Century, begun in 1951 as successor to the longstanding Nineteenth Century, in turn begun in 1877.

BL: Vol. 1 no. 1–no. 6; vol. 2 no. 8, 9, 11, 12; vol. 3 no. 13, 14, 18–20; vol. 4 no. 24. (P.P.5999.caf)
CUL: L900.B.127
NLS: P.34

214 Twentieth Century Verse / edited by Julian Symons. London, No. 1 (Jan 1937)–18 (July 1939)

Index: Sader. Issue 15/16 contains an index for nos. 9–16


Reprint: New York: Kraus Reprint, 1966

Contributors included Symons, Ruthven Todd, D. S. Savage, Philip O’Connor, Gavin Ewart, Geoffrey Taylor, George Barker, Dylan Thomas, and others. No. 6–7 is a double issue given over to the work of Wyndham Lewis. The 12–13 double issue is especially strong on American poetry, with poems by Wallace Stevens, Delmore Schwartz, John Berryman, Theodore Roethke and others. A questionnaire about American poetry in the same issue had respondents who included William Carlos Williams, Wallace Stevens, and Marianne Moore.

BL: 1–4, 6–13, 15–18. (P.P.5126.bi). 1, 2, 6/7, 9, 14–18. (Tambi.114)
CUL: CA/U68
TCD: 133.n.114
UCL

215 The Tyro: a review of the arts of painting, sculpture, and design / edited by Wyndham Lewis. London: Egoist Press, No. 1 (1921)–no. 2 (1922)

Profiled in: Hoffman, Allen & Ulrich

Reprint: London: Frank Cass, 1970. (English little magazines, no. 5)

Contributors included Lewis, T. S. Eliot, and Herbert Read.

BL: C.127.k.1.
CUL: CAU59
TCD: Facsimile reprint. (166.n.33, no. 7)
UCL


Profiled in: Tom Clyde, Irish Literary Magazines: an outline and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414

Related Imprint: Quota Press published a number of single author poetry collections as well as plays, fiction and work of local interest. It began in the 1920s and seems to have been in business until the early 1950s

"The Ulster Book has been compiled to encourage literary
talent in Ulster and to bring Ulster books to the notice of the public.” — editorial. Essays (e.g. William Moore on William Boyce, “The Belfast Milton”), short fiction and poems from Ulster writers, including the editor.

BL: P.P.6180.ck


Linen Hall Library, Belfast


Profiled in: Tom Clyde, Irish Literary Magazines: an outline and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414

National Library of Ireland: Ir 05 u 6

219 Unrest / edited by Jack Conroy and Ralph Cheyney. London: [Verse and Song], Vol. 1 no. 1 (1929)—[Vol. 3] (1931)

Note: Imprint varies

From the Introduction of the first volume: “In the mad scramble of anthologies vomited from the stolid presses by trainloads are poems of every hue except red, every minor tone and every temper except that of revolt. Purple passion is cheek-to-jowl with plaster sanctity; and the compecant chirpings of the ain’t-you-glad-you’re-living bards knock elbows with the pessimistic adumbrations of the Sad Young Men who wallow in the cynical philosophy of Schopenhauer and chew the bitter cud of futility over double chocolate sundaes, no more brown than their thoughts and much sweeter, in thousands of Midwest Kandy Kitchens.” There was an associated organisation, called Rebel Poets, to which each volume was a yearbook. Each volume consisted of a polemical introduction and then broadly leftwing poems of an aesthetically conservative nature.

BL: 1929–1930 (11780.a.78) 1931 (12229.bb.33)
CUL: 1929 (L.272.c.1208.1), 1930 (L.272.c.1208.2), 1931 (L.272.c.1208.3)

NLS: T.29.c.
TCD: 1929–1930. (179.s.104)

220 The Venture / edited by Anthony Blunt, H. Romilly Fedden and Michael Redgrave. Cambridge: [The Venture], No. 1 (Oct. 1928)—6 (June 1930)

Index: Index for Nos. 1–6 contained with no. 6. Bloomfield (Nos.5–6 only)
Profiled in: Hoffman, Allen & Ulrich, Tolley 1930s

General illustrated review of the arts. Includes poems by Louis MacNeice, John Drinkwater, William Empson, and John Lehmann. Anthony Blunt, later better-known as a spy for the Soviet Union, was co-editor until June 1929 only, but continued to contribute art criticism after that point.

BL: P.P.6119.eb.
CUL: CAM.C.31.57
UCL: 1, 5

221 Verse and Song. London: [Verse and Song], Vol. 1 no. 1 (1928)—no. 6 (1928)

CUL: L.727.c.87

Verse-Reel See Terence White’s Verse-Reel A204


Note: Subsequently incorporated in The Left Review

Index: Bloomfield
Profiled in: Hoffman, Allen & Ulrich; Tolley 1930s

“A revolutionary review of the arts.” A general review. Published only one poem, by Anthony McDean. Dennis Botterill contributed several pro-Pound reviews.

BL: P.5938.bav
CUL: Vol. 1 no. 1. (L.231.c.26.)

The Vineyard See The Country Heart A43
Chapter A: 1914–1939


Index: Vol. 1 has its own index

Characterised by an interest in the spiritual, spiritualism, and the mystical, including articles on spiritual aspects of poetry. Contributors included Katharine Tynan, V. Compton-Burnett, and others. Poems were published occasionally.

BL: P.P.636.cih.
CUL: LI98.C.17
TCD: 35.GG.59, 60

224 The Voice of Scotland: a quarterly magazine of Scottish arts and affairs / edited by Hugh MacDiarmid. Dunfermline, then Glasgow, then Edinburgh: vol. 1. no. 1 (June 1938)—vol. 9 no. 2 (1958)

Note: Irregular frequency

Index: Scottish Poetry Index Vol. 8 (Edinburgh: Scottish Poetry Library, 1999). BL: ZC.9.b.6227; Bloomfield (Vol. 1 no.1—vol. 2 no. 1 only)

Profiled in: Alan Riach’s introduction in Scottish Poetry Index Vol. 8, pp.69-72

Contributors to this general literary review included Norman MacCaig, Sydney Goodsir Smith, Edwin Morgan, and Robert Garioch. A proof copy of the unpublished Vol. 9 no. 3 is held by Edinburgh University Library, and another by the National Library of Scotland.

BL: Vol. 1 no. 1—vol. 2 no. 1; vol. 2 no. 4; vol. 3 no. 3—no.4; vol. 4 no. 1; vol. 2 no. 3; vol. 5 no. 1—no.3; vol. 6 no. 2—vol. 9 no. 2. (P.P.6203.aac.)

NLS: Vol. 1 no. 1—vol. 9 no. 2. (NH.714). Note: Lacking in hardcopy: Vol. 2 no. 4—vol. 3, no. 1; vol. 3, no. 3; vol. 4, no. 2, all of which can nevertheless be supplied in microfilm (Mf.24(6)). Vol. 9 no. 3 (proof). (RB.8.335)

Poetry Library: Vol. 6 no. 2


Reprint: Nendeln, Liechtenstein: Kraus Reprint, 1975

Contributors included D. H. Lawrence, John Galsworthy, Robert Graves, May Sinclair, and W. H. Davies.

BL: P.P.5938.bak
NLS: Vol. 1 (Jan.—June 1919) only. (T.33.i.)


A general review. Poets include: Francis Andrews, Esther Raworth, Donald Cooper, and the first two issues contain a supplement of poems by members of the Bristol Poets’ Fellowship. W. H. Shewring contributes an article on the poetry of Charlotte Mew in no. 3; a jaunty Apollinaire-like bestiary in rhyme, with woodcuts, is contributed by E. A. Smith in the last issue.

BL: P.P.6044.db
NLS: 5.381
TCD: 67.dd.120, Nos.31–34


Note: Not published between Winter 1940 and July 1943. A single issue Wales: Wartime Broadsheet was issued in 1940. No. 5 in the new series (Autumn 1944) is designated Vol. IV no. 5. A further numbering system is added when Vol. VI no. 2 (June 1946) is given the additional running number no. 22. Variant title: Wales: A National Magazine

Index: Bloomfield (Nos. 1–11 only)

Profiled in: Hoffman, Allen & Ulrich; Sullivan 1914–1984; Tolley 1930s; Tolley 1940s

Related Imprint: Two booklets were published in the late 1940s in the Wales Pamphlet series, BL: 8140.f.18, both broadly political. The publisher, Druid Press, also issued books by Lynette Roberts, R. S. Thomas, John Cowper Powys, and others.


A largely but not exclusively English-language journal which asserted a common identity for Welsh poets writing in English. Contributors included: Keidrych Rhys, Dylan Thomas, Glyn Jones, John Prichard, Nigel Heseltine, Ken
British Poetry Magazines 1914–2000


228 The Wayfarer / edited by Charles W. Hervey. Birmingham: [Charles W. Hervey], Nov. 1935–[Jan. 1936?] Various thoughts of the editor, with some unassuming anonymous verse. BL: P.P.6063.dcc


230 Wheels / edited by Edith Sitwell. Oxford, then London: Blackwell, then Leonard Parsons, then C. W. Daniel, [First] (1916)–Sixth (1921) Note: First four volumes were published by Blackwell; the fifth by Leonard Parsons; the sixth by C. W. Daniel Profiled in: Hoffman, Allen & Ulrich; Sullivan 1914–1984 Perhaps most notable for its posthumous publication of seven poems by Wilfred Owen in the fourth volume (1919). Parodied by the one-off magazine Cranks. BL: Cup.403.s.1 NLS: T.20.b UCL


[52]
Chapter A: 1914–1939

233 Yellowjacket / edited by Constantine Fitzgibbon. London: Vol. 1 no. 1 (March 1939)—no. 2 (May 1939)

Index: Bloomfield
Profiled in: Hoffman, Allen & Ulrich

A general review. Poems by Gavin Ewart, Robert Waller, Mario Francelli, John Betjeman and Jean Cocteau. Short stories by Dylan Thomas. Wrapped in yellow cellophane that apparently came off too easily, for which they were criticised.

BL: P.P.5938.bbm
CUL: L.727.C.94
TCO: 121.P.323, nos.15, 15a


Related Imprint: The Swan Press published many single-author collections of poems. They also published the series North-Country Chap-Books, BL: Cup.510.bce.10

"The chief purpose of this magazine is to reprint and thus preserve in a more permanent manner the poems with appear week by week in the Yorkshire Weekly Post." - editorial in first issue. However, original poems soon featured. By the time of the new series, edited by Denis Botterill, many of the poems were appearing for the first time. The better-known contributors included Herbert Read, Lascelles Abercrombie, Wilfred Rowland Childe, and Dorothy Una Ratcliffe.

BL: P.P.6058.d
CUL: L.727.B.32
TCD: Vol. 1 no. 1 (April 1922)—vol. 3 no. 25 (Winter 1924). (37.r.200, Nos.1–20)

235 Youth / edited by William A. Harris, then J. W. F. Hill, then S. D. Colwell, then Rolf Gardiner. Cambridge, then London: First Series, no. 1 (May 1920)—10 (June 1923). New series, no. 11 (Oct. 1923)—no. 15 (Autumn/Winter 1924)

Note: The subtitle "An expression of progressive university thought" was superseded by "An international quarterly of young enterprise" with the new series. At the same time the imprint changed from Youth to The International League of Youth (British Section)

Contributors to this cultural review included Major C. H. Douglas, Marie Stopes, and A. S. Neill on social and political topics, Arnim T. Wegner on "The Social Poetry of Young Germany", and Rabindranath Tagore on "The Renaissance of Asian Culture". The review also published occasional poems. A supplement, German Youth: A Symposium was published by the International League of Youth in 1923 (BL: P.P.6058.hca.23).

BL: P.P.6058.hca
CUL: No. 1–13. (T200.B.2)

236 Youth / edited by Stephen McKenna. London: Youth, Vol. 1 no. 1 (Feb. 1922)—no. 3 (June 1922)

"The authors' magazine" according to the sub-title. A general literary magazine. Contributors included Walter de la Mare, Betty Pyke, Alfred Noyes, W. Somerset Maugham, W. H. Davies, A. A. Milne, Laurence Housman, and E. Hamilton Moore.

BL: P.P.5938.dda
CUL: L.727.B.32
TCD: Vol. 1 no. 2 (Mar. 1922)—no. 3. (106.a.82, Nos.19–20)
Chapter B: 1940–1949

Wartime

The close of the 1930s had seen the rise of the New Apocalyptic poets through magazines such as Seven and Kingdom Come. During the Second World their work flourished. They were marshalled together in no less than three anthologies by J. F. Hendry and Henry Treece, the first giving them their name The New Apocalypse and assembling Dorian Cooke, J. F. Hendry, Norman MacCaig, Nicholas Moore, Philip O’Connor, Henry Treece and the honorary elder, Dylan Thomas. They can be seen as a group operating within the wider trend of neoromanticism. Apocalyptic poetry is open to the bardic, the prophetic, and to high registers of rhetoric and attentive to sound. It can have a disarming earnestness as if the poets are offering much of their work as attemptive. To some a ‘Celtic’ element quickly became clear: partly because of Dylan Thomas’s influence on the group and partly because of strong Scottish representation (MacCaig and Hendry and, later, W. S. Graham). This drew a counter-attack on the basis of ethnicity: by 1944 John Atkins’ The New Saxon Pamphlets was asserting that “the point of the new saxon is this: he won’t subscribe to the view that to write good poetry you must be a celt”. Other disagreements would base themselves, at least outwardly, on aesthetics, with England’s Movement poets emerging in the 1950s with the assertion of a quieter, apparently undemonstrative verse.

One physical outcome of the War was the relocation of British poets to overseas. Several magazines were produced in Cairo, including Personal Landscape, Citadel and Salamander. Sometimes these published Greek poems in translation, Greek poetry being a significant element of literature in Egypt at that time. If British poets found themselves abroad, foreign nationals found themselves in England. London-based magazines devoted to French, Belgium and Norwegian culture were the result, often with British authors as contributors. The Anglo-French Surrealism of the previous decade continued in Arson: an ardent review [1942] and Free Unions – Unions Libres [1946] but new influences were
appearing, too. Indian literature was represented with Indian Writing (1940-42) running for five issues and Fredoon Kabraji’s This Strange Adventure which had a single issue in 1947. The Ceylonese editor (i.e. Sri Lankan) J. M. Tambimuttu ran the eclectic Poetry London from which grew the imprint Poetry Editions London, publisher of several poetry collections and Henry Moore’s London Underground sketchbook.

American poetry continued to be welcomed in English little magazines with the publication of Wallace Stevens, William Carlos Williams and E. E. Cummings (no strangers to English magazines in previous years) and the relatively early appearances by John Berryman, Elizabeth Bishop, Kenneth Patchen, William Everson and the Anglo-American Denise Levertov. Pound’s voice was much less frequent, however, presumably because of distaste for his opinions and allegiance: he was, after all, a fiercely anti-Semitic propagandist who was actively supporting Mussolini. Interest in his work would only be revived towards the end of the decade with the advent of Peter Russell’s Nine (1949). American culture of another kind, jazz, is marked as an influence in the publication of Jazz Forum: a quarterly review of jazz and literature (1946)-(1947). Post-war reconstruction led to at least one Anglo-German magazine, The Gate (1947-1949).

The geographical distribution of British magazines changed in the 1940s. Although many will associate this period with Cyril Connolly’s London-based Horizon (1940-1950), London was losing its grip as the natural place of publication for a literary magazine. In the previous period London had been the place of publication for approximately 50% of all the literary magazines in our survey; in the 1940s this had been reduced to 41%. The temporary importance of Cairo as a publication centre has already been noted, but of longer lasting significance were the appearance of new Scottish and Welsh titles, with the publisher William MacLellan in Glasgow emerging as a key publisher of Scottish literature. In Wales the appearance of Raymond Garlick’s review Dock Leaves (1949)-(1957) marks a key foundation in the building of a Welsh literary infrastructure.

Cambridge and Oxford remained relatively quiet as publishing centres, each producing less than a new magazine per year, a yearly rate similar to the previous decades. There were no Oxbridge groups to rival either the 1930s Auden Generation, broadly Oxford-linked, or the New Apocalyptics, educationally unaligned (except, perhaps, to the Scottish education system).

Substantial and eclectic magazines in Dublin such as The Bell
(1940–1954) and Envoy (1949–1951) suggest that the censorship of the previous two decades did not triumph in the long run. However, Dublin was producing proportionally fewer new magazines per year than in the period 1914–1939: perhaps the success and aesthetic range of The Bell put off prospective editors.

Regionalisation within England and Scotland is particularly noticeable in this period, especially immediately post-war. The decreasing dominance of London as a place of publication and the advent of magazines such as The New Shetlander, The West Country Magazine, The Cornish Review and Leeds University Poetry suggest a significant cultural readjustment taking place. In this way not only did the “home colonies” of Britain, including England itself (hence the explicitly titled The New Saxon Pamphlets), continue to assert themselves but emerging self-identifying cultures within these countries began to do the same.

Note: The numeration continues that of the periodical of the same name formerly published at Bucharest. After no. 153, published by Adam International Review. A volume designation was also sometimes given, independent of the issue number, e.g. the last issue was vol. 49 no. 499

Index: An index for nos. 152-200 was published with no. 200

Profiled in: Stanton; Sullivan 1914-1984


Adam is an acronym for Arts, Drama, Architecture, Music. A very eclectic, international general literary review, publishing articles, artwork, music and drama. Notable for its European contributors including Thomas Mann, Georges Duhamel, Stefan Zweig, Jean Cocteau, André Gide, Paul Claudel, Jean-Paul Sartre, Picasso, Tzara, Chagall, Miró, and Georges Simenon. T. S. Eliot contributed a number of essays including "Reflections on the Unity of European Culture" and "The Aims of Poetic Drama". British authors included Auden, MacDiarmid, Graham Greene and many others. King's College London holds the Adam archives within its College Archives and a statement about the archive is given within the archive section of the King's website www.kcl.ac.uk.

BL: 152-201; 204-207; 212-321; 328-497. (P.P.5938.bbs)


UCL: 196, 214-230; 300-499

2 Air Force Poetry / edited by John Pudney and Henry Treece. London: John Lane, 1944

Profiled in: Hoffman, Allen, & Ulrich

BL: 11605.cc.16

3 Alba: a Scottish miscellany in Gaelic and English / edited by Malcolm MacLean and T. M. Murchison. Glasgow: William MacLellan for An Comunn Gaidhealach, No. 1 [1948]

Related Imprint: MacLellan was one of the key post-war publishers in Scotland, publishing fiction, social analysis, art criticism and theory, and poetry. The Poetry Scotland Series, published by William MacLellan, featured collections by Hugh MacDiarmid, Sydney Goodsrir Smith, George Bruce, Adam Drinan, Ruthven Todd, and W. S. Graham (BL: W.P.1989).

A cultural review with the emphasis on Highlands and Islands culture. Many contributions are in Gaelic, including those by Somhairle MacGilleathain (Sorley Maclean), Deorsa Caimbeul Hay (George Campbell Hay), and Ruairidh MacThomais (Derick Thomson), but there are also items in Scots (notably Douglas Young's translation of some Campbell Hay poems) and in English.

BL: X.908/298

Albion See The New Saxon Pamphlets B84


Articles, short fiction, news, reviews and poems. The texts are almost as conservative as the title suggests and the subject matter is Angus and Scotland in general.

Contributors include Lewis Spence, the novelist Neil M. Gunn (on the role of new magazines), Quentin Crisp (a short story), Maurice Lindsay (on the composer F. G. Scott)
and Hugh MacDiarmid (on Angus literature). There is poetry by Maurice Lindsay, William Montgomery, and others.

BL: P.P.6203.aap  
NLS: 5.1538 PER

Note: An erratum slip corrects the publication date to Autumn 1947  
Contributors included: Joseph MacLeod on "Poet and People (with special reference to Scotland)"; Adam Drinan (pseudonym of MacLeod), Louis Aragon on Mallarmé, George Barker, Apollinaire translated by W. J. Strachan, and Mulk Raj Anand on Tagore.

BL: W.P.8202

Note: Vol. 2 no. 8 and 9 bear neither the title nor numeration. Variant subtitle: a magazine of modern literature  
Profiled in: Stanton; Sullivan 1914—1984  
Contributors included: Albert Camus, Paul Eluard, Eugenio Montale and Louis Aragon, as well as Hugh MacDiarmid and Edith Sitwell. One theme in many of the essays was Romantic poetry and literature following on from the ideas of Romanticism. Lindsay, Davenport and Swingler edited the first volume but Lindsay edited the second. The last two issues were centred on conferences Lindsay had organised, "Britain's Cultural Heritage" and "The American Threat to British Culture" respectively.

BL: P.P.5939.cba  
NLS: P.213.PER  
TCD: 37.q.61–

Profiled in: Hoffman, Allen & Ulrich  
"Part one of a surrealist manifestation", includes two essays on surrealism by André Breton and Nicholas Calas respectively. There appear to have been no more issues.

BL: P.P.1931.ubh  
CUL: T735.B.1

Large format illustrated review of the arts, including poetry. No. 1 features a collaboration between the poet W. R. Rodgers and the artist Duncan Grant, "Europa and the Bull"; no. 2 a collaboration between Kathleen Raine and Robert Medley, "The Four Elements".

BL: P.P.1931.pdm  
CUL: L400.B.97  
NLS: 6.458

Profiled in: Hoffman, Allen & Ulrich  
An interesting attempt to publish French, Italian, Spanish and other continental European language texts with, usually, their translations, alongside English language work. Babel published essays on various aspects of national literatures as well as poems by Luis Cernuda, Eugenio Montale, Alfonso Gatto, David Gascoyne, and others.

BL: P.P.6109.bb  
CUL: CAM.C.231.18  
NLS: 5.999  
TCD: 133.n.111, nos. 5–7

Note: Imprint and subtitle vary  
Index: Rudi Holzapfel, An Index of Contributors to The Bell (Dublin: Carraig Books, 1970), BL: 2713.m.4  
Anthology: Geoffrey Taylor (ed.) Irish Poems of Today, Chosen from the First Seven Volumes of The Bell (London: Secker & Warburg, 1944), BL: 11605.44.31  
Chapter B: 1940–1949

An impressive literary and cultural review which published an eclectic range of Irish writers and provided serious comment and debate on Irish social, political, and artistic issues. Sean O'Faolain was editor from October 1940 to March 1946; O'Donnell from April 1946 to December 1954. Publication was suspended between April 1948 and November 1950.

BL: P.P.5938.bcq. Lacking: Vol. 4 no. 2; vol. 18 no. 5, 8-11; vol. 19 no. 5-7, 9. These are however available in the microfiche set (Mic.F.132)

CUL: Vol. 1 no. 2–vol. 18 no. 4. (L900.C.197)

NLS: HPI.91.2187


11 Blaze / edited by Reginald Moore.
London: [Blaze], No.1 (1940)

One of Reginald Moore’s numerous war-time magazines. Poems and short stories, Jack Carney on T. S. Eliot, Paul Verlaine translated by M. Hillyer. Production values are low, with the use of a poor-quality stencil process. The British Library has a substantial Reginald Moore archive within the Department of Manuscripts.


12 Bless 'Em All / edited by Derek Stanford. [Virginia Water: No.6 Company NCC, 1940?]

A magazine that appears to have been suppressed by the War Office. Stanford soon began work as editor of X–6. No holdings known.

13 The Bridge / edited by Geoffrey Moore.
Cambridge: Geoffrey Moore, at Emmanuel College, Vol. 1 no. 1 (Apr. 1946)

Hamish Henderson contributes a poem, "Written at a Conference". There is literary criticism on Louis Aragon and T. F. Powys and a short story by Raymond Williams. The editor cites the pre-war Fords and Bridges as a model.

BL: P.5938.cas
CUL: CAM.C.31.63


A one-off, publishing poetry, short fiction and articles. Foreword by Reginald Moore. Contributors include: Keidrych Rhys, Jack Lindsay, Idris Davies and others.

BL: 12298.bb.31
NLS: 1946.8


Profiled in: Hoffman, Allen & Ulrich

Fiction and poetry, the latter including work by Henry Treece, Keidrych Rhys and others. Julian Maclaren-Ross, H. E. Bates and Alun Lewis contribute prose pieces, and there is "My First Day on Tarawa" by Carl Jones, an eyewitness account of a U.S. attack on a Pacific island.

BL: W.P.889
NLS: 1. (R.41.f) ; 2. (R.41.g) ; 3. (R.40.i) ; 4. (Vts.173.b.38)
TCD: Gall.RR.21.91–

16 Cambridge Writing / edited by William Watson, and others. Cambridge: The Young Writers’ Group, [No. 1] (Easter Term 1948)–8 (1952)

Short stories, general arts articles, and poetry. Poets include Eric Mottram, Donald Davie, an article by Donald Davie on “Recent Cambridge Writing” (no. 4), and a review by Davie of issues of Nine and Poetry London (no. 5).

BL: [1]–6. (P.P.6109.be)
CUL: CAM.C.31.70
TCD: 125.a.190, nos.1–8.


No editors are stated but Brenda Chamberlain’s memoir suggests that the broadsheets were produced by Chamberlain, John Petts and Alun Lewis. Contributors were: Alun Lewis, John Petts (illustration), Brenda

[59]
Chamberlain (illustration and poems), Taliesin (trans. H. Idris Bell), Lynette Roberts, and Dylan Thomas. The first issue has two versions with the same illustration but with different typefaces.

BL: Cup.501.k.48
CUL: 864.B.143


A cultural review with a particular interest in poetry. Includes an anti-MacDiarmid poem by Roy Campbell, “Ska-Hawtch Wha Hae!”, and poems and articles displaying an enthusiasm for Lorca and Apollinaire.

BL: P.P.5938.ca
CUL: L533.C.23
NLS: R.211
TCD: 140.b.14, nos.1—21


Related Imprint: The Changing World Series, published by Harvill, was a short-lived series of books on art, poetry, history and philosophy, BL: W.P.23 60


BL: P.P.5939.bet
CUL: Q900.C.207
NLS: 1951-43
TCD: 47.cc.30


Related Imprint: Scoop Books had a short-lived Modern Scots Poets series, which published collections by John Kincaid and Edward Boyd respectively.

By its own admission aimed at a popular market (which, nevertheless, did not materialise), this included articles on Scottish culture past, present and future; reviews; Gaelic lessons for beginners; some short fiction; correspondence; and poems. Poets included Edward Boyd, Robert McLellan, George Campbell Hay, Hamish Henderson, Alexander Scott, Maurice Lindsay. Contemporary poems were generally published in a section called “Scottish Heritage” which also showcased poems from centuries earlier. Prose contributors included Naomi Mitchison, Joseph MacLeod, Alexander Scott (on contemporary Scottish poetry), Charles Graves (on the poetry of Marion Angus), and the artist J. D. Ferguson(s)on. Maurice Lindsay’s article on the controversy over the use of ‘plastic’ or synthetic Scots in poetry started what would dominate the last few numbers: exchanges between the art critic Frederic Quinton and Hugh MacDiarmid on the nature of modernity within Scots language writing. Donaldson signed off with a familiar lament: “...the publisher was confident that the co-operation CHAPBOOK could expect from the many thousands of intelligent and progressive people in our country would both lighten his labour and conserve, as far as possible, the limited financial resources at his disposal. This confidence has proved to have been misplaced.”

BL: P.P.6203.laa

21 Citadel: literature, criticism, reportage, stories, poetry / edited by R. D. Smith. Cairo: The British Institute [i.e the Anglo-Egyptian Institute], 1942—[194?]

Profiled in: Tolley 1940s

May 1942 issue includes “A Note on Cavafy” by George Seferis, with a translation of Cavafy's “Waiting for the Barbarians”, and a note on Cavafy by someone who had known him, Timos Malanos. The Dec. 1942 issue includes poems by Lawrence Durrell, Peter Davies, and John Penderill. Hamish Henderson and Olivia Manning also contribute to the magazine, and Terence Tiller's essay “Modern English Poetry” is serialised over three issues.

BL: Dec. 1942 only. (P.901/1246)

Civvy Street see Khaki and Blue B62

Note: No. 2 was entitled Convoy File. No. 6 was published as Christmas Convoy
Profiled in: Hoffman, Allen & Ulrich
A miscellany of non-fiction prose, short stories and a small number of poems, e.g. by Roy Fuller, Alun Lewis, Mary Ellis, Nina Kaplan, Nancy Spain, Maurice Lindsay. Produced for those serving in the forces. Often with charming line drawings.

BL: 1 (W.P.772), 2 (12354.f.22), 3–4 (W.P.772)
CUL: 1–4. (L900.D.84)
NLS: HPr.78.3135
TCD: 1–4. (118.e.81. nos. 1–4)
UCL: 1, 3


Study: Tim Scott, Cornish Review magazine (Newlyn: Hare's Ear, 1995)
A general cultural review focused on Cornwall, and including photographs of sculpture and art produced in Cornwall, many of which are associated with St. Ives. Poets included A. L. Rowe, Jack R. Clemo, Anne Treneer, Ronald Duncan, Gladys Hunkin, Ronald Bottrall, W. S. Graham, Allen Curnow, Charles Causley, John Heath-Stubbbs, Erma Harvey James, Norman Levine and Arthur Caddick.

BL: 1–10. (P.P.6049.ibb). New Series, No. 1. (ZA.g.a.11235)
CUL: 1–2; 8. New Series, No. 12; 16 (L479.C.47)
NLS: 1–2; 8. (1952–34)
TCD: 1–8. (PER 80–212)


An art and literary review, which used black and white and full-colour reproduction to publish the paintings Paul Nash, Michael Ayrton, Mervyn Peake, Lucien Freud, John Minton, Robert Colquhoun, and others, as well as Lawrence Durrell, George Barker, Roy Campbell, Walter de la Mare, John Heath-Stubbbs, and R. S. Thomas. In vol. 2 Henry Treece is taken to task by Geoffrey Grigson in a letter complaining about Treece's misrepresentation of Grigson's pre-war magazine New Verse. There were also articles on music, for example a study of Egon Wellesz by W. H. Mellers, and a study of William Walton by Nigel Townshend. Ronald Senator would later be better known as a composer.

BL: X.435/707
CUL: L999.B.1.15
TCD: Vol. 1 (1946). (24.e.84, no.20)


Note: Vol. 1 no. 2 was published in London. Incorporated by Politics and Letters
Profiled in: Tolley 1940s

Includes no poetry but does have articles on poetry, e.g. D. J. Enright on "The Significance of Poetry London" (no. 1), and B. Rajan on Georgian Poetry (no. 2). Politics and Letters was focused even further outside of poetry and is out of scope for this bibliography.

BL: Lacking: Vol. 1 no. 3. (P.91/771)
CUL: Lacking: Vol. 1 no. 3. (L900.C.298)
NLS: Lacking: Vol. 1 no. 3. (6.469)


Profiled in: Tolley 1940s

The third and last anthology of the New Apocalypse. The contents were: essays on war by J. F. Hendry and Terence White; stories and other prose by Alex Comfort, F. J. Brown, Fred Marnau, Terence White, Stefan Schimanski and Denys Val Baker; poems by Treece, Hendry, Comfort, Peter Wells, Gervase Stewart, Leslie Phillips, Robert Herrick, Robert Greacen, Wey Gardiner, Ian Bancroft, Dorian Cooke, John Gallen, Maurice Lindsay, and Seán Jeannett; and a conclusion by Terence White. The other anthologies were The New Apocalypse, and The White Horseman.

BL: 12299.b.30
NLS: Vts.175.h.13
"Crux is designed to gather constructive Christian thought upon the future of Scotland, to give it the publicity it sometimes fails to get, and to crusade for a New Spirit in every department of life - religion, economics, social life, industry, education and art." A general cultural review, but with a poem by William Soutar and one by Albert Mackie.
BL: P.P.6203.aag

Note: In Irish

29 Danta Mean-teistimeireachta... / edited by Peadar O hUallachain and others. Baile Atha Cliath: Brun agus O Nuallain, 1946/47-1982
Note: In Irish.

Note: Subsequently combined with Folios of New Writing to form New Writing and Daylight Profiled in: Hoffman, Allen & Ulrich; Tolley 1940s

31 Delphic Review. an anarchistic quarterly / edited by Albert J. McCarthy. Fordingbridge: Vol. 1 no. 1 (Winter 1949)-no. 2 (Spring 1950)
Related Imprint: Delphic Press
A general cultural review with anarchist leanings. Each issue had a poetry section, with e.g. Kenneth Patchen, Alex Comfort, Dachine Rainer and Eithne Wilkins.

32 Dint: anthology of modern poetry / edited by Feyyaz Fergar and Sadi Cherkesi. London: Feyyaz Fergar and Sadi Cherkesi, No. 1 [1944]-2 (Autumn 1944)
From the first issue: "DINT is experimental in aim. It is to provide the poets with some more shouting area and a means of communication amongst themselves and their readers. DINT is not intended to be commercial." Despite the intent the poems are generally not experimental. Contributors include the editors and many of the widely published poets of the 1940s. In the first issue: Henry Treece, Hardiman Scott, Wrey Gardiner, Nicholas Moore, James Kirkup, Robert Greacen, Edwin Allan, John Atkins, Denton Welch, Roy McFadden, Valentin Iremonger. The second issue had a section guest-edited by Ross Nichols, and structured round the ideas of Man Symbolic (with John Heath-Stubbbs, Hardiman Scott, and James Kirkup), Portraits (John Heath-Stubbbs, Wrey Gardiner, Morwenna Donnelly, James Kirkup), Landscape (Rolfgardiner, Roy McFadden, Denton Welch, Edwin Allan), and Lyrics (Morwenna Donnelly and Iain Fletcher). The second half of the magazine returned control to the editors and included contributions by Brian Allwood, Henry Treece, Maurice Lindsay, L. E. Leaper, R. Crombie Saunders, John Atkins, Simon Watson Taylor, Ross Nichols, Sylvia Read, John Christian, David Matthews (age 8), Hermann Peschmann, and others. It also included some translations of tiny poems by Melih Cevdet and Oktay Rifat, originally in Turkish. Fergar contributes one poem in French, and also lists new French books and periodicals of interest.
BL: W.P.6203 CUL: L.727.C.124 NLS: P.sm.1382

Note: Continued as: The Anglo-Welsh Review Profiled in: Sullivan 1914-1984; Sam Adams, Roland Mathias (Cardiff: University of Wales Press, 1995), BL:
Chapter B: 1940–1949


Each issue has a generous selection of work by the individual writers concerned. The magazine declares itself deliberately biased towards poetry. The contributors are: Kathleen Raine, Alex Comfort, Peter Wells, Nicholas Moore, John Hall, Howard Sergeant, Roy Campbell, Ruthven Todd, Douglas Nicholls, Lawrence Durrell, Margaret Crosland, Hugo Manning, Muriel Durrell, John Symonds, Hubert Nicholson, and Ross Nichols.

BL: Tamb.104

35 Envoy: a review of literature and art / edited by John Ryan, with Valentin Iremonger as poetry editor. Dublin: Envoy, Vol. 1 no. 1 (Dec. 1949)–vol. 5 no. 20 (July 1951)

Index: Hayes


Related Work: Garlick was guest-edited a “Poetry from Wales” special issue of the The Poetry Book Magazine, published in Brooklyn, New York (vol. 6 no. 5 (Fall 1954)), BL: P.P.5126.gda.

A key magazine of Welsh literature in English. Raymond Garlick was appointed as an assistant English master by Roland Mathias to Pembroke Dock Grammar School, and Mathias encouraged him to set up Dock Leaves.

BL: P.P.5978.bdh


An eclectic magazine of essays, short fiction and occasional poems. Articles cover such topics as “The Medieval Undergraduate”, “The Semantic Problem”, “Some reflections on West Indian poetry” (by Glorria Cummins), “Some notes on Anglo-Welsh poetry” (by Gwyn Oliver Jenkins), “Yoruba Wisdom”, “Marvell’s Hero”, and “A New Zealander in the English landscape”. The last issue was edited by Glyn Court, with Norma L. Segal as assistant editor.

BL: P.P.6189.eba


Index: Indexes for vol. 1 and 2 were advertised

A general arts review focussed on south west England but

Art articles, short fiction, poems, reproductions of paintings, and reviews, with a significant element of modernist work and material from overseas. Poets included John Hewitt, Roy McFadden, Patrick Kavanagh (who contributed a regular, provocative diary), Brendan Behan, Bláithín Kalkeld, Denis Devlin, Anthony Cronin, Ewart Milne, Maurice Farley, Máire MacEintíre, Claire McAllister, Holdenlin (trans. Michael Hamburger), Howard Sergeant, Pearse Hutchinson, John Montague, as well as prose by Samuel Beckett, Gertrude Stein and even Martin Heidegger. Other pieces include a translation of an extract from Chekhov’s “Sachalin Island” (trans. Hubert Butler), Anthony Cronin on “Guilty Poetry”, and an essay on “The Age of Suspicion” by Nathalie Sarraute. A lengthy farewell editorial sums up its achievements and describes the causes for its demise which include “that semi-illiterate organ of bad criticism, and outpost of British literary imperialism, The Times Literary Supplement”).

BL: P.P.6152.c1h

UCU: L985.B.37

TCD: 32.tt.66, nos.1–5
British Poetry Magazines 1914–2000

not exclusively so. Poets included Charles Morgan, Alan Ross, John Waller, John Heath-Stubbbs, Quentin Crisp, Judith Buckland, Elizabeth Louch, Jack Clemo, Ronald Duncan, John Atkins, and others. Essayists included Quentin Crisp (on Mervyn Peake), Raoul Dufy (half-tones), John Heath-Stubbbs (on Literature in the eighteenth century), Alan Ross (on the poet and society), and others. From vol 2 no 3 Facet was edited by Jones and Knapman.

38 Fantasia. Worthing: Fantasia, No. 1 [1946]–2 [1946].
Related Imprint: Fantasia also associated with Fantasma Miscellany, Fantasma Parade and Fantasma Supplement
BL: P.P.5939.bgx

39 Fantasma. Worthing: Fantasia, No. 3 (Mar./May 1947)–22 (Autumn/Winter 1952)
Related Imprint: Fantasia was also associated with Fantasma Miscellany, Fantasma Parade and Fantasma Supplement
BL: P.P.5939.bgx

Profiled in: Hoffman, Allen & Ulrich; Tolley 1940s
Essentially an annual, each issue being built around a symposium, although also including miscellaneous poetry, fiction, and criticism. The symposia topics were, in order of appearance, “Kafka and Rex Warner”, “The realist novel in the Thirties”, “T. S. Eliot”, “The novelist as thinker”, and, lastly, “Modern American Poetry”. Andrew Pearse ceased to co-edit after the second volume. Poets included George Barker, W. S. Graham, John Heath-Stubbbs, Louis Adeane, Vernon Watkins, George Woodcock, Kathleen Raine, Nicholas Moore, Norman Nicholson, Kenneth Patchen, E. E. Cummings and others. The American issue includes poems by James Laughlin, Robert Lowell, Norman Macleod, Marianne Moore, Wallace Stevens, William Carlos Williams and others, as well as questionnaire on American poetry answered by some American poets themselves.
BL: W.P.927
CUL: L700.C.38

Note: Continued: New Writing; continued by: New Writing and Daylight
Index: Sader
Profiled in: Hoffman, Allen & Ulrich; Stanton; Sullivan 1914–1984; Tolley 1940s
Reprint: New York: Johnson Reprint [undated]
 Mostly a publisher of prose, but poets include Nicholas Moore, Stephen Spender, David Gascoyne, Goronwy Rees, C. Day Lewis, Laurie Lee, Rex Warner, Adam Drinan, Louis MacNeice, and Allen Curnow.
BL: P.P.5938.bbd
CUL: L727.C.23
NLS: Y.190
TCD: 33 aa. 71–89

Interview: with Derek Stanford in Gortschacher I
BL: P.P.5938.bdk
CUL: L999.C.3.42
NLS: 1954.1
Related Imprint: La France Libre teamed up with Horizon to produce the Francophile Horizon imprint, publishing a series of books which included Aragon’s Le Crève-Cœur and Sartre’s Huis Clos.

A French exile cultural review. Texts are in French. Articles on French and francophone life and culture, and occasional essays from English authors e.g. H. G. Wells, and Aldous Huxley. Actual poems are rare, e.g. “Timgad” by Vita Sackville-West (fev. 1941) and poems by Kathleen Raine (nov. 1946).


A large format illustrated one-off. Surrealism is the keynote (including an errata slip confusing de Gaulle with Bonaparte and Hitler by turns), with translations from the French and Portuguese. Contributors include Lucien Freud, E. L. T. Mesens, Alfred Jarry, and the Marquis de Sade in a new translation, and there are poems from George Melly, Patrick Waldberg, Jeanne Santerre, Eduard Helman, Serge Ninn, Jacqueline Darras, Sadi Cherkeshi, Jean L. Davy and others.

Profiled in: Tolley 1940s
Included work by John Bowen, Martin Seymour Smith, and Mitchell Raper. No holdings known.

A cultural review with sections on general literature, poetry, philosophy, and music. Contributors include Henry Miller, Alfred Perles, John Gawsworth, Kenneth Patchen, Nicholas Moore, George Orwell, Denise Levertoff [i.e. Levertov], James Kirkup, and Neil M. Gunn.

47 The Gate: international review of literature and art in English and German / edited by Margaret Greig, Rudolf Jung and Howard Sergeant. London: The Gate, Vol. 1 no. 1 (Jan./Mar. 1947)—vol. 3 no. 1 (1949)
Note: The first issue also bore the German title, Das Tor. Publisher and place of publication vary. From vol. 1 no. 4, published in Oxford by Pen-in-Hand
Related Imprint: Pen-in-Hand, a general press that published a wide variety of books

A general literary review with a particular interest in German, often publishing articles and poetry in that language. Contributors included: Stephen Spender, C. Day Lewis, Herman Hesse, Rilke (trans. Vita Sackville-West and Vernon Watkins, and by R. F. C. Hull), Jack Lindsay, Wrey Gardiner, J. B. Pick, George Woodcock, Michael Hamburger, and Muriel Spark. The issue for March–May 1948 describes a circulation of 20,000, a figure A.T. Tolley suggests, in an unpublished account of the 1940s, was likely the result of distribution to a post-war Germany under reconstruction. Perhaps this also implies British government assistance.

Related Imprint: Gemini Press, presumably belonging to Vanson himself, published his The Furious Finding. Fifteen sonnets (1950, BL: 11658.b.39) and his Four Holy Sonnets (1955, BL: 11660.e.13)
Contributors to this typescript magazine included Muriel Spark, Robert Greacen, Ian Hamilton Finlay, Raymond [65]
Contributors include the artists Nikoi Engonopoulos and Osbert Lancaster, and Rex Warner, Lawrence Durrell, I. Scott-Kilvert and the editor.


Chapter B: 1940–1949


Index: Hayes

Profiled in: Tom Clyde, Irish Literary Magazines: an outline and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414

Book notes, articles, short fiction, snippets from other journals, quotations and occasional, rather old fashioned, poems (e.g. by Padraic Fiac, Celia Randall, Padraic Gregory and others). Thomas MacGreewy contributes a short article about an Italian Mass composed in honour of Daniel O'Connell, and Robert Greacen also contributes prose. Evelyn Waugh is provoked in the last issue to contribute a letter on the question of being a Catholic writer.

BL: PP.6158.dd
TCD: 104.r.1–


BL: 12299.c.22
NLS: 1947.i.11

Irish Voices See Ulster Voices B136

59 Irish Writing: the magazine of contemporary Irish literature / edited by David Marcus and Terence Smith; then S. J. White. Cork, then Dublin: Trumpet Books, No. 1 (1946)–37 (1957)

Note: Some issues have Poetry Ireland as a supplement

Index: Hayes

Profiled in: Tom Clyde, Irish Literary Magazines: an outline and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414

A general literary magazine focusing mainly on Ireland. Contributors included Samuel Beckett, Teresa Deevey, Robert Greacen, Patrick Kavanagh, John Montague, Thomas Kinsella, and Donald Davie. S. J. White took over editorship with no. 29 in 1954. No. 33 was a special issue devoted to the “A representative selection of the modern Gaelic revial presented in translation.” Revised as New Irish Writing in 1968, a supplement within the Saturday edition of
60 Jabberwock: Edinburgh University review / edited by Dick Scott [and others, including Iain Ferguson]. Edinburgh: Edinburgh University Liberal Club, then Edinburgh University Scottish Renaissance Society, Vol. 1 no. 1 (Summer 1945)–vol. 6 no. 1 (1959?)

Note: Issues may be unnumbered. Continued by: Sidewalk

The magazine maintained a Scottish focus, with contributors such as Hugh MacDiarmid, Compton Mackenzie, Norman MacCaig and Alan Jackson until late in its existence. An unnumbered issue of 1959 includes work by William Burroughs, Allen Ginsberg, Jack Kerouac, Gregory Corso, Gary Snyder, Robert Creeley and other American writers. Its successor, Sidewalk, continued and widened the internationalist interest.

BL: Summer 1957. (P.P.6199.bde)
NLS: NH.249
UCL: Vol. 5 no. 1 (1958)–vol. 6 no. 1 (1959?)


Profiled in: Hoffman, Allen & Ulrich
Related Imprint: Delphic Press published Louis Adeane, The Night Loves Us (1946), BL: YA.1992.a.19963; Raymond Tong, Salute to Greece (1945), CUL: Uc.B.8.7991; William Everson, Poems MCMXLI (1946) and Kenneth Patchen, Double Header (1946?) were also advertised but may not have appeared from Delphic.

Mostly articles about jazz, but with poems by Langston Hughes, George Leite, Raymond Tong, Kenneth Patchen, Eithne Wilkins, Aimé Césaire, W. S. Graham, Louis Adeane, and Howard Sergeant, and articles by Patchen, George Woodcock and Nicholas Moore. William Everson contributes a letter on Bunk Johnson's records.

BL: P.P.1945.sbb

62 Khaki and Blue: the younger
64 Leaven / edited by John Bate. Croydon: Ditchling Press, Easter 1946

Profiled in: Hoffman, Allen & Ulrich

John Bate’s attempt to move on from Oasis after the war: “We would not have men listen to our voice, but to still themselves within, so that they may hear the Voice that has never been silent, or, if you like, the Silence that has never been voiced” (from the Editorial). Includes poems by Bate, Norman Nicholson, an anonymous pantomime (“The Walter-Kelpie Princess”), D. S. Savage on “Socialism and the Problem of Evil”, and Sid Chaplin’s “North-Countryman’s Journal”.

BL: YD.2004.a.902
NLS: HP.1.79.1191
UCL


Contributors included James Kirkup and Robin Skelton. Bonamy Dobree contributed a preface to the 1949 and 1950 volumes. The 1956 issue contains poems by Thomas Blackburn, James Simmons, John Heath-Stubbs, Geoffrey Hill and others.

BL: 1949–1950; 1956 (P.P.5126.bbs)
CUL: L727.D.103

66 Life Line / [Staff of R.A.F. Coastal Command], dates unknown

A poster magazine, noted by A. T. Tolley in an unpublished account of magazines in the 1940s. No holdings known.


Almost no poetry itself though e.g. one poem by Wrey Gardiner, but includes articles on poetry and the arts, e.g. by John Heath-Stubbs, Kathleen Nott (on verse drama), Jack Lindsay, and Henry Miller (on Kenneth Patchen).

BL: Vol. 1 no. 1–no. 2. (P.P.5938.ca)
CUL: L.900.C.266
NLS: 1950.48
TCD: PER 91–84


Profiled in: Tolley 1940s
Related Imprint: Wrey Gardiner’s Grey Walls Press published numerous poetry collections and other books in the 1940s and 50s

Describing itself as a publication of “new romanticism”, this anthology included work by Henry Treece, Nicholas Moore, G. S. Fraser, Norman Nicholson, Anne Ridler, Francis Sarge, Vernon Watkins, Alex Comfort, Emanuel Litvinoff, John Bayliss, Tambimuttu and Wrey Gardiner. Grey Walls’ New Road is loosely a continuation of Lyra.

BL: ii605.b.15
NLS: T.31.e.


Profiled in: Sullivan 1914–1984

Started by John Wain when he was an undergraduate at St. John’s College Oxford, this was a general arts review, with poetry, short fiction and arts essays. Contributors included: John Atkins, Audrey Beecham, William Bell, Alexander Biok, Philip Larkin, C. M. Bowra, Georg Büchner, Roy Campbell, Neville Coghill, Patric Dickinson, Geoffrey Dutton, David Gascoyne, Michael Hamburger, John Heath-Stubbs, J. B. Leishman, C. Day Lewis, Lorca, Boris Pasternak, Pierre Reverdy and others. Notable for its early publication of Larkin in no. 3.

BL: P.P.5939.ca
CUL: Vol. 1 no. 4–vol. 2 no. 11. (L727.C.417)
NLS: NH.290

[69]
British Poetry Magazines 1914–2000

70 Manuscript / edited by C. P. Billot, A. D. Walters, Peter Dunn, and others.
Southampton: Vol. 1 no. 1 (June 1941)—no. 3 (Nov./Dec. 1941)
A general literary review. There was a deliberate attempt to publish younger writers but most are still unknown today. Poets included Idris Parry and Wrey Gardiner, and there was a short story by A. H. Teece.
BL: P.P.5938.bbr
CUL: L999.C.3.75

A Belgian exile cultural review. Among the obviously more pressing articles on the war, and proposals for life after the war, there are articles on Belgian culture and occasional essays from non-Belgians, e.g. Michael Roberts on "Poetry and war" (April 1942) and Herbert Read on "The freedom of the artist" (Dec. 1942). Actual poems are rare.
BL: P.P.4480.i
CUL: L999.C.3.276
NLS: 1951.12

72 Mid-Day / [edited by Antoinette Pratt Barlow]. Oxford: Mid-day Publications, No. 1 (Winter 1946–7)
Short stories, miscellaneous arts articles, and poems by Hugh Popham and Stevie Smith.
BL: P.P.6004.gre
CUL: L999.C.3.49
NLS: 6.2181

73 Middle East Anthology / edited by John Waller and Erik de Mauny. London: Lindsay Drummond, 1946
BL: 12299.c.18
NLS: Vts.175.g.21

74 Million: new left writing / edited by John Singer. Glasgow: William MacLellan, No. 1 [1943]–3 [1946]
Profiled in: Hoffman, Allen & Ulrich
Related Imprint: MacLellan was one of the key post-war publishers in Scotland, publishing fiction, social analysis, art criticism and theory, and poetry. The Poetry Scotland Series, published by William MacLellan, featured collections by Hugh MacDiarmid, Sidney Goodsir Smith, George Bruce, Adam Drinan, Ruthven Todd, and W. S. Graham. BL: W.P.1989
Short stories, literary criticism, and poems, the latter from: Langston Hughes, Joe Corrie, Maurice Lindsay, Sydney Tremayne, Hugh MacDiarmid, Sidney Goodsir Smith, Brecht (trans. Honor Arundel), John Singer himself, Sid Chaplin, Jack Lindsay, Honor Arundel, Nicholas Moore, Patricia Ledward, and others. John Singer also contributes an article on "Literature and the War" (no. 1).
BL: W.P.7447
CUL: L999.C.3.276
NLS: 1951.12

Profiled in: Sullivan 1914–1984
A general cultural review, which also published poetry.
BL: W.P.3153
CUL: L727.C.72
NLS: 1. (Vts.175.f.52); 2. (1968.119)

76 Modern Reading / edited by Reginald Moore. London: Staples & Staples [and subsequently other publishers], No. 1 [1941]–23 (1953)
Profiled in: Hoffman, Allen & Ulrich
Related Imprint: Modern Reading Library
The focus was on short fiction, but Modern Reading did publish just a few poems, e.g. by Idris Davies and Frederic Prokosch.
CUL: Lacking no. 2 and no. 23. (L996.D.12)
NLS: Lacking no. 2, 16, 18–19, 21, and 23. (P.med.2271)
TCD: 21–22. (PAM K.34 no.22–23)
The New Alliance & Scots Review See The New Alliance A134
Chapter B: 1940–1949


Profiled in: Tolley 1940s

The anthology that, building on 1930s magazines such as Seven and Kingdom Com, gave the name to the “New Apocalypse” poets. The contributors were Dorian Cooke, J. F. Hendry, Norman MacCaig, Robert Melville, Nicholas Moore, Philip O’Connor, Dylan Thomas and Henry Treece. There was a frontispiece by Pablo Picasso. Further anthologies were The White Horseman and The Crown and the Sickle.

BL: 12299.b.ii
NLS: T.239.b


Note: No. 2 (Christmas 1947) was reprinted for Christmas 1950, but bears the same number.

Publishing solely poetry, occasionally reprinted from earlier collections or magazines, this began with the Edinburgh Festival in 1947. The emphasis was on Scottish poetry, but not exclusively so. Contributors included: Lewis Spence, Hugh MacDiarmid, Sydney Goodsir Smith, George Campbell Hay, Naomi Mitchison, Maurice Lindsay, Marion Angus, Helen B. Cruickshank and others. The rather Victorian A. V. Stuart was particularly well represented. The editor was not always indicated, but Winifred Binning appears to have edited nos. 1–13 and 15. R. Ogilvie Crombie was designated the Interim Editor, and edited nos. 14 and 16.

BL: P.P.5126.gbu. (No. 2 is supplied in reprint only, P.P.5126.gbu. (1))
CUL: L727.C.121
NLS: 5.1716
TCD: 69.n.111, nos. 3–20


Apparently intended as the magazine of the Front Line Generation, P.H.L. Smith, Howard Sergeant and Peter Ratazzi, whose manifesto was published in the third issue of Ratazzi’s magazine Khaki and Blur. Also includes a poem by Dannie Abse.

BL: P.P.5938.cad


Related Imprint: Meridian Books issued at least two poetry collections in its Garrick Poets series, by Randall Swingler, The Years of Anger (1946), BL: W.P. 1744/1, and Maurice Carpenter, The Tall Interpreter (1946), BL: W.P. 1744/2

A general cultural review, with considerable interest in foreign affairs and countries overseas. Each issue had a “World Poetry” section where untranslated poems from other countries were presented. Poets included Erich Kästner, Paul Eluard, Jules Supervielle, Ernst Wiechert and Andre de Rache, as well as, e.g. Patrie Dickinson. Jack Lindsay was brought in to co-edit with Muller, Hack and Klopper for the second issue; the third and last issue was edited by Klopper and Muller alone.

BL: P.P.5939.cax
CUL: L999.B.1.22
NLS: 5.1278 PER


Contributors included Lawrence Durrell, G. S. Fraser, Nicholas Moore, Ruthven Todd, Wallace Stevens, Conrad Aiken, W. S. Graham, Elizabeth Bishop, Allen Tate, Christopher Middleton and Hamish Henderson.

BL: W.P.1743
CUL: No. 1. (L999.C.3.77)

New Road: new directions in European art and letters / edited by Alex Comfort and John Bayliss, then Fred Marnau, then Wrey Gardiner. Billericay: Grey Walls Press, [No. 1] (1943)—5 (1949)


Related Imprint: Wrey Gardiner’s Grey Walls Press published numerous poetry collections and other books in the 1940s and 50s

Reprint: Nendeln, Liechtenstein: Kraus Reprint, 1969

A substantial general cultural review with a particular interest in continental literature, published in translation.

BL: X.989/38704
CUL: L727.C.60
NLS: T.32.C.


BL: YA.1992.a.8747
CUL: L900.D.66


Note: Place of publication varies. No. 6 is numbered Vol. IV no. 6
Profiled in: Hoffman, Allen & Ulrich; Stanton

A magazine produced in reaction to the New Apocalypse poets, and to the assumption that poetry is essentially a Celtic form. John Atkins’s first editorial spells out the policy: “the point of the new saxon is this: he won’t subscribe to the view that to write good poetry you must be a Celt.” The emphasis is on prose, but each issue does carry some poetry, e.g. by Patric Dickinson (verse drama), Stevie Smith, and John Singer. George Orwell contributes an article on “Poetry and the Microphone” in no. 3, and no. 4 carried work by the poet Brian Allwood, killed in action in Italy in 1944.

BL: W.P.967
CUL: L727.C.95
NLS: 1957.7


A general cultural magazine focussed on Scotland. Occasional poems and short fiction. Contributors included Maurice Lindsay, Naomi Mitchison, William Soutar, Douglas Young, T. S. Law, and Hugh MacDiarmid (e.g. an article, “What’s wrong with the ‘Songs of the Hebrides’” and, with Douglas Young, a defence of the synthetic nature of the Scots language in poetry). Vol. 2 no. 1 included an open letter by Lindsay to Mitchison, defending the editorial policy of Poetry Scotland.

BL: Vol. 2 no. 1 (Jan. 1946)—vol. 5 no. 1 (Jan. 1949)
(P.P.6223.bc)


A cultural review with a focus on Shetland. However, many of the contributors are from further afield. For example, in the first few years contributors included Orcadian poet George Mackay Brown (poetry, plays, articles, fiction), Hugh MacDiarmid (poetry, and an essay on 25 years of the modern Scottish Renaissance), Naomi Mitchison, Maurice Lindsay, T. S. Law, John J. Graham, J. T. Hughson (both poets writing in a Shetland dialect). Many of the local poems in the early issues are signed only by a pseudonym. The New Shetlander continues to publish new poetry to this day.

BL: P.P.6203.0a
CUL: P.1(486.B.24)
TCD: 2–43. (PER 81–333)


Note: Continues: Folios of New Writing and Daylight; continued by: Orpheus
Index: Sader

Index: UK Little Magazines Project
Profiled in: Stanton; Sullivan 1914–1984; Tolley 1940s; UK Little Magazines Project
Interview: with Peter Russell, in Görtschacher 2

A literary review, with the emphasis on poetry and a particular emphasis on Poundian modernism and classical traditions of verse. Russell had a number of co-editors: G. S Fraser and Iain Fletcher from Autumn 1949 to Spring 1950; Fletcher, Ian Scott-Kilvert and D. S. Carne-Ross from August 1950 to Autumn 1951. Russell edited alone from April 1952 to April 1956.

BL: PP.5126.bbk
CUL: P727.C.16
NLS: NF.1561
TCD: 133.a.38–39

89 The Norseman: an independent literary and political review / edited by Jac. S. Worm-Müller, then H. L. Lehmkühl. London: Lindsay Drummond Ltd, then the Norseman, Vol. 1–no. (Jan. 1943)—vol. 16 no. 6 (Nov./Dec. 1946)

Index: An index to vols. 1–16 was published in Oslo in 1960, BL: P.P.4811.n.(1)

A Norwegian exile cultural review. Articles on Norwegian and Scandinavian culture, short fiction and occasional poems. Occasional pieces by British authors, e.g. Derek Stanford on John Masefield, Neville Braybrooke on T. S. Eliot, Gilbert Murray, Herbert Read, and a short story by Muriel Spark. In vol. 1 no. 6 (Nov. 1943) Eliot contributes an article on “The Social Function of Poetry” and a chorus from Murder in the Cathedral. Texts are in English. There are short valedictory accounts of the magazine in the last issue.

BL: P.P.5938.bga
CUL: L900.C.274
NLS: NH.672

Northern Review: the magazine of the North / edited by W. B. de Bear Nicol and Kenneth Severs. Pontefract: Vol. 1 no. 1 (June 1946)—vol. 2 no. 3 (Jan./Feb/Mar. 1948). New Series, No. 1 (May 1948)—no. 9 (Summer 1950)

Note: Absorbed by The Dalesman

A general cultural review with a northern England focus. Publishes three or four poems each issue. Contributors include Vernon Scannell, Wilfred Childe, Howard Sergeant, and James Kirkup. W. B. de Bear Nicol edited the magazine on his own from vol. 1 no. 7 onwards, when he also began to refer to himself as Bernard de Bear Nicol.

BL: P.P.5939.bga
CUL: L900.C.274
NLS: New series only. (5.1411)

Now / edited by George Woodcock. Maidenhead: M. C. Pitts, No. 1 (Easter 1940)–7 (Fall 1941). Then, New Series, No. 1 (1943)–9 (July/Aug. 1947)

Note: Place of publication and imprint varies
Profiled in: Hoffman, Allen & Ulrich; Stanton; Sullivan 1914–1984; Tolley 1940s

Started by Woodcock when he was a conscientious objector, working as an agricultural worker. The earlier issues included other conscientious objectors, such as D. S. Savage and Julian Symons, and was largely a political magazine. The new series had higher profile contributors such as George Orwell on “How the Poor Die”, Herbert Read on “The Cult of Leadership”, and Alex Comfort on “Art and Social Responsibility”, while poets included W. S. Graham and George Barker. Towards the end of its run, there were more American contributions, e.g. by Kenneth Rexroth and William Everson.

BL: P.P.6033.gda
TCD: New Series, 1–7. (110.8.1)

A general cultural review, which published very little poetry. “Poetry” was dropped from its masthead in the last issue.

BL: P.P.5938.bdd
CUL: L400.C.54
NLS: 6.395

93 Oasis / edited by John Bate. Sonning: John Bate, March 1942—[Summer 1944?]


From 1943 Baker published Voices from his Opus Press

A general cultural review, which also published poetry. It began with no. 8, probably to avoid looking like a new little magazine, since war restrictions designed to limit paper consumption forbade new magazines starting up. Baker contributes a short survey of the “Britain’s culture press in wartime” in no. 8. Most of the poets are now little known, though it did publish Nicholas Moore, Maurice Lindsay, Wrey Gardiner, and Henry Treece.

BL: P.P.5938.caq
NLS: 11 (Summer 1942)—14. (5.1104)

95 Orientations / edited by G. S. Fraser, then D. J. S. Thomson, then J. M. MacKechnie, then Raymond Nunn. Cairo: Victory Club, [Spring? 1942]—no. 29? 1945

Profiled in: Tolley 1940s

Founded by a group originally working at the Headquarters of British Troops in Egypt, specifically to give ordinary soldiers a voice. However, most contributors were fairly experienced writers, including John Waller, Lawrence Durrell (writing under the pseudonym Charles Norden), Hamish Henderson, Tambimuttu and Nicholas Moore. Despite publishing as many as twenty nine issues, copies are now extremely rare. The editors are grateful to A. T. Tolley for information on this title.

Imperial War Museum


The first two volumes were edited by Rosamond Lehmann, Edwin Muir, Denys Kilham Roberts, and C. Day Lewis; Muir was no longer an editor by vol. 3, and vol. 4 was edited by Roberts alone.

BL: W.P.1288
CUL: L727.C.69


Note: Continues: New Writing and Daylight

BL: W.P.1388
CUL: L727.C.24
NLS: T.145
TCD: 33.aa.90–91


Note: Incorporates Poetry and the People and New Theatre.
Chapter B: 1940–1949

Editors and imprint vary
Reprint: Nendeln, Liechtenstein: Kraus Reprint, 1976

A general cultural review, occasionally publishing poetry and articles on poetry.

BL: P.P.5126.bo
CUL: I.727.J.25
NLS: Y.149
TCD: 26.bb.222–223


Note: Location and imprint varies. Originally bore the subtitle: poems, articles and reviews. Anna Martin was also involved editorially. From no. 133 (Summer 1982) the title changed to Outposts Poetry Quarterly
Profiled in: Görtschacher 1; Hoffman, Allen & Ulrich; Stanton; Sullivan 1914–1984; Tolley 1940s; Wolfgang Görtschacher and James Hogg (eds.), Salute to Outposts on its Fiftieth Anniversary, Salzburg: University of Salzburg Press, 1994, BL: X.0909/611 (110)
Interview: with Roland John in Görtschacher 1
Related Imprint: Outposts Publications; Outposts Modern Poets Series; Hippopotamus Press
Reprint: Nos. 1–75 (1944–77), Nendeln, Liechtenstein: Kraus Reprint, 1972
BL: 1–184. (W.P.747)
NLS: 1–51; 142. (5.3167)
Poetry Library: 14: 25–26; 28–54; 56–65; 73–184

100 Parade. Cairo: [Parade], 1940?–1948?

Profiled in: Stanton; Sullivan 1914–1984; Tolley 1940s
Reprint: Nendeln, Liechtenstein: Kraus Reprint, 1976
BL: P.P.5938.bbp
CUL: L.727.D.27
NLS: 5.1366–1367
TCD: No. 16 (1943); 25 (1945)–40 (1950). (85.h.290–305)

Profiled in: Tolley 1940s
Poems include those by George Seferis, Keith Douglas, G. S. Fraser, Ellie Papadimitriou, and the editors. Durrell sets out a manifesto in the first issue, including “Neither poet nor public is really interested in the poem itself but in aspects of it.”
BL: Durrell 89

Profiled in: Hoffman, Allen & Ulrich
Contributors included Mervyn Peake and Edmund Blunden as well as Arturo Barea and Ramon Gomez de la Serna. Swallow edited the first issue, Storn the second.
BL: P.P.5938.ca
CUL: L.999.C.3.59
NLS: 1949.19

104 Phoenix Quarterly: a journal directed towards the recovery of unity in religion, politics and art / edited by Maurice Cranston. London: Jason Press, Vol. 1 no. 1 (Autumn 1946)–no. 3 (1948)
Related Imprint: Jason Press
Essays on religion, e.g. by C. S. Lewis, a "Letter from Sweden" by Vera Brittain, and poems by Denton Welch and Alan Rook.

BL: Vol. I no. 1. (P.P.5939.cau)
CUL: Vol. I no. 1–no. 2. (Lgoo.D.8[)
NLS: 5.1364
UCl: Vol. I no. 2 (l Housman Coil), vol I no. 3 (Little Magazines Coll)


Subsections were: Stories and sketches, Travel, Reflection and reminiscence, Philosophy, Historical comment, The Theatre, Literary criticism, and Poems. Notable articles included J. C. Trewin’s "The post-war theatre: a survey", John Atkins’ "Above the neck: an approach to contemporary poetry", Patricia Johnson’s "The younger women writers of to-day", Sylvia Townsend Warner’s "A writer’s dream". The poems include those by Morchard Bishop, Henry Treece, John Atkins, and Gilbert Phelps (the latter contributes a poem about a conversation he had with Roy Campbell and Edmund Blunden). Other contributors include Llewelyn Powys, T. F. Powys, Henry Williamson, and J. Middleton Murry.

BL: 12398.bbb.24
NLS: Vts.175.h.56

PL Pamphlets See Poetry London A173


Cartoons and gentle humour, including light verse by Douglas Young.

BL: P.P.6018.fep


Note: Variant titles: Poems Christmas, Poems for Christmas

Annual anthologies of perhaps rather old-fashioned poetry. Edited anonymously.


Profiled in: Tolley 1940s


Contributors include: Emanuel Litvinoff, John Heath-Stubbs, Michael Hamburger, Louis Adeane, Norman Kreisman, Herbert Read, Lawrence Durrell, Kathleen Raine, Lynette Roberts, Jacques Prévert, Georg Trakl, Charles Madge, Sydney Tremayne, Jon Silkin and Stephen Spender. The Mavericks anthology, which published several of the poets from the magazine, was designed to present "individual poets who are not connected with 'The Movement', but whose work should not be overlooked on that account."

BL: Lacking: 7. (P.P.5126.gcd)
CUL: L727.C.166
NLS: 6.697
UCl Poetry Library: Reprint set; and an individual issue, no. 4


Profiled in: Sullivan 1914–1984

BL: P.P.5126.gbw


Profiled in: Hoffman, Allen & Ulrich

Related Imprint: Poetry Folios published The Song of Lazarus by Alex Comfort in 1945. BL: 11657.d.23

Poetry Folios’s purpose is “to present outstanding verse,
selected as far as possible without literary prejudice, to a small interested public.” – Back cover, no. 2 (Winter 1942/43). “The editors of this Anthology have no enemies. We uphold the neutrality of poetry in precisely the same spirit as we uphold its liberty. German writers are welcomed by us on exactly the same terms as we welcome everyone else. The only poets whom we exclude are the aequiscious writers of all countries. Send us your work.” – Inside front cover of no. 8 (1945). Contributors included: Henry Treece, Nicholas Moore, Kathleen Raine, Feyyaz Fergar, John Hall, Fred Marnau, James Kirkup, Peter Wells, Ian Serralieril, Keidrich Rhyis, George Woodcock, Roy McFadden, Charles Wrey Gardiner, Brenda Chamberlain, Anne Ridler, Joaquin Gomez Bas, Robert Greacen, John Bayliss, Maurice Lindsay, Adolphi Perez Zelaschi, W. S. Graham, Brian Allwood, Stephen Spender, Emanuel Litvinoff, Ruthven Todd, Paul Potts, E. E. Cummings, Kenneth Patchen, Sylvia Read, Louise Adeane, Judith Wright, Luis Merino Reyes, D. S. Savage, John Heath-Stubbbs, Alex Comfort, John Atkins, Antonio de Undurraga, Gerardo Diego (trans. Harold Morland), Vincente Huidobro (trans. Morland), Luis Cernuda (trans. Morland), Manuel Machado (trans. Morland), Kenneth Rexroth, Pierre Seghers, Howard Sergeant, John Waller and others. The new series was intended to consist of short single collections with illustrations, but only the first, by Iris Orton, seems to have been published.


Note: After no. 19, issued as an occasional supplement within Irish Writing. A journal with the title Poetry Ireland was also published from 1962–1968 and another from 1976–1980

Index: Hayes


Contributors include: Robert Greacen, Padraic Colum, C. Day Lewis, John Hewitt, Roy McFadden, Myles na gCopaleen, Samuel Beckett, Lord Longford, Peter Russell, Denis Devlin, Ewart Milne and Thomas Kinsella. An American issue (no. 7) featured E. E. Cummings, William Carlos Williams, Kenneth Patchen, and others; no. 12 was devoted entirely to translations of Columbanus.


113 Poetry Scotland / edited by Maurice Lindsay. Glasgow: William MacLellan, 1 [1943]–4 (1949)

Note: No. 4 was published in Edinburgh by Serif Books Profiled in: Hoffman, Allen & Ulrich, Tolley 1940s Related Imprint: MacLellan was one of the key post-war publishers in Scotland, publishing fiction, social analysis, art criticism and theory, and poetry. The Poetry Scotland Series, published by William MacLellan, featured collections by Hugh MacDiarmid, Sidney Goodsir Smith, George Bruce, Adam Drinan, Ruthven Todd, and W. S. Graham. BL: W.P.1989. Poems, and some reviews. Published many of the poets of
the second wave of the modern Scottish Renaissance, including Norman MacCaig, W. S. Graham, Sorley Maclean, Derick Thomson, George Bruce, Robert Garioch, J. F. Hendry, Sydney Goodsir Smith, Tom Scott, Adam Drinan, Alexander Scott, Deorsa Caimbeul Hay (George Campbell Hay), and Hamish Henderson, as well as Edwin Muir, William Soutar and Hugh MacDiarmid. The final issue was guest edited by Hugh MacDiarmid.

Profiled in: Hoffman, Allen & Ulrich
BL: 11606.b.39
CUL: L727.D.55
NLS: 5.1207

Profiled in: Hoffman, Allen & Ulrich, Stanton
Later subtitled, “A magazine of philosophy, psychology, and aesthetics,” it published next to no poetry – only two poems by Dylan Thomas, which appear in no. 7 – but a number of poets wrote essays for it, including Stefan Thomerson (“Circles and Cats”, with special regard to Ben Nicholson’s paintings, in no. 4) Geoffrey Grigson (“On a present kind of poem”, in no. 7), Stephen Spender (“Writers in the world of necessity” in no. 1; “Thoughts in an aeroplane over Europe”, in no. 8). George Orwell and Bertrand Russell contribute several essays as well.
BL: P.971/28
CUL: L180.C.39
TCD: No.2 (1946)–8 (1947). (PER 75–850)

Related Imprint: The Pastoral Press (almost certainly the author himself) published Jack Shepherd’s Fugitive Pieces in 1947. This was the only publication from the press.

A cultural review focused on the Portsmouth area. Very few poems, but the last issue published a poem by Jack Shepherd and one by Ailsa Aneurin. Jeffery’s Book Pages were unusual in reviewing literary magazines.
BL: P.3610.g5

Note: Numbered both in terms of issues (nos. 1–13) and vols (Vol. 1 no. 1 etc). Editors and place of publication vary. Nos. 2–6 were published in Birmingham, nos. 7–12 in Worcester. From vol. 2 no. 9, it incorporated Resistance Profiled in: Hoffman, Allen & Ulrich, Stanton Anthology: Barry Keogan and James Welch (eds.), The Heart of England. An anthology of Midlands verse (London: Mitre Press, [1946], BL: 11605.b.39. An advert in Prospect states that many of the contributors in this anthology were from the magazine.
Although he was the first editor, several other co-editors joined Edward Toeman over the course of the magazine: Barry Keogan, James Welch, F. S. Round, Gladys Keighley, Harold F. Bradley, David West. Contributors included John Atkins, Cyril Hughes, Howard Sergeant, Raymond Tong, Wolf Mankowitz, Nicholas Moore, James Kirkup, John Gawsworth, Aneurin Rhys, Kathleen Raine, Norman Nicholson, Christopher Fry, John Bayliss, George Woodcock, Muriel Spark, and Donald Davie (“Towards a New Poetic Diction”, vol. 2 no. 11).
BL: Lacking: Vol. 3 no. 1. (P.P.5126.br)
CUL: Vol. 1 no. 2–vol. 3 no. 1. (L727.C.145)
TCD: No.2 (1944) 12 (Christmas 1949); Vol.3 no.1(1950). (32.t.t.66, nos.21-31)

118 Psyche. [Birmingham]: [Hollymoor Hospital], No. 1 (May 1943)–7
Poems and short articles by military patients at Hollymoor Hospital.
BL: 1. (YA.1992.b.2682)

119 Rann: a quarterly of Ulster poetry edited by Barbara Hunter and Roy McFadden. Lisburn: Lisnagarvey Press, No. 1 (Summer 1948)–20 (June 1953)
Chapter B: 1940–1949

Note: From no. 13 published in Belfast by H. R. Carter Publications.

Index: Hayes


Related Imprint: The Lisnagarvey Press published several books, including the collections: Jack McQuoid, Followers of the Plough (1949), BL: 11658.h.48; Roy McFadden, Elegy for the Dead of the Princess Victoria (1953), BL: 11658.f.61; and May Morton, Masque in Maytime (1948). H. R. Carter Publications was a less specialised and much more prolific publisher.

Poems by John Hewitt, Robert Greacen, Padraig Colum, as well as John Wain, Norman Nicholson, Maurice Lindsay, Dannie Abse, Henry Treece, Idris Bell, Vernon Watkins, and R. S. Thomas. No. 19 was a Welsh number. No. 12 features an essay by Daphne Fullwood and Oliver Edwards on “Ulster poetry since 1900”; an essay by John Hewitt on “The Course of Writing in Ulster”; and bibliographic and biographical information concerning Ulster writers, 1900–1953.

BL: P.P.5126.kaa
CUL: L727.C.129
NLS: 1954.24
TCD: 136.b.126

120 Resurgam Younger Poets. London: Favel Press, No. 1 [1940]–10 [1944]

Profiled in: Hoffinan, Allen & Ulrich

Related Imprint: Favel Press, established in the 1920s, published many collections of poetry over the decades, but appears to have ceased in the 1980s. Resurgam seems to have been a Favel Press imprint, which also included Resurgam Library, BL: 012213.bb.4.

More a series of small poetry collections than a magazine, each publication was taken up by one poet only, including John Atkins, Patricia Ledward, Alex Comfort, and Emanuel Litvinoff.

BL: 11613.d.3


Note: No Review 44 was produced

Profiled in: Hoffinan, Allen & Ulrich

A literary review focusing on European literature, especially from Czechoslovakia. There are features on Norwegian, Slovakian, Polish, and Soviet contemporary poetry. Also includes Edwin Muir’s essay “A Note on the English Romantic Movement” (vol. 1, no. 2), and T. S. Eliot’s “Cultural Diversity and European Unity” (vol. 2 no. 2). Pavel Tigrig’s last issue as co-editor was vol. 2 no. 2; E. Osers, who had been an assistant editor previously, became a co-editor from vol. 3 no. 1.

BL: P.P.5939.bgp
CUL: Q900.C.206

123 Salamander / edited by Keith Bullen. Cairo: [The Salamander Society], [Folio 1] (Sept. 1942)–Folio 5 [1945?]

Note: Publisher varies

Profiled in: Tolley 1940s


Related Imprint: Salamander published several poetry collections, including John Waller’s Spring Legend (1945?), BL: 11658.c.37, and Albert Samain, trans. Keith Bullen, Un Pasteurise Exquis: selected poems and prose (1945?), BL: YA.1995.a.23853

Poems and articles on poetry. Contributors included the editors, John Cromer, Raoul Parme (who contributed his own poems, and translated English language verse into French), G. S. Fraser, John Gawsworth, Hamish Henderson, Ahmed Rassim, and others.

BL: RF.1999.a.26

The Scots Review See The New Alliance A134

Related Imprint: Scoop Books had a short-lived Modern Scots Poets series, which published collections by John Kincaid and Edward Boyd respectively.

Mostly short stories, though there were poems by: Naomi Mitchison, Joe Corrie, Maurice Lindsay, John Kincaid, Margaret Ross Mitchell and others.

BL: 1; 3–4. (W.P.u672)
CUL: Upper Library
TCD: 1-3 (1945). (31.ff.52, nos.5–7)


Profiled in: Hoffman, Allen & Ulrich; Tolley 1940s

Related Imprint: MacLellan was one of the key post-war publishers in Scotland, publishing fiction, social analysis, art criticism and theory, and poetry. The Poetry Scotland Series, published by William MacLellan, featured collections by Hugh MacDiarmid, Sidney Goodsir Smith, George Bruce, Adam Drinan, Ruthven Todd, and W. S. Graham. BL: W.P.1989.

BL: P.P.6203.bm
CUL: L727.B.19


"If you are on holiday at Worthing, or elsewhere, we wish you a pleasant holiday. If you are a writer, you may find our publications interesting; we particularly try to encourage and aid new writers." Short fiction, general articles, and a few poems.

BL: P.P.5939.bha

127 Sheaf / edited by B. Rajan and Wolf Mankowitz. Cambridge: Cambridge Undergraduate Council, [1, 1943?]–Michaelmas [1943?]

A general arts review with essays (A. I. Doyle on John Cornford and Rupert Brooke; B. Rajan poking fun at Bloomsbury; B. Rajan on T. S. Eliot’s "escapism"); anonymous unflattering notes on William Saroyan, Isherwood and Poetry London) and poems (Lorca, Mankowitz, Phyllis Thomas, Rajan, and Michael Barad).

BL: [1, 1943?]–Michaelmas [1943?]. (P.901/1417)
NLS: [1, 1943?]. 1951:13
UCL

128 Stand-by / [Manchester: Staff of the National Fire Service, dates unknown]

Noted by A. T. Tolley in an unpublished account of magazines in the 1940s.

No holdings known.


Edited anonymously.

BL: P.P.5126.bb


Profiled in: Hoffman, Allen & Ulrich

Edited by the same team who edited the literary review The Wind and the Rain, Tempest was an attempt to encourage experimental short prose: "It exists for the writers and readers of some sadly neglected trends in present literature: the fantasy, the allegory, the letter and the creative essay."

In the first and only issue the contributors were Denys Val Baker, Anna Kavan, Alan Storey, W. S. Graham, Leslie D. Knights, Peter S. Dickens, and Eric Nixon.

BL: 12650.aaa.120
CUL: L999.D.1.7

131 This Strange Adventure / edited by Fredoon Kabraji. London: New India Publishing Co. Ltd., Spring 1947

Related Imprint: New India Publishing Co. Ltd. published a small number of books of Indian fiction, non-fiction and poetry in the late 1940s, including a translation of Rabindranath Tagore’s Seha Kavita, translated as Farewell, my Friend (14127.e.79)

The first and perhaps only issue comprises An anthology of poems in English by Indians, 1828–1946, edited with an introduction and notes by Fredoon Kabraji.

BL: P.P.5126.gby

[80]
Chapter B: 1940–1949

132 Three / edited by Joan Cooper and Cedric Dover. Chisledon: No. 3 Formation College, No. 1 (Mar. 1946)–4 (July 1946)

A general arts review with contributions by students and staff of the college, including poems (and translations of poems). The students appear to have been ex-service personnel.

BL: No. 1, 2. (Tambi.224). No. 2; 4. (P.P.6146.af)


Note: Published by Lindsay Drummond in 1947

Related Imprint: Transformation Library

General cultural review that also published poems. Contributors included Herbert Read, Alexander Blok, Henry Treece, J. E. Hendry, G. S. Fraser, Anne Ridler, Boris Pasternak, Alan Ross, Michael Hamburger, Brenda Chamberlain and Kenneth Patchen; in no. 3, Stephen Spender and Robert Herring contribute surveys of Poetry 1919–1939 and 1939–1944 respectively; in no. 4 Oscar Williams edits an American poetry feature, with poems by Marianne Moore, E. E. Cummings, John Berryman, Wallace Stevens, and Delmore Schwartz.

BL: W.P.2869
CUL: L718.C.30
Poetry Library: [1]


BL: X.989/38855
TCD: PAM POEMS 47-4
UCL:


Index: Hayes


Related Imprint: Quota Press published many collections of poetry and playscripts in the 1920s, 30s and 40s, usually with an Ulster theme.

Mainly short stories, though some drama and poetry, and some articles on literary topics. The motto was “with humour to the fore”; some texts use Ulster dialects.

BL: X.989/2615
CUL: No. 2–12. (Lpoo.D.53)
TCD: No. 2–12. (125.f.21-22)


CUL: L999.D.1.4
TCD: 138.b.60, nos.17–19
UCL: 1–2
Linen Hall Library

137 The Verist. Cardiff: The Verist, [No. 1 vol. 1, 1946?]–no. 1 vol. 2 (Spring 1947)

Poets included Katharine Ryan, Aneurin Rbys and Anne R. Weston. A note from the British Museum Copyright Receipt Office suggests that no. 1 vol. 1 was not published. No editors are identified on the item, but an advert in Prospect (no. 7/8) suggests that the editor was Cyril Hughes. It also suggests that earlier roneoed issues of The Verist's predecessor were circulated only among "The Poet Pilgrim Society".

BL: No. 1 vol. 2 (Spring 1947). (P.P.5126.gb)


Bodleian: Per. 2805 e.1164 (vol. 1, no. 1)


The first and apparently only issue contained work by James Kirkup, Denise Levertov, John Singer, and John Heath-Stubbs (on Hart Crane).

BL: P.P.5126.bce
Poetry Library

[81]

Poems of the Verse-Lovers' Guild, formed in 1938 but not able to publish until after the War. The first issue has articles on Dylan Thomas and Hugh MacDiarmid respectively.

BL: P.P.5126.bbh

141 Vistas: a literary and philosophical review / edited by Donald Mullins. Taunton: Donald Mullins, Vol. 1 no. 1 (Summer 1946)–no. 2 [1949?]

No poems but the first issue has an essay by Laurence Housman on "The Necessity of Doubt", and Joseph Wicksteed on "William Blake's Eternal River".

BL: P.P.5939.bgs


Note: The subtitle changed to The Poetry Society's Quarterly for Associate Members with the vol. 3 no. 4 (Winter 1955)

Aimed to begin with at younger readers (Enid Blyton contributed an article and poem in the first issue), but then widened to include Associate Members of the Society. Graddon edited until vol. 7 no. 2, after which Williamson was sole editor.

BL: P.P.5126.bbu
CUL: 1727.C.132
NLS: NF.1548
TCD: PER.94–739


Profiled in: Hoffman, Allen & Ulrich

A slim but general literary review. Baker had previously edited the magazine Opus.

BL: P.P.5938.cab
NLS: No. 3 (1944)–no. 2 (1947) only. (1978.30)

144 The West Country Magazine / edited by Malcolm Elwin, then J. C. Trewin. Denham, Buckinghamshire, then London: Westaway Press, No. 1 (Summer 1946)–vol. 7 no. 3 (Autumn 1952)

Note: Possibly revived as The New West Country Magazine C56

Short stories, articles and poems. The emphasis is, as the title suggests, on celebrating and increasing knowledge about the West Country. Poets include John Beijeman, Patric Dickinson, Dorothy Wordsworth (a previously unpublished poem), A. L. Rowse, Anne Treneer, Jack R. Clemo, and others. Other contributors (of prose) include: Ronald Duncan, Henry Williamson, Sean O'Casey, Llewelyn Powys, T. F. Powys, Geoffrey Grigson, and Arthur Caddick, among many.

BL: P.P.6049.ik
CUL: L1778.C.17
TCD: 104.p.106–108


Profiled in: Tolley 19405

The second New Apocalypse anthology. An introduction by G. S. Fraser suggests the New Apocalypse is the next dialectical stage from Surrealism and highlights the work of J. D. Hendry, Henry Treece and Nicholas Moore. As well as the work of these four, the anthology includes verse by Norman MacCaig, Tom Scott and Vernon Watkins, an essay by Robert Melville on "Apocalypse in Painting", an essay by Hendry on "Myth and Social Integration" and some fiction by several of the poets. The other anthologies were The New Apocalypse and The Crown and the Sickle.

BL: 12299.b.18
NLS: X.184.1


Index: Sader
Profiled in: Hoffman, Allen & Ulrich, Stanton, Tolley 19405

Related Imprint: Phoenix Press

Wales: Wartime Broadsheet see Wales A227
Chapter B: 1940–1949

Founded by Michael Allmand. An account of this general literary review is given by Braybrooke in the Easter 1962 issue.

CUL: L900.C.223
TCD: Vol. 2 no. 3 (1944)–Vol. 7 no. 2/3. (110.5.20a–23)

147 The Windmill: being a selection of essays, papers, stories and verses... / edited by Reginald Moore and Edward Lane. London: Heinemann, 1944–48
Reprint: Millwood, New York: Kraus Reprint, 1967
Perhaps more significant for its fiction, this commercial magazine did however publish poetry including Wrey Gardiner, Kenneth Patchen, Stevie Smith, Kathleen Raine, and F. T. Prince. Moore and Lane co-edited from 1944–46, but from 1947–48 Lane edited alone.

BL: 12360.g.2
CUL: L900.C.238
TCD: (132.t.38-40)

148 Writers of the Midlands / edited by Stanley Derricourt. Birmingham: [Stanley Derricourt; then Thomas's Publications], No. 1 [1946]–2 [1947?]
A modest attempt to build a cultural critical mass in the Midlands, publishing short fiction, articles on Midlands arts (e.g. on theatre and broadcasting), and a poem per issue (James Kirkup and W. H. Boore respectively). Although a commercial publisher was used for the second issue, with letters of support from Derek Stanford and J. B. Pick (the latter welcoming the magazine, but questioning the idea of "Midland writing"), the magazine appears to have ceased after that.

BL: 011840.m.75

149 Writers of Tomorrow: new sketches by soldiers and workers of to-day / edited by Peter Ratazzi. London: Resurgam Books, No. 1 (1945)–5 (Summer 1948)
Note: From no. 3 onward published by Clark's Publications (Bristol).
Largely short fiction but with poems by for example Raymond Tong, John Bate, Derek Stanford, Sydney Tremayne, John Atkins, John Bayliss, Margaret Stewart, Lucy Worth, Howard Sergeant, J. F. Hendry contributes a prose "Letter to Sarah Bernhardt"; Aneurin Rhys contributes an essay, "What Shall We Write". See also Resurgam Younger Poets.

BL: W.P.1359
CUL: 2-4. (L727.D.78)
TCD: 2–3. (PAM K.7 no.8–9)

Short stories and poems, including W. S. Graham, Robert Greacen, Nicholas Moore, Sylvia Read, Hugh MacDiarmid, John Heath-Stubbs. From no. 2 onward, Baker edited the magazine on his own.

BL: 12299.c.20
CUL: (L996.D.6)

151 X6 / edited by Derek Stanford and John Bate. [Croydon]: [Derek Stanford for the Army Bomb Disposal Squad], [No. 1 (1940?)]–6 (Nov. 1941)
Note: Continued by: Oasis
Typewritten miscellany of short fiction, poems, articles and reviews. Poets include Bate, Nicholas Moore, and Jack [i.e. John] Bayliss.

BL: No. 2 (Jan 1941), no. 3 (Mar 1941), no. 6 (Nov 1941). (YA.19 89· b .1)

Profiled in: Tolley 1940s
Short fiction and poetry. Contributors include Michael Hamburger, John Heath-Stubbs, and Sidney Keyes. Sometimes referred to simply as Oxford & Cambridge Writing.

BL: 12362.aa.18
CUL
Chapter C: 1950–1959

Movements

The 1950s can be characterised as the decade in which the poets of the Movement found recognition. Robert Conquest’s first anthology of these poets New Lines (1956) identified them: Elizabeth Jennings, John Holloway, Philip Larkin, Thom Gunn, Kingsley Amis, D. J. Enright, Donald Davie, John Wain, and Conquest himself.

Hindsight emphasises the individuality of Jennings and Larkin even if they are likely to be always identified as writing from within the Movement’s values: that is, an apparently undeceived temperament, a quiet tone, a technical achievement within regularly rhymed and metred forms and a mapping of all these qualities onto an idea of essential Englishness. Thom Gunn’s later poetry suggests a distance from his Movement roots almost as large as the Atlantic that soon separated him from England. Enright’s poetry would come to have a subject matter derived from his experience of the Far East, where he taught for many years. Wain and Amis were already better known as novelists and would continue to be. Similarly, it was not as a poet but as the author of the literary study Purity of Diction in English Verse (1952) that Davie was better-known at this point in his career; arguably literary criticism remained his greatest strength. Conquest is remembered for little more than his editing of New Lines and John Holloway is hardly remembered at all.

In this way, if the Movement was a poetry grouping it was already one in which most of its members were not primarily poets at the time and would not be remembered especially as poets in the future. Of those who are remembered first and foremost for their poetry several are not now seen as typical Movement poets at all. To borrow a Movement emphasis on rationality, on this basis it does not seem reasonable to characterise the Fifties by the Movement not least because the Movement itself dissolves quickly on examination. The evidence of the literary magazines shows that much more was happening in this decade, too.

Take for example John Sankey’s magazine The Window which
began in 1950, running for nine issues over the next six years. Here early work by very individual authors Roy Fisher, Gael Turnbull, Patricia Beer, and Harold Pinter (publishing as Harold Pinta) is published within the pages of a magazine also open to the American Black Mountain poets Charles Olson and Robert Creeley and to the translation of French modernists René Char, Pierre Reverdy, Robert Desnos, and Francis Ponge. This is in continuity with the internationalist magazines of the 1940s such as Focus edited by Balachandra Rajan and Andrew Pearse (1945–1950) and The Changing World (1947–1949) edited by Bernard Wall and Manya Harari. In these magazines an evenhanded interest in European and American literature is balanced with a confidence in the variety of different kinds of British poetry that will stand comparison with the best of other cultures’ writing. There is no sense that there is a Movement line to be observed in the name of what is quintessentially English (or, elidingly, “British”) but neither is there a surrender to the overwhelming magnificence of all things foreign. There is, however, a shift overall in the way that the little magazines were responding to overseas literature that makes The Window an exception rather than the rule. Firstly, the deliberately Europhile magazines of the Forties, partly a result of the then displaced foreign nationals in England, have closed. They are not being replaced by similarly country-focused new titles. Secondly, while Britain’s decades-long openness to American literature and its avant-gardes continues with the Black Mountain poets and the Beats finding publication here, The Window and the Francophile Chanticleer and Merlin notwithstanding, there appears to be less interest in Western European literature. Britain’s position as a bridge or lookout between America and Western Europe is no longer maintained so evenly.

However, while our survey appears to show a decline in the focus on Western Europe, with the publication of Albanian, Czech, Polish, Russian and other Eastern European poems a small but perceptible refocussing takes place towards the Eastern Bloc. It is as if the spirit of Janko Lavrin and Edwin Muir’s pre-war European Quarterly was gently being revived. This usually amounted to only a light peppering of translations in any given magazine but at least one title, Dialogue (1959–1960), edited by Alasdair Clayre and Peter Jay, had more than a passing interest in the countries behind the Iron Curtain. It published translations of Russian prose, an article on Eastern European poetry by Julian Mitchell, and some other work related to the Eastern Block.

One magazine, Samovar (1954)–[1959], the largely Cyrillic
magazine of the Joint Services School for Linguists at Bodmin, demonstrates one of several ideological undercurrents. The School may have produced writers Alan Bennett, Michael Frayn, and others with a less than straightforward political perspective but it was founded in direct response to a perceived Soviet threat. By the same token Encounter (1953–1990), secretly underpinned by CIA funds, disseminated British and American literature in an effort at soft propaganda (apparently unbeknownst to one of its editors, Stephen Spender, and certainly to most of its contributors). Similarly, the private funds of the American Ford Foundation made sure that James Laughlin's Perspectives (1952–56) exported American poetry to Britain via its assisted London edition, published by Hamish Hamilton.

No such sponsorship appears to have underwritten a nevertheless American-friendly magazine, The Poet (1952)–(1956), edited by W. Turner Price. Price's example of publishing new British writers such as Anne Ridler, Iain Crichton Smith, Edwin Morgan, Gael Turnbull, Burns Singer, and Roy Fisher alongside new American ones such as Robert Creeley, Cid Corman, and Kenneth Patchen would be followed by Gael Turnbull's briefer but better-known Migrant (1959–60). Migrant published many of The Poet's authors as well as Ian Hamilton Finlay, Charles Tomlinson, Ed Dorn, and Robert Duncan. Perhaps more significantly the Migrant imprint would go on to publish early books by Creeley, Finlay, Fisher and others. Production values may have been plain for these two magazines, but it is difficult to characterise a decade as dull in which these writers, all very broadly speaking within the spectrum of late modernism, were being read for the first time.

The Fifties do, however, mark a striking downturn in the number of new titles being published: 125 new titles in our survey compared to 152 in the previous decade, an 18% falling off. This statistic is deceptive, however, and its interpretation as a measure of the austerity of the decade, against which the undeniable production and aesthetic fecundity of the 1960s is then seen as a revolutionary release, is simplistic. The demise of many magazines in the late 1940s and the failure of many new ones to be founded at all is usually seen as a byproduct of the 'peace dividend'.

Certainly the war encouraged a natural thirst for literature – as solace, as a personal commitment to and interest in the cultural values Britain was fighting to defend, and as a way of distracting particular thoughts – and this appears to have declined sharply as a less intense period began on the close of hostilities. Moments of forced solitariness as combatant or civilian in wartime and the
relative lack of other mass entertainment media in wartime suggest material reasons behind the popular appeal of reading, too, and the improvements in these circumstances help to explain the consequent decline in peacetime. Those living in a country still using ration books long after the war, it can be argued, simply didn’t have the cash to spend on literary magazines; would-be editors themselves may have been too involved in the ordinary work of reconstruction to dwell on the world of literature. These arguments may ring true but the apparent decline in magazines is not what it seems even if it has proven a useful concept against which to base a “revival” in the proceeding decades. In the Fifties the world of the little magazine was much more complicated than that.

One striking trend is just how many magazines begun in the 1950s lasted for years and years. Gairm, Lines, Stand, Delta, Encounter, The London Magazine, Poetry & Audience, Envoi, Gambit, Threshold, The Anglo-Welsh Review, Agenda and Ambit would each go on for another three decades and half continue to this day. Many of the longest surviving magazines are anchor titles, strongly associated with a linguistic, regional or national locus (Gairm for Gaelic readers, Lines for Scotland, Threshold for Northern Ireland, London Magazine, The Anglo-Welsh Review, etc.) or a university constituency (Poetry & Audience for Leeds; Delta for Cambridge; Gambit for Edinburgh). They are eclectic within admittedly an often mainstream spectrum and were certainly publishing work from well beyond their declared boundaries.

As with the few but broad-ranging magazines in Ireland in the 1940s what might have been happening here is that these titles were for a time “category-killers”. They were likely sufficiently meeting or exceeding a need within a fragile economy and their presence may have initially discouraged others from starting another magazine. Longevity particularly characterises this period: many of the magazines that didn’t last for thirty years still lasted for ten, fifteen, or twenty years instead. Rather than seeing this as a low-key decade it might be more accurate to see it as one of cultural reconstruction with foundations that were usually pretty solid, even to the point of becoming Establishment or simply over-familiar titles of later years. In later years there would be relatively lower start-up costs as print technology changed and markets in fact “grown” by the anchor titles could be exploited by new, less labour-intensive magazines. Importantly, the idea of what the literary journal’s expectations should be would later be reconfigured, with an increasing specialisation of aesthetics and a sense
of the little magazine more as a circular among like-minded practitioners than as a review for non-practicing readers. In the 1950s, however, the concept of the common reader was not entirely forgotten.

Nor was it just the stolid magazines that proved to have staying power. The New Apocalyptics were generally scattered now, their individual poets stronger than the sum of the group, Norman MacCaig and W. S. Graham in particular publishing significant early collections, but a series of new English avant-gardes was emerging. Some experimental groups would be supported by what came to be long-standing magazines and their associated publications. Born in the 1950s And and Ore, for example, would each last for at least decades (a further Boolean operator, Not, sadly failed to materialise). And was edited by Bob Cobbing and others within the London-based organisation Writers Forum who placed an emphasis on sound and visual poetry. Ore, edited by Eric Ratcliffe, was variously interested in magic, ancient Britain and a kind of neo-paganism. These long-stayers, albeit with very sporadic publication patterns, each gradually fostered a distinctive strand in English poetry. Another English avant-garde was beginning to emerge, too. Prospect (1959)–[1964], founded by Elaine Feinstein in Cambridge and later edited by J. H. Prynne, would publish Prynne's essay “Resistance and Difficulty” as if to announce the beginning of the Cambridge School.

In fact, following a long relatively dormant period, the university towns began to publish more titles and more interesting work in the Fifties. Our survey shows many of these towns buck the overall trend by publishing more titles this decade than they did in the last: these include Belfast, Keele, Hull, Newcastle upon Tyne, Manchester, Liverpool, and Oxford, all with slight increases and several, such as Keele and Hull, with their first appearance in the survey to date. Cambridge had ten new titles compared to six the previous decade; Edinburgh had seven new titles compared to only two before.

These two cities, especially, were qualitatively interesting, too. In Cambridge Prospect began publishing at the end of the decade, but David Ross's Saint Botolph's Review (1956) had already published Ted Hughes and, at the launch party, introduced Hughes to Sylvia Plath. Earlier, Rodney Banister and Peter Redgrove's Delta (1953–1981) had started and was publishing the intense work of Hughes and Plath. As editorships changed Delta would soon be associated with the gifted workshop leader, critic and poet Philip Hobsbaum.
Chapter C: 1950–1959

While Glasgow's publishing breakthrough in the 1940s, essentially the work of William McLellan, proved shortlived (three new titles compared to nine, albeit The Poet and Gairm among them), its sister city fared much better. In Edinburgh The Saltire Review (1954–1961) published a cross-section of contemporary Scottish writers while a less traditionally Scottish focus occurred in Extra Verse (1959)–[1966], Lines [1952]–(1998) and Gambit (1957–1965; as New Gambit, 1966–[1986]). These magazines published distinctive and quietly experimental writers who did not feel bound to Scottish subjects, including D. M. Black, Alan Riddell, Edwin Morgan, and Ian Hamilton Finlay. One or two were particularly open to American avant-garde work. As Prospect in Cambridge published Ed Dorn, Paul Blackburn, Charles Olson, and Lawrence Ferlinghetti, Jabberwock, an Edinburgh university magazine begun in the 1940s, dramatically Americanised its contents with an unnumbered issue of 1959 that featured the work of William Burroughs, Allen Ginsberg, Jack Kerouac, Gregory Corso, Gary Snyder, Robert Creeley, and other American writers.

London, already declining (by the measure of new titles) as a literary centre in the 1940s, fell further: only 24% of the titles in our survey were published from London, compared to 41% previously. It may be that this decline is why the 1950s is remembered in such bleak terms. If so, it rather flatters London as the arbiter of cultural production: what was happening across the country was in fact the growth of university towns as engines of poetry and (as the interest in Western European literature appears to have fallen) as places of American influence. In this light, the Fifties appear more of a prelude to the Sixties than a decade against which to react. The Fifties were, after all, the decade when a zine-ish sense of humour started to affect the titles of magazines, sometimes that being the best thing about the journal: credit where credit is due for the unidentified editors of Suppose Pig Walk [1950] and Dejected Nurses (1959).
1 4: a review of the visual arts, literature, music and drama / edited by Garry Denbury. Glastonbury: [Garry Denbury], Vol. 1 no. 1 (Oct. 1952)
The first and probably only issue contained one poem only, by Edgar Martin.
BL: P.P.5938.bds
NLS: 6.598

2 Agenda / edited by William Cookson, then co-edited with Peter Dale, then edited by Patricia McCarthy. London: [printed by Poets and Painters Press], Vol. 1 no. 1 (Jan 1959)-. ISSN: 0002–0796
Profiled in: Götzschacher, Sullivan 1914–1984
Interview: With Peter Dale, in Götzschacher; with Patricia McCarthy, in Poetry News: the Newsletter of the Poetry Society, Winter 2003/4, p.8
BL: YC.1994.a.1114. Includes an introduction by Cookson
Related Imprint: Agenda Editions
Reprint: Nendeln, Liechtenstein: Kraus Reprint, [undated]. (Vols. 1–5 only)
Microform: University Microfilms International, [undated]
Website: www.ambitmagazine.co.uk

3 Ambit: a quarterly of poems, short stories, drawings and criticism / edited by Martin Bax. London: No. 1 (Summer 1959)–. ISSN: 0002–6772
Indexes: Ambit 101 (1985) was the index to 1–100; 100–150 were published by Ambit in 1999
Profiled in: In Martin Bax’s introduction to Ambit 101
Website: www.ambitmagazine.co.uk

Modelled to some degree on John Middleton Murry’s pre-First World War magazine Rhythm (BL: P.P.5938.de), the look and format of this magazine was established from the first issue, in part because it used the typesetting machine the Variotyper which allowed the integration of visual work. Reproductions of sketches and other black and white drawings intersperse poetry, short stories and comment from the word go, and there is an independent tone to the editorial and content, characterised in the first issue by an attack on John Betjeman’s poetry. In later years colour plates were also used and the magazine acknowledged “the [editorial] assistance” of J. G. Ballard and Carol Ann Duffy among others, both of whom had contributed work to the magazine early on. There is a sensuous hedonism to the production and editorial values, and it has been controversial. It famously ran a competition for work produced under the influence of drugs (illegal or otherwise), and contributions by Ballard, David Hockney and others have sometimes lent to calls for its funding to be withdrawn. Its 2003 submission guidelines list the following types of work that should not be sent for consideration: “indiscriminately centre-justified or italicised poems; parochial “bed-sitter”, life is grim, I’ve got no
money poems; self-consciously poetic poems; poems aspiring to Keats or Wordsworth; that man (or woman) done me over poems; sweeping generalisation poems; why are we here, what is it all about poems; and horror / ghost / fantasy stories."

4 And / edited by Bob Cobbing, Mary Levien, John Rowan, and Adrian Clarke. [London]: Arts Together, then Writers Forum, No. 1 (July 1954)–

Note: The alternative title and sub-title Hendon Arts Review was used only for the first issue. No. 6 is also described as WF (i.e. Writers Forum) 100
Interview: With Bob Cobbing, GÖrtchacher 2
Website: pages.britishlibrary.net/writersforum

A very occasional magazine, e.g. the second issue did not appear until February 1961. The first issue was edited by Bob Cobbing and Mary Levien, the second by Cobbing and John Rowan. Further details, including contributors, are given at the Writers Forum website.

BL: 2–5; 7–11. (ZA.9.b.2079)
UCL
Poetry Library: 2; 4–6


Note: Imprint varies. Continues: Dock Leaves

A key magazine of the Welsh literary scene for three decades, the magazine published essays, reviews, and poems. The editors of the last issue, Greg Hill and Huw Jones, suggested that "Anglo-Welsh" may no longer be an appropriate term for work produced by Welsh authors writing in English.


Related Imprint: Heron Press also published the anonymously edited pamphlet, Nine American Potts [1953], BL: YA.1992.a.rr82, and timeo hominum unius multis by Vincent Ferrini was advertised in Trace in 1954, but no copy is as yet known.

No. 4 was Hugh Creighton Hill’s Some Propositions from the Universal Theorem; no. 5 was the single collection Travellers Alone by Alan Brownjohn. Listed in Trace, which describes it as having an interest in metrical invention.

CUL: 4–5. (Upper Library)
UCL

9 The Arts and Philosophy / edited by Sidney Arnold. London: Candlelight Press, No. 1 (Summer 1950)–3 (Spring 1962)

As its title suggests, a general arts and philosophy review. Includes some discussion of poetry, and two poems (in French) by Marian Arnold.

BL: P.P.5938.bdl
CUL: L500.C.139

Related Imprint: Aylesford Review Poets

A Carmelite general literary review with material that went far beyond conventional religious interest. Poems included those by Angela Carter, Gregory Corso, Ruth Fainlight, Anselm Hollo, dsh [Dom Sylvester Houédard], Stevie Smith, Thomas Merton, Ian Hamilton Finlay, Harry Finlaison, Michael Horovitz, Frances Horovitz, Elizabeth Jennings, Peter Levi, John J. Sharkey, Penelope Shuttle, D. M. Thomas, Jack Clemo, and Stefan Themerson. Fred Uhlman's prose fables were also regularly included. Houédard contributes a note on 'Carmel: Renewal and Reform' but also "Beat and Afterbeat: a parallel condition of poetry and theology?" and "to freshen our sense of the language we do have". George Bowering contributes "Universal and Particular: An Enquiry into a Personal Esthetic", and there were also essays on Frederick William Rolfe (Baron Corvo), John Gray, John Cowper Powys, M. P. Shiel, Henry Williamson, William Morris and others.

BL: P.P.210.lae
CUL: L100.C.42
NLS: Vol. 1, no. 2, 3, 5-7; vol. 2, no. 5; vol. 3, no. 2; vol. 9, no. 1. (HPI.78.4410 (Vol. 1-2 and P.B.80 (Vol. 3-9))

11 The Bullring. West Worthing, then Liverpool, 1953–195?

Listed in T,act as "largely devoted to comments on the literary scene." No holdings known.

Camobap See Samovar C103


The literary editors seem to have edited on a rotating basis. Chance published short stories, artwork, book reviews and poetry (the latter usually contained in sections printed on blue-grey coloured paper). Poets included Claire Delavenay, Alistair Reid, Thom Gunn, Hilary Corke, Anthony Thwaite, and Donald Hall, with essays by Cecil Day Lewis ("On Translating Poetry") and Ronald Duncan on Alun Lewis.

BL: P.P.5938.bdr
CUL: L999.C.3.78
NLS: NJ.300 PER


After the first issue, Galvin edited alone. Though some fiction and reviews were published, this was mainly a poetry magazine with a particular interest in French poetry in translation. Contributors include: Sydney Goodside Smith, James Kirkup, Cecil Day Lewis, Peter Russell, Robert Desnos, Jon Silkin, Robert Greacen, Gael Turnbull, G. S. Fraser, Jacques Prévert, Raymond Queneau, John Gawsworth, W. Price Turner, Muriel Spark, and Oswell Blakeston.

BL: P.P.5938.bdr
CUL: L727.C.178
NLS: 6.461 PER


Contributors included Anne Stevenson, Ted Hughes, Sylvia Plath and Christopher Levenson.

BL: 2 (May 1953) and 11 only. (P.P.5939.bhi)
CUL: (1953)—7 (1954). (CAM.C.31.82)

15 The Christian Poet / edited by Frederic Vanson. Spondon, Derby: [Frederic Vanson], No. 1 (1953)

Related Imprint: Gemini Press, presumably belonging to Vanson himself, published his The Furious Finding. Fifteen sonnets (1950, BL: 11658.b.39) and his Four Holy Sonnets (1955, BL: 11660.e.13)

The first and probably only issue consisted of three foolscap, typewritten, duplicated leaves of very poor production quality. It consisted solely of poems by Marjorie Bunt, Gilbert Mathers, Maureen Duffy, Olive Culshaw, Douglas Lord, and others. Mathers had published a collection of poems, My Thoughts, in 1919; BL: 011649.de.127. Maureen Duffy would later be known as a novelist and editor as well as a poet. Olive Culshaw
published two collections from Outposts: Silver Wyre in 1959, BL: P.1163.eb.12; and We Are Not Extinguished in 1976, BL: X.909/4103. Vanson, who had edited Gemini a few years earlier, went on to have his own collections of poetry published by several different publishers over the decades.

BL: P.P.5126.f.a

15a Cinquième Saison / edited by Raymond Syte, then Henri Chopin. Toulouse, then Paris, then, as OU, Ingatestone: [1, Spring 1958]-42/43 (1974). ISSN: 0529-777X

Note: The magazine changed title to OU with no. 20/21, also described as vol. 1/2. The new magazine had variant titles including Revue OU and Review OU and the previous Cinquième Saison, and sometimes had the subtitle, revue de poésie évolution

Anthology: OU Sound Poetry: An Anthology (Alga Marghen, 2002); 5 vinyl discs of material originally included with OU and an additional Henri Chopin disc (British Library Sound Archive: tSS0004009)

Related Imprint: Collection OU


Concrete poetry, especially visual poetry, and sound poetry, with other experimentation. Syte founded the magazine in Toulouse, Chopin being a contributor from the first issue and becoming editor from no. 4 (1959), with Syte still “directeur”. By no. 10 Chopin was in sole control of the magazine and moved it to Paris. He moved to Ingatestone in Essex in the late 1960s, with the first issue published from there being no. 34/35 (1969). Contributors included Michel Seuphor, Raoul Hausmann, Stefan Themerson, Paul de Vree, Bob Cobbing, Bengt Emil Johnson, Francois Dufrêne, Brion Gysin, Jochen Gerz, Sten Hanson, and others. Earlier issues were conventional in format but the issues published in England involved loose sheets, posters, and sound recordings etc., contained in folders.

TCD: 26/7, 18/29, 33. (OLS X-2–121 no. 1–4)

UCL: 1, 25, 33, 34/35–40/41


A general review which also published fiction, poems, and cartoons; popular in intention, but short-lived. With articles by Jack Lindsay and Dylan Thomas, poems by Gavin Ewart, Norman Cameron, and reviews by Angus Wilson, Oswell Blakeston, and others. Edited anonymously.

BL: P.P.7616.uf

NLS: No. 1. (HPI.79.747)


Note: Absorbed by Adam International Review, where it became a column.

CUL: L700.C.48

NLS: 1961.7

UCL

18 Concern: a literary magazine / edited by Harold Silver, then Norman Buller. Cambridge: [Concern], No. 1 (Apr. 1951)—3 (1953)

Essays, short fiction, and poems: e.g. Chris Busby contributes an essay on Salvatore Quasimodo, with translations of his poems, Harold Silver assesses Herbert Read's work, Doris Lessing contributes a short story, and there are poems from Montagu Slater, Ewart Milne, the editors, and others.

BL: P.P.6058.f.a


19 Couth: a magazine of new writing, gaiety and good living / edited by Richard Cox and others. Oxford: [Holywell Press for Couth], No. 1 Spring, [1954]—3 Summer, [1955]

BL: P.901/1243

CUL: L727.C.217

NLS: 1–3. (5.1289)

20 Crescent / edited by R. Brian de L'Troath. Leicester: [Crescent], Vol. 1 no. 1 (Nov. 1959)—no. 3 (Summer 1960)

The first issue's subtitle, "A Leicester magazine devoted to the arts and matters of topical interest", illustrates the locus of interest here. In the first issue there's a memoir of W. H. Davies by Samuel J. Looker, an article on the patronising nature of the Soviet Union's alleged implementation of arts programmes, short stories, a review of Leicester-born Colin Wilson's Age of Defeat, artwork from local artists, an "abstract" poem by R. O. M. Bayldon, and a
free verse poem by the editor. Production values went up a notch from a typed stencil to commercial vari-typing with the last issue.

BL: P.P.4881.td


Profiled in: Tom Clyde, Irish Literary Magazines: an outline and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414


TCD: 1973; May 1984 (PER 90–464)

22 Critical Quarterly / edited by C. B. Cox and A. E. Dyson, and others. Bangor and Hull, then London, then Manchester. Vol. 1 no. 1 (Spring 1959)–. ISSN 0011–1562


Profiled in: Sullivan 1914–1984


Reprint: Millwood, New York: Kraus Reprint, [undated]

As its title suggested, dedicated to literary criticism but between the essays (whose authors included Raymond Williams, Bernard Bergonzi, and Malcolm Bradbury) there were in the early years poems by Ted Hughes, Charles Tomlinson, Thom Gunn, Sylvia Plath, R. S. Thomas, Philip Larkin, and others. A sister journal with shorter articles and reviews, The Critical Survey, was published from 1962, as the "journal of the Critical Quarterly Society", based at Hull.

BL: P.P.4881.sct
CUL: FY00.C.220
NLS: Vol. 1–21 (NJ: 321/2 SER) then vol. 22–. (HJ3:703 SER)

24 Dejected Nurses / edited by Fred Leavings. Bristol: [Dejected Nurses], [No. 1] (Spring 1959)

Probably a one-off, this appears to be an unofficial student magazine from Bristol University. It consists solely of fabricated testimonials in praise of the magazine, an editorial by Leavings (real name?), four anonymous parodic poems (Eliot and Arnold are sources), and an agony column which suggests that Empson's salts will purge your ambiguities.

BL: P.P.5126.0


Index: Sader (No 1 (1953)–47 (May 1970) only).


Later editors included Philip Hobsbaum, Christopher Levenson, and Simon Gray. No 8 (Spring 1956) and no. 10 (Autumn 1956) were special issues on the Movement. Contributors included Sylvia Plath, Ted Hughes, Thomas Kinsella, Thom Gunn, Peter Porter, Donald Davie, Roy Fisher, and others. In an interview conducted by John Kinsella, cited above, Peter Porter remarks of Peter Redgrove: "He actually founded a magazine here called Delta which operated for quite some time. Its subsequent editors included not only Hobsbaum but also a man who became a very famous playwright later, Simon Gray. But they all believed in the principle that literature was discussable. They believed more or less I suppose what people believed in Ancient Greece, a sort of peripateia where you wandered around and discussed things." Merged with Argo in 1981.

BL: P.P.5126.bcd
CUL: CAM.C.41.3
NLS: 1–3; 5–16; 18–62. (NH.290 PER)


Note: The volume designation runs independently of the individual number, i.e. there were 11 issues in total, collected in four volumes. Editors varied Reprint: Nendeln, Liechtenstein: Kraus Reprint, 1968
Chapter C: 1950–1959

A magazine based at Oxford University and publishing mainly but not wholly Oxford undergraduates’ poetry. Contributors included: Vernon Watkins, Kathleen Raine, Martin Seymour-Smith, J. E. M. Lucie-Smith (i.e. Edward Lucie-Smith), James Kirkup, Norman Nicholson, Sydney Tremayne, John Heath-Stubbbs, Geoffrey Hill, George MacBeth, Jenny Joseph, Anthony Thwaite, Elizabeth Bartlett, Lotte Zundorfer, Alex Comfort, Adrian Mitchell, Karen Loewenthal, Donald Hall, W. Price Turner, Nicholas Moore, Elizabeth Jennings, Mary Lomer, Jon Silkin, Philip Larkin, Peter Redgrove, Donald Davie (who responds in rhyme in no. 8 to an essay by Seymour-Smith in no. 7), William Empson, Richard Empson (i.e. Edward Empson), Loosely, a predecessor of New Departures.

BL: Vol. 2 no. 7 (1957)–vol. 3 no. 9 (1959); (P.P.5938.caw)
CUL: Vol. 1 no. 3; vol. 3 no. 7–vol. 4 no. 10 (Autumn 1956).
(NLS: Vol. 3 no. 7 (Spring 1955)–vol. 4 no. 10 (Autumn 1959). (1910.20)
SL: Vol. 1 no. 3 (1953)–vol. 5 no. 270 (1989)
SL: New Series, 3–9. (L.727.C.244)


Note: Merged with Gemini to become the alternating Gemini / Dialogue.

A general cultural review, with political essays e.g. by Denis Healy, a review essay on East European poetry by Julian Mitchell, articles on War Crimes by Leszek Kolakowski and the philosopher Alasdair MacIntyre, and translations from contemporary Russian prose (fiction and non-fiction). See also entry for Gemini.

BL: Vol. 1 no. 1 only. (P.P.7615, bw)
NLS: Vol. 1 no. 3 (Autumn 1957)–vol. 2 no. 8 (Autumn 1959), but lacking Vol. 1 no. 4 (Winter 1957)–vol. 2 no. 5 (Winter 1959). (6.920)


BL: 1–2. (P.P.5126.nab)
CUL: 1–2. (L.999.c.3.151)


Index: Every volume was issued with an index (i.e. every six issues of this monthly)
Profiled in: Sullivan 1914–1984
Related imprint: Encounter Pamphlet Series

Well-funded cultural review of considerable longevity and a circulation in the tens of thousands, making it hardly a
"little magazine". Many of its contributors were unaware that it was part funded by the Central Intelligence Agency of the United States as a soft propaganda weapon against the Soviet Union. Nevertheless, it published some interesting if well-established poets and other literary figures. Auden, Betjeman, Creeley, Hughes, Robert Lowell, and Christopher Middleton withdrew after the revelations in 1967.

31 Envoi / edited by J. C. Meredith Scott; Robert Wesley, then Bob Castle, then Anne Lewis-Smith, then Roger Elkin. Cheltenham, then Newport, then Ballachulish, then Stoke-on-Trent, then Newport, No. 1 (1956).--. ISSN: 0013-9394

Related Imprint: Envoi Poets

32 Extra Verse / edited by A. G. Hill, then Peter Williams, then D. M. Black. Birmingham, then Edinburgh: Extra Verse, No. 1 (Summer 1959?)–17 (1966). ISSN: 0537-6243

Contributors included Anthony Edkins, Philip Hobsbaum, David Tipton, Roy Fisher, Anselm Hollo, Yevgeni Yevtushenko, Andrei Voznesensky, Jim Burns, Penelope Shuttle, D. M. Thomas, Giles Gordon, Vernon Scannell, George Mackay Brown, Robin Fulton, Yann Lovelock, Libby Houston, George Macbeth, Robert Garioch, Edwin Morgan, and Ernst Jandl. D. M. Black edited issues 12–16, when the magazine moved to Edinburgh; these included the special Ian Hamilton Finlay number (no. 15).

BL: 1 (Summer 1959?)–5 (Spring 1961), 7 (Summer 1962), 10 (Summer 1963)–17 (1966). (P.P.5126.0a)
CUL: 3–16. (L727.C.304)

BL: Lacking: 2. (012359.a.55)

34 Fantasma Parade. Worthing: Fantasma, 2 (1951)
Note: Continues: Fantasma Supplement
BL: W.P. 2444

The Fantasy Poets see New Poems C64

35 Fantasma Supplement. Worthing: Fantasma, [No.1, 1951]
Note: Continued by: Fantasma Parade.
BL: W.P.2444

36 FDARTS. Rhu, Ullapool, by Garve, Ross-shire. 1952?
Noted in Gargoyles as a "critical literary newsletter".

Four see 4: a review of the visual arts, literature, music and drama C1

CUL: 13–15. (L999.C.3.154)
UCL: 1–14


Related Imprint: Gairm published collections by Anne Frater, Iain Mac a’Ghobhainn (Iain Crichton Smith), Maoille M. Caimbeul, Ruaraidh MacThomais (Derick Thomson) and others.

A long-standing Scottish literary magazine, publishing to this day. Devoted to Gaelic literature, language and the arts, and published entirely in Scottish Gaelic. All of the major modern writers in Gaelic have had their work published in Gairm.

BL: P.P.8004.dh.
CUL: Lacking: 48–49. (L900.C.21)
NLS
UCL
bloodwhisker and Cornelius Grogpot etc are the editors. Patrick Brangwyn and Pauline Roberts have poems signed with their real names.


42 Gorgon / edited by Seamus Heaney [and others?]. Belfast: [English Society, Queen’s University, [No. 1, 1959?]-5 (Hilary 1961)


The last issue is edited by Seamus Heaney, who signs his editorial off as “an ex-poet”. It also includes early poems by him including under the nom-de-plume Incenus. Hilary is the January–March term in the old academic year.

BL: Hilary 1961. (Cup.410.f.750)
Queen’s University, Belfast: 3-5. (876)


Mentioned in Deue.
44 British Poetry Magazines 1914–2000


Short fiction, poetry and reviews. Contributors of poetry included Jon Silkin, James Kirkup, Alan Brownjohn, Ithell Colquhoun, H. R. Bramley, Oswell Blakeston, Karen Loewenthal, Patrick Garland, Arthur Moyse and Meredith Roberts. Ian Norrie contributed theatre reviews. The first editors are not identified; John Parry took over from issue 3.

BL: P.P.5938.bcm
CUL: L727.C.172
NLS: 195°.58
UCL: No. 3-4 (1954)


Related imprint: The Guild Press, imprint of the Poetry Guild, which also published the Guild Poets series of poetry pamphlets and Wordsworth. Each featured a single poet, namely Frederic Vanson, J. Phoenice, Pamela Page, Alexander Clarke, Ruth Partington, Frances Porteous, Patricia Howe, Eric Ratcliffe and Penelope Anne Bennett.

UCL: 8 (1957)

Gwent Poetry Society Anthology See Anthology of the Gwent Poetry Society C6

46 Icarus / edited by Cecil Jenkins, Rosalind Brett-Jones and Peter Devlin; and others. Dublin: Trinity College, Vol. 1 no. 1 (1950)—.

ISSN: 0019–1027

Note: Volume numbers are generally independent of the issue number, e.g. vol. 7 no. 22 was the twenty-second issue of the whole run. The exceptions are vol. 44 no. 1 (Feb 1994) and vol. 44 no. 2 (Apr. 1994). March 1959 is wrongly numbered no. 28 (it should be no. 27) and there are two issues numbered 29.

Index: Goode


Anthology: No. 98 was The Worst of Icarus: an anthology of poor quality student verse (1993)

Poetry, articles, and short fiction. Contributors came to include Donald Davie, Thomas Kinsella, Eavan Boland, Michael Longley, Derek Mahon, Brendan Kennelly and, in the mid-sixties, Iain Sinclair, and William Burroughs. Pauline G. Bewick provided the cover and other illustrations for no. 15 (Feb 1955) and 16 (May 1956). No. 46 (1965) has a long editorial by Sinclair which includes the suggestion that Icarus should be like the “good bad taste” of the cartoon strip Peanuts.

BL: 1–23; 25–58; 91–98; vol. 44 no. 1; 2; 102–105. (P.P.4970.eea)
CUL: 1–57; 76 (1980); 1984–. (L727.B.337)
TCD: IN.C.TRI
UCL

47 Ideogram: poetry, prose, criticism / edited by David Kosubeci, Alfred Manley, Charles Orwell and Ben Sands. London: [The Editors], No. 1 (1952)

BL: P.P.5126.gcb


Mostly poems, with some reviews. Produced from a type-written stencil. Contributors included Wrey Gardiner, Hardiman Scott, Hugh Creighton Hill. The poetry of Marie Stopes is reviewed enthusiastically by Madeleine D’Avy in vol. 1 no. 1. Presumably the British Poetry Association was a rival to the Poetry Society. The BPA also had their own, main, magazine simply called Poetry.

BL: Vol. 1 no. 2 only. (ZA.9.a.2214)

49 Interlude. Loughton, Essex, 1958–?

Listed in Trace as covering all the arts (including poetry?), but especially theatre.

No holdings known.


[98]
Chapter C: 1950–1959

Scottish-based, but not limited to Scottish poetry. The first issue of what would become, as Lines Review, one of the longest running poetry magazines in Scotland, was published during the 1952 Edinburgh Festival in honour of Hugh MacDiarmid who celebrated his 60th birthday that year. No. 3 was a Sidney Goodsir Smith number. That issue was published by M. [i.e. Callum] Macdonald, who would publish all future issues of Lines Review as well. After Riddell’s departure in 1954, the editors were Sydney Goodsir Smith, Tom Scott, J. K. Annand, Albert Mackie, Alan Riddell again (from 1962–1967), then Robin Fulton (1967–1977), Robert Calder, William Montgomerie (1977–1982), Trevor Royle and Tessa Ransford. Robin Fulton’s editorship was especially noteworthy for its numbers given over to contemporary poetry in Europe.

BL: 3-144. (P.P.5126.bcf)
CUL: 3-144. (L727.C.190)
NLS: NH.290
UCL: Johnson Reprint

Lines Review see Lines C52


Profiled in: Sullivan 1914–1984


Reprint: 1–25, New York: Johnson Reprint Corp, 1972; 1–6, Millwood, New York: Kraus Reprint, (undated)

Poems and reviews and articles concerning poetry.

From no. 1: “The broadsheet tradition is a subversive one, and this broadsheet exists to subvert you. We wish to reintroduce a healthy anger at bad art and bad government. Poetry is retreating to provincial universities, criticism has grown mealy-mouthed, honest bawdy is censored, and every real political opposition is watched by the police. We solicit serious comment on any of the above tendencies; and also satire, cartoons and ballads on contemporary events (which may be doggerel, but must have bite); as well as creative writing and line drawings.” Edited anonymously. Contributors included Ithel Colquhoun (poems, and an article on Austin Osman Spare), Oswell Blakeston, Thomas Blackburn, Paul Potts, Bernard Kops, Raymond Tong, Antony Borrow (e.g. an article on Thomas Blackburn), Michael Ivens, Robert Greacen (translating an anonymous Albanian poem), Ewart Milne, and others. Sold by subscription and also at the Harlequin Coffee House in Fulham.

BL: P.P.70001.ap. Also, 1–3 on microfilm Mic.32035 (no. 1–3) UCL: 3–5


Index: Each volume had its own index

Profiled in: Goetzchacher 1; Sullivan 1914–1984


Reprint: Nendeln, Liechtenstein: Kraus Reprint, [undated]

A commercial-looking magazine (in fact subsidised by private and public funds) which began as a general literary review, publishing and reviewing poetry as well as other literature, but which under Alan Ross’s editorship broadened its remit to include the arts in general. Alan Ross edited London Magazine from the beginning of the new series, in 1961, until his death in 2001. An offshoot was the non-poetry series, London Magazine Stories (BL: X.0909/321) which ran from 1964 to 1979.

BL: P.P.5939.cbg CUL: L900.0.C.324


56 Man!: the measure of all things: an Anglo-American anarchist publication.

London: S. E. Parker, New series, Vol. 1 no. 1 (May 1955)–no. 6 (Mar/Apr. 1957)


A general cultural and political review that published occasional poetry and reviews of poetry. Poems by Robinson Jeffers and Eric Ratcliffe and others. Edited anonymously. Its American predecessor, of which it was not officially a continuation, ran from 1933 to 1940.

BL: P.P.3554.eny


Reprint: Nendeln, Liechtenstein: Kraus Reprint, 1973

Robert Creeley was on the Committee for vol. 2 no. 4. The journal published Beckett, Ionesco (the first printing in any language), Sartre, Genet, Neruda, Henry Miller, Trocchi himself and others. It was apparently in order to fund the magazine that, among a number of casual jobs, Trocchi wrote pornographic books for the Olympia Press.
Chapter C: 1950–1959


Published Roy Fisher, Edwin Morgan, Robert Creeley, Cid Corman, Charles Olson, Larry Eigner, Ian Hamilton Finlay, Denise Levertov, Anselm Hollo, W. Price Turner, Robert Duncan, Edward Dorn, Charles Tomlinson, and others. The influence of or affinity with Turnbull’s friend W. Price Turner, who edited The Poet earlier on in the decade, is felt in the understated design and the transatlantic spread of the contributors. Michael Shayer was a contributing editor.

BL: P.P.4881.sdy.
CUL: L.727.C.229
NLS: N7.704
UCL


BL: P.901/822


BL: P.P.5939.bhh.
CUL: L.727.C.250
NLS: 1961.28
UCL

61 New Departures / edited by Michael Horovitz and David Sladen. South Hinksey: [New Departures], No. 1 (1959)–

Note: No. 5 was also vol. 2 no. 12 of Resurgence. No. 6 consists of a booklet of poems by Frances Horovitz, The High Tower

Profiled in: Görtschacher 1; Sullivan 1914–1984
Interview: With Michael Horovitz, Görtschacher 1


BL: P.P.4881.sdg.
CUL: L.727.B.241
UCL

Poetry Library: 1–7/8, 10/11–15, 17/18/19/20/21/22, 25/26
With poems by H. R. Bramley, Philip Crick, Geoffrey Hazard, Peter Jones, and others.
BL: Vol. 1 no. 1. (Pressmark pending)
UCL
Related Work: Jerry Bradley, 1950s
Reprint: New Lines [I] was reissued by Macmillan in 1967, BL: X.989/37000
BL: N866.bb.36
NLS: [I] (NE.116.h.39), II (NG.1599.e.11)
TCD: I (150.f.100)
UCL: ENGLISH S 40 CON
Note: Editors vary
Related Imprint: Oscar Mellor's Fantasy Press issued the Fantasy Poets series (BL: W.P.B.649), which published collections, each of six pages only, from many of those featured in New Poems. It also featured some, like Philip Larkin, who were not actually in the magazine. The Press published more substantial individual collections, and printed the longstanding Oxford Poetry from 1953 to 1960.
Vol. 1 no.—vol. 2 no. 1 were edited by Donald Hall, then at Christ Church, Oxford University. Jonathan Price and Geoffrey Hill edited the last issue. Each number was 12 pages in extent and published only poetry. The contributors were: Robert Bly, Martin Seymour-Smith, Simon Broadbent, Elizabeth Jennings, Michael Shanks, A. Alvarez, Jenny Joseph, F. George Steiner, Alistair Elliot, Donald Hall; Adrienne Cecile Rich; Geoffrey Hill, Anthony Thwaite, Brian Morris, Michell Raper, Don Collis; Thom Gunn, Alan Brownjohn, John Bayley, David Mitchell; Jonathan Price, Will Morgan, Margaret Strahan, J. E. M. Lucie-Smith, George MacBeth; Andrew Anderson, Jeremy Brooks; John Holmstrom, Donald Davie, Richard Selig, and Brian Aldiss. Not to be confused with the New Poems anthology issued by the writers' organisation P.E.N. in 1952 and subsequent years (BL: P.P.5126.bcb)
BL: P.P.5126.gee
CUL: L727.C.148
NLS: 1955.21
UCL: Vol. 1 no. 1—no. 2
65 New Rooster / edited by Ben Howard. 1957
Mentioned in Deuce. Oddly, appears to have become Rooster. No holdings known of either.
66 The New West Country Magazine. Stratton St. Margaret, Wiltshire. 1957?
Listed in Tract. Presumably an attempt to revive the work of West Country Magazine (B144). No holdings known.
Poems, with poetry notices and short articles. Typewritten. Contributors included: Danny Abse, James Kirkup, Nissim Ezekiel, John Heath-Stubbs, Anne Tomlinson, Bernard Kops, Paul Potts, Jane Lunt, Jon Silkin, W. Price Turner, Antony Borrow, and others. Iris Orton published several collections of her own poetry, including The Dreamer and the Shave (Oxford University Press, 1955) and A Man Singing (Scorpion Press, 1962).
BL: P.P.5126.bbo
CUL: 2/3–6. (L999.B.1.55)
UCL

Profiled in: Sullivan 1914–1984

The first issue had a rather poorly-composed cover design credited to Terence Conran. Nimbus was at first a modest magazine, publishing poetry, fiction and essays, with poetry mainly from the British Isles, e.g. Ruth Bulman, R. F. C. Hull, Frances Bellerby, John Heath-Stuabbs, George Barker, Vernon Watkins, Patrick Galvin, and Vernon Scannell. The range increased with the June/Aug 1953 issue and the magazine went on to feature contributors as various as C. J. Jung (R. F. C. Hull being his translator), Alexander Trocchi, D. J. Enright, James Kirkup, Herbert Read, Bertolt Brecht, Christopher Logue, Conrad Aiken, Jean Cocteau, W. S. Graham, Paul Eluard, MaclAndmid, Patrick Kavanagh, Geoffrey Hill, Roy Campbell, Stevie Smith, Richard Wilbur and, in the final issue, Auden, George MacKay Brown, Danny Abse and William Empson. Some of its reviews took exception to the poetry of the Movement. Ivo Jarosy joined Tristam Hull as co-editor from vol. 2 no. 1 (June/Aug. 1953), from when it was published by John Trafford but printed at the Westminster Press. From vol. 3 no. 2 Jarosy was no longer co-editor; David Wright took his place from that issue.

BL: Vol. 1 no. 1–vol. 3 no. 3 (Summer 1956). (P.P.5938.bdP)
CUL: Vol. 1 no. 1–vol. 3 no. 3 (Summer 1956). (L727.C.96)
NLS: Vol. 1 no. 1–vol. 3 no. 3 (Summer 1956). (6.774)
UCL: Vol. 1 no. 1–vol. 2 no. 1; vol. 4 no. 2.


‘To the editors the character of this circular is one of resistance – resistance to liars and fools who whine that poetry is dead, yet whose bony elbows guard the bread and butter. They consider the muses creatures of similar appietite and fail to discriminate between belch and song. May we tangle with their guts, cloud their urine and generally irritate their solemn toilet.’ – from the editorial of the first issue. There were poems, an article by Charles Fox on poetry and theatre, and reviews. Contributors included Logue, Charles Causley, Robert Duncan, and Alexander Trocchi.

BL: PP.5126.faa


Profiled in: Tom Clyde, Irish Literary Magazines: an outline and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414

A cultural review with professional production values. It published, for example, prose and poetry by Patrick Kavanagh, essays on Max Jacob, Albert Camus and Francis Ponge, and reprinted work by Myles na gCopaleen. Printed, but not published, by the Dolmen Press.

BL: P.P.488.i.sdu
CUL: L900.D.108
NLS: P.212
TCD: PER 91–483

71 Northern Broadsheet / edited by Dorothy Una Ratcliffe. Edinburgh: [Northern Broadsheet], No. 1 (Summer 1956)–6 (Spring 1960). ISSN: 0468–6896

Poetry only, except for an illustration on the first page of each issue. Some poems were in dialects of the Northern counties of England, including Lancashire, Wensleydale, and various regions within Yorkshire. Similar to The Microsym which Ratcliffe had edited decades earlier. The magazine seems to have had a connection with the Yorkshire Dialect Society whose adverts it displays and whose President was the editor. Poems in the Broadsheet included: James Kirkup, Herbert Read, Anthony Thwaite, Kathleen Stark, Phoebe Hesketh, Wilfrid Gibson, and others. A supplement, a poem by the editor about St John’s Cross, Iona, was published in Autumn 1957.

BL: Ac.9941/5
CUL: L727.C.268
NLS: 5.467
UCL

72 Oasis / edited by David Stone and Geoffrey Roughton, and others. Cambridge: [The Editors], No. 1 (1951)–5 (1952)

Began in the first two issues as reprinting relatively contemporary poems; the third issue published new work from Cambridge undergraduates; the fourth issue was a special Yeats number.

[103]
British Poetry Magazines 1914–2000

ISSN: 0030-459X

An Anthology: Eric Ratcliffe and Wolfgang Görtschacher (eds.) Veins of Gold: Ore 1954–1955 (Salzburg, Austria: University of Salzburg, 1997), (Salzburg studies in English literature: Poetic drama & poetic theory , vol. 105), BL: 8071.854 vol 105. Includes an interview with the editor, articles by Brian Louis Pearce, Penelope Shuttle, Steve Sneyd, and others, a bibliography of poems, essays and reviews published, and photographs. A large selection of poetry from Ore is reprinted in the anthology.

Interview: With Eric Ratcliffe, Görtschacher 2 Related Imprint: Ore Publications published a poetry series in the 1970s and 80s, Chariot Poets, whose authors included Helen Shaw, Olive Bentley, Tony Rowe, Ithell Colquhoun, and Frederic Vanson.

Poetry, articles on poetry, and reviews, especially reflecting the editor’s concern with magic, ancient Britain, and Arthurian legend. Poets in the first few years included Geoffrey Holloway, Olive McAllan, Peter Redgrove, Robert Nye, J. Phoenice, W. Price Turner, Raymond Tong, Hugh Creighton Hill, Edward Storey, and others. Ratcliffe espoused a ‘neo-pagan’ approach to life in general, as witnessed by his editorials and other prose interventions. Later catch-phrases were “The magazine which remembers the island of Britain and those who first came to it” and “For Arthur’s Britain”, No. 9 includes “The Poet in the imaginary prop-loft” by Derek Stanford, an article arguing against Donald Davie’s allegedly over-sophisticated approach to understanding poetry. No. 28 was a special issue devoted to the late nineteenth century poet W. E. Henley. No. 30 is a Brian Louis Pearce special issue. Frederic Vanson contributed to many of the later issues which also included work by Penelope Shuttle, Jay Ramsay, James Kirkup, William Oxley, Margaret Toms, Jenny Johnson, Ian Caws, Raymond Tong, Geoffrey Holloway, Ithell Colquhoun, Rupert M. Loydell, Stephen C. Middleton, and Kenneth Steven. The last issue included work by John Greening, Peter Russell, Angela Topping, Jon Silkin, Steve Sneyd, and others. Publication was suspended between no. 10 (1959) and no. 11 (1968).

BL: 1–4. (P.901/3181)
CUL: 15 (1971)–7 (L.727.B.158)
NLS: Lacking: 26; 29; 35; 40. (HP.med. 355 PER)
UCL: 4–50.
Poetry Library: 1; 20; 22–24; 28–30; 32–34; 36–50


As it suggests, a socialist student magazine. Poetry and articles on poetry were published, however, and contributors included: Geoffrey Richman, Anthony Thwaite, Jim Fitton, Gabriel Pearson, A. N. Kaul, and Adrian Mitchell. The latter also contributed an article on “Poetry and Society” and Gabriel Pearson contributed a response to it in the same issue (Michaelmas 1954). The New Series was published under the auspices of the renamed Oxford University Socialist Group and was much more of a politics-focused magazine.

London School of Economics: New Series, [1]–6. (Main collection, IIJ); also, New Series, 1–9. (Reserve Periodicals, LB3610)


Note: Volume numbering ceases after vol. 4 no. 11 (Mar. 1960), the next issue being no. 38 (30th Apr. 1960); no. 45 was a joint issue with Granta.

CUL: Vol. 4 no. 4–vol. 4 no. 12; no. 39–46. (L.985.B.93)
NLS: Vol. 4 no. 4–no. 44. (6.1186)

76 Pawn / edited by John Blackwood; Charles Harrison; Christopher Dougherty, Clive Wilmer; Leslie Bell and Robert Wells; Kevin Stratford and Charles Nicholl. Cambridge: [Pawn, c/o King’s College], No. 1 (1956)–39 (1972)

Note: Several issues are unnumbered.

Poems, often by those who went on to be better known in other fields, e.g. Angus Calder, Jenni Daiches, Alexis Lykiard, Howard Brenton, Clive Wilmer, Terry Eagleton, Clive James, Richard Burns, Simon Jervis, and others.
Chapter C: 1950–1959


Poems and reviews, with a focus on the quieter, formally conservative poets, e.g. Seamus Heaney and Philip Larkin. In the new series the first issue was devoted to the new Ulster poets, such as Heaney and Michael Longley, no. 5 was devoted to American poetry and no. 11/12 was a special Philip Larkin issue.

BL: 8 (Autumn 1962)–11 (Winter 1964); New Series, 1–13. (P.901/1493)
Poetry Library: New Series, 1; 3–13

81 Platform / edited by Frederick Woods. London: [Platform], No. 1 [Spring 1953]–4 [Autumn 1955]

Related Imprint: Platform Poets was a series that published at least one (untitled) collection, by E. L. Mayo, c.1954, BL: X.950/37423. Not to be confused with the Platform Poets series of the 1970s.

Poems included those by Maureen Duffy, W. Price Turner, Bernard Bergonzi (who was also associate editor), Christopher Goodwin, E. L. Mayo, G. S. Fraser, Elizabeth Jennings, Robert Garioch, Paul Valéry (trans. Charles Higham), William Carlos Williams, Sydney Goodsir Smith, Peter Russell, Kingsley Amis, Philip Larkin, Alan Brownjohn, and Norman MacCaig, as well as reprinted poems (E. E. Cummings, Wallace Stevens). Nicholas Moore contributes an article in no. 3, "John Peale Bishop and the classic virtues".

BL: P.P.5126.bna.
CUL: L.727.C.18i
NLS: 1950.58
UCL: No. 3–4

82 Poems in Pamphlet / edited by Erica Marx. Aldington, Kent: Hand & Flower Press, No. 1–12 (1951); no. 1–12 (1952)

Related Imprint: The Hand & Flower Press published
fashion and drama as well as poetry, the latter including collections by Muriel Spark, Michael Hamburger, and Joseph Chiari, and Beowulf (trans. Edwin Morgan).

Each monthly issue published the work of usually one poet only, building up to a yearly anthology. In the first year the poets included: Gwyneth Anderson, Robert Waller, Charles Tomlinson, Peter Russell, John Alden, Charles Higham, Arthur Constance, Rob Lyle, Charles Causley, John O'Hare, Thomas Blackburn, and Robert Manfred. In the second year the poets included: Frederick Pratt Green, Arthur Joseph Bull, Michael Hamburger, Juanita Peirse, Frederic Vanson, R. L. Cook, Alan Barsley, Ursula Wood, Richard Heron Ward, and Jocelyn Brooke.

BL: P.P.5126.bbt.
CUL: L727.D.60

83 The Poet / [edited by W. Price Turner].
Glasgow: Venture, No. 1 [1952]-15 [1956]


Related Imprint: The Poet also published the Poem Cameo Series, which published collections by Eric Nixon (Statements of Love, [1956], BL: W.P.3658), Gaei Turnbull (A Libation), and Hyacinthe Hill (Prometheus).

Poets included: Derek Stanford, Tom Wright, Sydney Tremayne, E. E. Cummings (reprinted from another magazine, but with a new appreciation of his poetry by Price Turner), Margaret Crosland, John Atkins, Kathleen Raine, Anne Ridler, Hugh Creighton Hill, W. S. Merwin, John Heath-Stuubs, Kenneth Patchen, Bernard Bergonzi, Geoffrey Holloway, Norman Nicholson, Iain Crichton Smith, Karen Loewenthal, Cid Corman, Gordon Wharton (issue 8 was entirely given over to his work), Francis Scarfe, Carol Hogben, J. F. Hendry, Robinson Jeffers, Tom Buchan, Norman MacCaig, Merrill Moore (issue 10 was entirely given over to Moore's work), Edwin Morgan, Donald Davie, Eric Kestleff, Charles Edward Eaton, Gaei Turnbull, J. Phoenice, Roy Fisher, Robert Creeley, Laurie Lee, Donald Hall, William Carlos Williams, and Burns Singer. Reviews were issued as a separate supplement to the magazine.

BL: P.P.5126.bb2
CUL: L727.D.81
UCL: No. 3, 7
Poetry Library: No. 8

84 Poetry / edited by Hardiman Scott.
Birmingham: The British Poetry Association, [Vol. 1 no. 1 (1950)?-1951?]

The BPA appears to have been a rival to the Poetry Society, and Poetry was its house magazine. James Brockway, in Gortschacher 2, suggests that Howard Sergeant helped found it in reaction to Muriel Spark's departure from The Poetry Review. Brockway, then living in Holland, contributed Dutch poems in translation. Location varied: advertisements from different sources suggest London, Liverpool, Petersfield, and Birmingham.

CUL: Vol. 1 no. 8 (1951), vol. 3 no. 9 (1951), no. 11 (1951). (L999.C.3-297)


In the early years, usually edited for an academic year by a single editor. In the first eight years these included James Simmons, A. R. Mortimer, T. W. Harrison (i.e. Tony Harrison), and Desmond Graham. From vol. 33 no. 1 [1997?] published by the Leeds University Poetry Society.

BL: Lacking: [Vol. 1] no. 1-14; vol. 1 no. 20; vol. 2 no. 10, 18, 20-22; vol. 3 no. 1, 5, 10-12, 14-16, 18, 24, 25; vol. 4 no. 2, 4, 5, 9, 10, 14, 17; vol. 5 no. 1-5, 7; vol. 6 no. 23; vol. 7 no. 5, vol. 11 no. 7, vol. 13 no. 13-17, vol. 13 no. 14, vol. 14 no. 6-9, vol. 14, and all to vol. 29 no. 1 except vol. 15 no. 2. (P.P.5126.nag)

CUL: Vol. 5(21), 1958-.. (L727.B.35)

NLS: Lacking: Vol. 11 no. 1, 11, 17; vol. 13 no. 19; vol. 14 no. 3; all between vol. 14 no. 5-; vol. 16 no. 1-; vol. 16 no. 8; vol. 17 no. 13; vol. 19 no. 2; vol. 19 no. 7; vol. 20 no. 4-; vol. 21 no. 1; vol. 21 no. 4-; vol. 28 no. 11; all between vol. 29 no. 1-; vol. 31 no. 1; vol. 33 1991. (H8.1204 PER)

UCL: [Vol. 1] no. 7-.. Incomplete.

Poetry Library: Vol. 17 no. 2; vol. 20 no. 9; vol. 21 no. 1-; vol. 22 no. 5; vol. 23 no. 2-4; vol. 27 no. 3; vol. 28 no. 2-3; vol. 30 no. 1; vol. 31 no. 1; vol. 32 no. 1-[27]; vol. 35 no. 1-.
Chapter C: 1950–1959

86 Poetry Broadsheets / Cambridge: Poetry Broadsheets, No. 1 (Feb. 1951)–?

Index: 6 (July 1951) contains an index for the preceding issues
BL: 2 (Mar. 1951), 6 (Jul. 1951)–10 (Nov. 1951). (ZD.9.b.54)


Tambimuttu's New York continuation of his earlier London title, included here for its association. Two decades later it would be resurrected in another form, even briefer than this one.
BL: P.P.7615.ma
UCL: Vol. 1 no. 1–no. 3


Note: Editors change over the course of the run
Anthology: Doreen Taylor and Brian Wright (eds.), Poetry Manchester (Leigh: Poetry Manchester, 1951), BL: T1606.bb.16.

BL: [1]–[2]; 4–5. (P.P.5126.bca)
UCL: [1]–[2]; 5. (L999.C.3.112)
NLS: 6.739

89 Poetry Midlands. Derby: [1950?]

Listed in Tract.
No holdings known.

90 Poetry of the Soho Festival. [London]: Soho Association, [1], 1955

Note: Variant title: Poetry Broadsheet Soho Fair
BL: YA.2003.a.37328

91 Poetry Periodical / edited by Irene Coates. Cambridge: Irene Coates, No. 1 (Autumn 1952)–3 (Summer 1953)

"Poetry Periodical has come into being because of the need for a magazine which will publish more forthright, satirical, or experimental poetry than is in vogue at the present day." Poems by Ted Waring, John Holmstrom, K. W. Gransden, Peter Daw, Alan Fowles, Frederick Woods, Todja Tartschoff (trans. Leopold Sirombo), Gordon Wharton, Peter Craig Raymond, James Boyer May, David Stacton, Lucien Stryk, Marion Deschamps, Norman Helm, Derek Maynard, Robert Ivy, Evathia Mowle, Enes Ramos, Keith M. Sagar, Victor Musgrave, Anthony Bailey, Glynne Hughes, Rosamund Stanhope, Alec Craig, Rodney Banister, Seymour Gresser, and the editor.
BL: P.P.5126.bcc.
CUL: Periodicals Depts


Intended as an annual to encourage a greater readership for unknown poets, but appears to have failed after first volume. Two poems are tributes to Ezra Pound and Sydney Keyes respectively.
BL: P.P.5126.nae.

93 Promenade / edited by Ben Howard. Cheltenham, 195–?

Most significant for no. 65, which is entirely by W. S. Graham and includes his own drawings and prose work. It is bound with no. 66 (which is mainly about W. S. Graham).
BL: 65–66. (Pressmark Pending)

94 Prospect / edited by Elaine Feinstein, then Tony Ward, then Jeremy Prynne. Cambridge: [Prospect], [No. 1] (Summer 1959)–[6] (1964)

A magazine that could be seen as an early Cambridge School journal. Friendly towards American experimental poetry, publishing e.g. Paul Blackburn, Charles Olson, Lawrence Ferlinghetti, Ed Dorn, and Arthur Freeman, it also published short stories by Harold Pinter, Tony Ward, and Robert Creeley, and poems by Denise Levertov, Charles Tomlinson, Donald Davie, Desmond McCarthy, Jeremy
British Poetry Magazines 1914–2000

Prynne, and others. Donald Davie also contributes, e.g. an article on the problems of The Movement, and Prynne’s essay “Resistance and Difficulty” is published here for the first time.

BL: P.P.7616.pz.
CUL: L727.C.271
NLS: 5. (Di.m.442(5) PER)
UCL
Poetry Library: [1?]

95 Q / edited by H. A. Barrington and Victor Price; and, later, others. Belfast: Students’ Representative Council of the Queen’s University of Belfast, No. 1 (Michaelmas 1950)–[no. 19? , 1960? ]

Note: Continued as: Q Review
Profiled in: Tom Clyde, Irish Literary Magazines: an outline and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414

Trundling cheerfully along with only occasional surprises, e.g. under the editorship of T. Alan Bennett, no. 7 (Michaelmas 1952), at which point a couple of translations from Prévert appeared (trans. A. W. Burrowes) and Philip Larkin contributed a book review. Larkin would later contribute poems and an assessment of Betjeman’s poetry (all in no. 11, Hilary 1955, edited by Wesley Burrowes), and contributors would also include John Hewitt. Betjeman, returning Larkin’s compliment, reviewed The Less Dwindled in no. 14 (Hilary 1957). Hilary is the second term (January to March) in the old academic year.

BL: 1–11 (Hilary 1955). (P.P.6180.cgc)
Linen Hall Library, Belfast

96 Q Review. Belfast: [Students’ Representative Council of the Queen’s University of Belfast, No. 1, 1960?–1961? ]

Note: Continues: Q. Because of the doubt over the start date, and its continuation of Q, this title has been placed in this section rather than a later one.
Profiled in: Tom Clyde, Irish Literary Magazines: an outline and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414
Linen Hall Library, Belfast


Note: Each issue received a running number independent of its volume and issue number, and later issues were designated only by a date

Related Imprint: The Quaker Fellowship of the Arts published occasional collections, such as the anonymously edited anthology of poems by older poets, Vintage Voices (South Croydon, [1977]). BL: X.909/41963

A Quaker magazine, which publishes poetry, fiction, and arts articles. Contributors include: Christopher Fry, Laurence Housman, Laurence Lerner, Katherine Herbert, and others.

BL: P.P.5939.cbh.
CUL: 32 1978-(34); 1990. (L400.c.566)

Rooster See New Rooster C65


Note: Continued by: New Saltire. The issue numbering is consecutive, so that vol. 6 no. 23 is the twenty-third issue of the whole run

Profiled in: Sullivan 1914-1984 A general cultural review, with a strong interest in poetry, publishing poems and articles about poetry. Many of the Scottish writers of the day and of later days appear in its pages including Edwin Muir, Sydney Goodsir Smith, Tom Scott, Burns Singer, Joseph Macleod, R. Crombie Saunders, Robert Garioch, Alan Riddell, Edwin Morgan, Norman McCaig, Naomi Mitchison, Alexander Scott, George Bruce, Hugh MacDiarmid, William Montgomery, Maurice Lindsay, W. Price Turner, Alexander Reid, lain Crichton Smith, Derick Thomson, Sydney Tremayne, Robin Fulton, and others. Includes significant literary criticism by Edwin Morgan on Scottish poetry.

BL: Lacking: Vol. 2 no. 1—vol. 3 no. 6. Ac.9945.b/2.
CUL: L727.C.160
NLS Poetry Library: 10-11; 13; 16; 18-19; 22


Note: Continues: Ttapot and Samovar, and takes up its numbering. No. 15 was not published. No. 16 was published in Crail, Scotland


The Joint Services School was designed to meet the Cold War challenge by teaching British servicemen Eastern Bloc languages, especially Russian. Alan Bennett, D. M. Thomas, Michael Frayn, and Eric Korn went through the School as part of their National Service. It usually appeared in Cyrillic, although there were also Czech and Polish poems in at least one issue. D. M. Thomas recalled that it "served up an eclectic diet of gentle mockery, short stories, anecdotes, reviews and essays on topics from the learned to the seriously abstruse." In Russian, the title is written Camobap. Ttapot and Samovar, [1] (Whitsun 1952)—2 (July 1952), is held by the British Library and shelved with Samovar.

BL: 7: 9-11; 14; 16; 18-25. (ZA,9.a.11851)
Edited by Hamilton as an anti-school magazine, the school being Darlington Grammar School. The first issue had a foreword by John Wain. Noted in the London Review of Books interview.
No holdings known.

Note: Continued by: WritinB Publishrd
The predecessor of a number of magazines, WritinB Publishrd, WritinB, and Writm NtwS, which encouraged co-operation among writers, self-help, and published short fiction and poems of an unassuming kind.
No holdings known.

105a Seed / edited by Peter Ferguson and Liam Hudson. Oxford, [I?, 1955]-?
Contributors include: Dannie Abse, Oliver Sacks, Peter Levi, Christopher Levenson, and Alan Bennett
BL: [I? 1955). (Pressmark pending)

106 Sky-Line / edited by Derek Townsend. Tipton: Edition I (Feb/April 1955)
Short fiction, a few poems, jokes, plans for an agony column and children's page. Popular in tone, but seems not to have survived first issue. Poems by Eric James, Mary Ward, Joyce Dunkley, and Clare Withers.
BL: P.P.5938.cax

St. Botolph's Review See Saint Botolph's Review C101

Note: Absorbed: 3 Arts Quarterly and North East Arts Review. Title variant: From 1983 entitled Stand Magazine
Index: Sader (Vol. 1 (1952)–11 (1970) only)
Profiled in: Görtschacher s, Sullivan 1914–1984
Reprint: New York: Johnson Reprint, [undated] (Vols. 1–12 only)
Poems, short fiction and reviews. Special issues include: vol. 4 no. 3, The War Poets; vol. 7 no. 2, East European Issue; vol. 22 no. 2, In Memory of Nadezhda Mandelstam; vol. 23 no. 3, Modern Norwegian Writing; vol. 23 no. 4, Christina Sted: a celebration; vol. 33 no. 3: New African Writing. When Jon Silkin died in 1997, Stand continued for two years under the co-editorship of Rodney Pybus and Lorna Tracey before being relaunched and edited by John Kinsella and Michael Hulse, basing it at the University of Leeds. Following in turn their departure, Jon Glover became editor. Others involved editorially have been: Gordon Wharton, T. Heaton, Jack Kohn, Stanley Chapman, Gene Baro, Ken Smith, Tony Harrison, Catherine Lamb, Merle Brown, Michael Blackburn, Brendan Cleary, Evangeline Paterson and others.
BL: [Vol. 1) no. 2 (1952)–. (P.P.5938.bhd)
CUL: [Vol. 1] no. 3 (1952)–. (L727.C.193)
NLS: HJ4.1328
UCL
Poetry Library: [Vol. 1] no. 2–3; [vol. 2]–vol. 4 no. 1, 3; vol. 5 no. 3; vol. 6 no. 2, 4; vol. 7 no. 1–2, 4; vol. 10 no. 2; vol. 11 no. 1, 3; vol. 12 no. 1–vol. 35 no. 2; vol. 37 no. 1–vol. 38 no. 4; vol. 39 no. 3–vol. 40 no. 2; New Series: vol. 1 no. 1, 3; vol. 2 no. 1–.

108 Suppose Pig Walk. West Worthing: Fantasma, [No. 1, 1950]
Apparently only one issue published, edited anonymously. An 'open forum' of pre-election political comment. Includes a little poetry by Claude Len O'Shea, and J. Halsey. Typewritten format.
BL: P.P.5939.bhd

The Teapot and Samovar See The Samovar C103

109 Thames / edited by Arthur Hammond, then Michael Craton, then Bryan Johnson and Muriel Starkey. London: The University of London Literary Society, [Vol. 1 no. 1]
Chapter C: 1950–1959

(1953)–no. 2 (1954); Then, London: King's College Literary Society, [no. 3] (1958)
Poems only. Contributors included Frank Lissauer, Maureen Duffy, the Polish poet Cyprian Norwid (trans. Adam Czerniawski), and Gordon Wharton. Maureen Duffy was the assistant editor for the second issue.


Note: After Vol. 5 no. 1, numeration changes form to no. 18, 19, etc. Index: Hayes
Selected contents are listed by EirData (http://www.pgil-eirdata.org).
BL: 2725.g.3414
General literary review, with Ulster focus. John Boyd edited from 1971.

Contributors to this poetry review included: Roy Fuller, Michael Hamburger, Michael Horowitz, Roger McGough, Christopher Middleton, Edwin Morgan, Ronald Duncan, D. J. Enright, Elizabeth Jennings, A. Alvarez, John Fuller, Francis Hope, Bernard Kops, Oscar Mellor, Richard Adams, Tayner Baybars, Thomas Blackburn, Alan Brownjohn, Caryl Churchill (a poem), Peter J. Dale, Harold Pinter (a short play), J. H. Prynne, Robin Skelton, and others. Susil Pieris co-edited for the first two issues, after which Hamilton edited alone.

Drawings, prose, playscripts, and poetry. Eclectic, with work by Ted Hughes, C. Day Lewis, Robert Graves, Muriel Rukeyser, George Barker, Eugenio Montale, Austin Clarke, Jeni Couzyn, Stewart Conn, Maureen Duffy, Ruth Fainlight, Zulkifar Ghose, Giles Gordon, Jeff Nuttall, Lou Reed, Peter Redgrove, Vernon Scannell, D. M. Thomas, and others. Also involved editorially were Eugene Walter, Heathcote Williams and B. S. Johnson. Not to be confused with Ford Madox Ford's journal of 1924.

Reprint: Nendeln, Lichtenstein: Kraus Reprint, 1972
A magazine that published the work of Oxford students. Contributors included Alan Brownjohn, Thom Gunn, Alistair Elliott, Jonathan Price, Adrian Mitchell, and others.

[111]

BL: [1]-[3]. (W.P.A.141)  
CUL: L727.D.100  
UCL

116 Tydfil: a Merthyr Tydfil miscellany / edited by John Fletcher and Harri Webb. Merthyr Tydfil Eisteddfod  
Merthyr Tydfil A'r Clych, No. 1 (Spring 1959)

A magazine linked to the Merthyr Tydfil Eisteddfod, publishing winning poems and prose but also offering itself as a "sounding board for the distinctive thoughts and voices of our community."

BL: P.P.4881.sck.


The Umbrella Club was set up as "an independent, non-political, non-profitmaking organisation for encouraging interest in art, music, literature, the theatre and kindred subjects. It arranges lectures, recitals, dramatic performances and many related activities." The magazine was a general arts review with occasional poems, e.g. by Owen Leeming, George MacBeth, Ian (i.e. Yann) Lovelock, Bryan Johnson, Zulkifar Ghose, Vera Rich, Taner Baybars, Herbert Read, and others; other contributions included essays by John Hewitt, Philip Larkin, Zulkifar Ghose, and others.

BL: P.P.4881.scp.  
CUL: L900.C.352

118 Universities’ Poetry / edited by Bryan A. Reed and R. Bryan Tyson, and others. Keele:  
University College of North Staffordshire, 1 (March 1958)—7 (1965)

Profiled in: Sullivan 1914–1984

The intention was for this to be a representative sample of student poetry from the universities across England, Scotland, Northern Ireland and Wales, but from issue two onwards there was a strong English bias and arguably an Oxbridge influence, too. Poets included: Malcolm Bradbury, Meic Stephens, John McGrath, Pat Rogers, Bryan Johnson, Dom Moraes, John Fuller, Jon Silkin, W. Price Turner, Christopher Levenson, Angus Calder, Alexis Lykiard, Derek Mahon, T. W. Harrison (i.e. Tony Harrison), Ken Smith, Peter Dale, Philip Hobsbaum, Ian Hamilton, Iain Sinclair (apparently his first published poem, 'Cockling' in no. 7), Angela Carter, Stephen Mulrine, Paul Merchant, and others. The other editors included: Zulkifar A. Ghose, Anthony Smith, John Fuller, Bryan Johnson, Edward Lambton, Andrew Roberts, Christopher Williams, Dax MacColl, Anthony Tillinghast, Clive Jordan, and Peter Redgrove.

BL: 1-4; 7. (P.P.5126.na)  
CUL: 1–3. (L727.C.286)


Short fiction, articles on just about anything, and poems. The third issue declared that it was now the journal of the Quodlibetarian Society.

BL: P.P.5126.naa.


Related Imprint: The Guild Press, imprint of the Poetry Guild, which also published the Guild Poets series of poetry pamphlets, and The Guild Broadsheets.

Contributors may have had to belong to the Poetry Guild itself, founded by John Hoffman in 1951, which was a "fellowship of men and women whose lives and talents are dedicated, sensitively, sacramentally and humbly, to the apprehension and to the expression of the Greater Spirit."

Contributors included Hugh Creighton Hill, on bridging the gap between The Prelude and The Pisan Cantos, and R. L. Cook, Edward Storey, Geoffrey Holloway, Helga Petersen, Vernon Scannell, John Hoffman, Roye McCoye, Brian L. Pearce, Phoebe Hesketh, and others.

BL: Vol. 1 no. 1—no. 3 (Spring 1953); vol. 2 no. 1 (Autumn 1953); vol. 4 no. 2 (Oct/Dec. 1958). New Series, Vol. 1 no. 1–no. 3. (P.P.5126.gca)  
CUL: Vol. 1 no. 1—vol. 2 no. 1 (Autumn 1953). (L727.C.175)  
UCL: Vol. 1 no. 1; New Series, Vol. 1 no. 3–4.

Probably a one-off, this published poems by the editors, Alan Riddell, Antonia Sansica Scott, Kirsty Ross, Hamish Henderson, and others.

BL: YA.1989.d.9557
UCL


Related Imprint: Villiers published a number of single-author collections, including those by Joseph Chiari, W. Price Turner, and Jean Overton Fuller.

Poems and short reviews. Jean Andrews was also involved editorially. Contributors included: I. R. Orton, Margaret Crosland, Michael Hamburger, Terence Heywood, Nicholas Moore, Arthur Boyars, Eric Nixon, Harold Pinta (i.e. Harold Pinter), W. Price Turner, Robert Creedy (reprinted), Charles Olson (reprinted), Kay Johnson, John Heath-Stubbis, R. L. Cook, Martin Seymour-Smith, Vernon Scannell, Thomas Blackburn, Alan Brownjohn, A. J. Bull, Patricia Beer, Gael Turnbull, Roy Fisher, and others. No. 7 was a French number, with translations of Rene Char, Pierre Reverdy, Robert Desnos, Francis Ponge, and others, with translators including David Gascoyne, Michael Hamburger, Philip Inman, and James Kirkup. No. 8 was guest-edited by Philip Inman.

BL: Lacking: 8. (P.P.5126.bb)
CUL: 2–9. (L727.C.169)
UCL
Poetry Library: 7–8


Profiled in: Sullivan 1914–1984

A general literary review, edited anonymously. Despite never extending beyond twelve pages and generally publishing poems that were reprints from recent collections it reviewed poetry collections (e.g. Peter Porter’s appalled review of Judith Wright’s anthology, New Land, New Language) and conducted profile-style interviews with John Betjeman, Roy Fuller, and Herbert Read. The magazine also carried general articles (such as Vernon Dodds on the effect of the contemporary paperback revolution on poetry, or Philip Hobsbaum on William Empson). The writers Bernard Bergonzi, Ann Thwaite, and A. C. (i.e. Alan) Brownjohn were among the review contributors.

BL: P.P.5939.bbh
CUL: 11–12. (L999.C.3.187)
UCL


Index: With vol. 1 only
Profiled in: Sullivan 1914–1984
Reprint: London: Barrie and Jenkins, 1961 (Vol. 1 only, with index); Nendeln, Liechtenstein: Kraus Reprint, [undated]

A general arts review, which, apart from its considerable interest in contemporary art and fiction, specialised in publishing longer examples of poets’ work, often with links back to the early generations of modernists. X included work by Ezra Pound, Hugh MacDiarmid, Stevie Smith, George Barker, Patrick Kavanagh, Vernon Watkins, David Gascoyne, Samuel Beckett, C. H. Sisson, and Geoffrey Hill, as well as Robert Graves, Anthony Cronin, Robert Nye, Boris Pasternak, Martin Seymour-Smith, Malcolm Lowry, Nathaniel Tarn, Dannie Abse, Philippe Jaccottet, Dom Moraes, and others.

BL: P.P.5977.ae
CUL: P727.B.11
UCL
Poetry Library: Vol. 1 no. 1–vol. 2 no. 3. Note: vol. 1 no. 3 and vol. 2 no. 3 are reprints


Note: The magazine became quarterly with vol. 2
Related Imprint: Derek Maggs published collections in the Zebra Poets series by W. Price Turner, Derek Parker, Paul Casimir, Richard Easton.

Poetry, short fiction, literary articles. Contributors include: Denys Val Baker (on the need for Little Magazines), Derek Maggs (on the first issue of Lehmann’s London Magazine), Brian Jones, W. Price Turner, Edward Storey, Roye McCoye, Eric Ratecliffe, Paul Casimir, Richard Easton, Derek Parker, Tom Wright, Eric Nixon, Hugh Creighton Hill, Ian Crichton Smith, John Manson, Geoffrey Holloway, Elizabeth Louch, Robert Nye, Raymond Tong, and others.

BL: P.P.5939.bhe
CUL: L727.C.154
UCL: Vol. 1 no. 6, 10–12; vol. 2 no. 1–no. 3
Poetry Library: Vol. 1 no. 8–vol. 2 no. 3

[113]
Chapter D: 1960–1975

The Sixties and After

The 1960s saw a renewed interest in the Modernism of poets such as Ezra Pound, Louis Zukofsky, Basil Bunting, David Jones, and Hugh MacDiarmid. These years also witnessed the growth of contemporary approaches stemming in part from the influence of these older poets, many of them (including those named above) still active, partly through interaction with recent American and, to a somewhat lesser extent, European poets. However, the seeds of these developments were sown in the 1950s by magazines such as John Sankey's The Window (1950–1956), Bob Cobbing and others' And (1954–), and Brocard Sewell's The Aylesford Review (1955–68). As Wolfgang Görtschacher has pointed out in Little Magazine Profiles (1993), a number of significant magazines that presaged the Sixties started in 1959, including Agenda, New Departures, Migrant, and Ambit. If Gael Turnbull's Migrant (1959–1960), an especially important bridge between contemporary American and British poetry, lasted only briefly, Agenda, New Departures and Ambit have all been long-term survivors, though arguably most important in their earlier years. Agenda, in particular, is significant for its championing of Modernist poets including Pound, Jones, MacDiarmid, Bunting, and Zukofsky, through various features and special issues in the 1960s and 1970s.

What is even more important to note is the greatly increased number of magazines in the 1960s disseminating the work of experimental or exploratory American and European poets – Black Mountain, New York School, and Concrete poets, amongst others – often alongside their British counterparts. By "exploratory" we can perhaps point to the tendency to explore the possibilities of the material medium of poetry, in relation to possibilities of imagination, thought, emotion and perception or, in some cases, primarily as an exploration of language itself. We can also point to a desire to discover and deal with the unfamiliar, in various ways. This tendency has usually been in distinction to working with conventional modes and forms. However, there has also been the pos-
sibility of working with, especially re-thinking, older forms, as with the sonnets of Edwin Denby, Ted Berrigan, and Bernadette Mayer—poets associated with the New York School. The terms "experimental" and "innovative" are more commonly used than "exploratory"—with considerable overlap, at least, even if the former terms are often employed with a more exclusive emphasis on formal experimentation.

Concrete poetry emerged most clearly in the early 1950s (though with some notable antecedents). It's possible to distinguish two main strands within Concrete poetry: a more minimalist or perhaps constructivist poetry, represented by Eugen Gomringer, Ian Hamilton Finlay, and the 'Noigandres' poets, and the often more maximalist approach of such visual poets as Carl Friedrich Claus, Bob Cobbing, Henri Chopin, and Dom Sylvester Houédard. (Visual poets like Cobbing, Claus, and Chopin were also very involved with sound poetry.) These distinctions sometimes break down—Houédard, in particular, also produced some very sparse poetry—but basically there is a reductive tendency (in a non-pejorative sense) on the one hand, and a much more expansive one on the other. Concrete poetry was truly international, with representatives in the UK, Brazil, Germany, Austria, France, Australia, the USA, and Mexico, amongst other places.

Working from a Scottish base, Poor. Old. Tired. Horse (1962–1967), under Ian Hamilton Finlay's editorship, published independent and distinctive American poets Robert Lax and Ronald Johnson, alongside the Brazilian 'Noigandres' poet Edgard Braga and the Austrian Concrete poet Heinz Gappmayr. Though strongly drawn towards poetry that was linked, in one way or another, to Concrete poetry, Finlay published various other poets, including Robert Creeley and Pete Brown, as well as the writings of the American abstract artists Ad Reinhardt and Charles Biederman.

Other magazines representing various aspects of Concrete poetry and related work included Henri Chopin's OU (1967–1974), Cavan McCarthy's Tlaloc (1964–70), Simon Cutts and Stuart Mills' Tarasque [1962/63–1972], Thomas A. Clark's Bo heem e um [1967–1968], Michael Gibbs' Kontexts (1969–76/77), Nicholas Zurbrugg's Stereo Headphones (1969–1982), and Dom Sylvester Houédard's Kroklok (1971–1973?). Again, it should be made clear that while Stereo Headphones, for example, maintained an emphasis on Concrete poetry, it also published a varied range of experimental or exploratory poetry and art in its later issues. The final issue, no. 8/9/10 (1982), included visual work by Barry McCallion.
with no connection to Concrete, as well as a text by Samuel Beckett and translations of the German poet Fredericke Mayröcker – alongside Henri Chopin and also Robert Lax.

Concrete poetry drew antagonism from various sources, including the editors of *Agenda*, William Cookson and Peter Dale. Cookson and Dale were equally hostile to Beat poetry and to at least some of the Black Mountain poets. Surprisingly, Ian Hamilton’s magazine *The Review*, which especially promoted the poetry of Michael Fried, Colin Falck, Douglas Dunn, and David Harsent, devoted a feature in 1964 to Black Mountain poetry, guest edited by Charles Tomlinson. The issue brought together various poets associated with Robert Creeley’s *Black Mountain Review*, including Charles Olson, Louis Zukofsky, Robert Duncan, Denise Levertov, Gary Snyder, Allen Ginsberg, Paul Blackburn, and Creeley himself. (Poets such as Olson, Duncan, and Creeley can be seen as affirming the modernism of Pound and William Carlos Williams, while developing their work in distinctive directions.) However, *The Review*’s editor, Ian Hamilton, found it prudent to state that “The editorial motive of *The Review* in this project has been a documentary rather than, necessarily, a critical one. We believe the movement ought at least to be known about.”

This cautious attitude was not shared by an increasing number of magazines in the period, enthusiastically embracing innovative or exploratory US poetry, Black Mountain and New York School in particular. Tom Raworth’s *Outburst* (1961–1963) was publishing Snyder, Creeley, Blackburn, Edward Dorn, and Philip Whalen, together with Gael Turnbull and Christopher Logue, and the singular poet Piero Heliczer. *New Departures*, principally edited by Michael Horovitz, in its earlier years gave attention to American Beat poetry, but together with a wider range of innovative writers, artists and composers, including Heliczer, Charles Olson, Robert Creeley, Stefan Themerson, George Brecht, and John Cage. *Resuscitator*, later more of a platform for the Cambridge School, included Zukofsky, Oppen, Creeley, Eigner, Snyder and others in its first series (1963–1966). Cambridge School magazines such as *The English Intelligencer* [1966–1968], Wendy Mulford’s *The Anona Wynn* (1969) and John James’s *The Norman Hackforth* [1969] put their main emphasis on a distinctive tendency (or network of tendencies) in English innovative poetry developing from the work of J.H. Prynne, Andrew Crozier, and others. The first series of *The English Intelligencer* was edited by Andrew Crozier, the second series by Peter Riley, and the third series by James, Crozier and J. H. Prynne. Peter Riley’s *Collection* (1968–70) printed Cambridge

Controversially, The Poetry Review under Eric Mottram’s editorship (1971–1977) became a focus for experimental or innovative poetry, with a strong emphasis on US as well as UK poets. The Poetry Review, as the official organ of The Poetry Society, had been (and would revert to being) a conservative literary journal, although Derek Parker had pursued an eclectic line and published Gael Turnbull and Anselm Hollo, as well as Concrete poetry, during his years as editor (1966–1970). Mottram’s intense commitment to innovative poetic tendencies may have alienated some readers, but helped enormously in disseminating US poetry (of this kind) in particular. In retrospect, his editorship of the magazine has gained an almost legendary reputation.

Another editor who deserves special mention is the poet Lee Harwood. From around 1963 to 1969, Harwood edited or co-edited several important magazines, including Night Scene [1963?], Night Train (1964), Horde (1964), Soho (1964) and Tzarad (1965–1969). Harwood (with his collaborators) published Anselm Hollo, Harry Guest, Pete Brown, and Libby Houston, but he also brought attention to European poets. Soho was a bi-lingual magazine, co-edited by the French poet Claude Royet-Journoud, and included Michel Courrier, Alain Bosquet, Jean Fanchette, and others. Tzarad (which was incorporated with Peter Riley’s Collection for its final two issues) had translations of Tzara, Reverdy, Cendrars, Apollinaire, Soupault, Hugo Ball, and Max Jacob in its pages, as well as poetry by John Ashbery, Dom Sylvester Houédard, Brian Patten, Paul Evans and Chris Torrance.

Julliard (1968–1972), edited by Trevor Winkfield, also included translations of French poets, such as Breton, Cendrars, Reverdy, and Michaux. Anthony Rudolf and Peter Hoy’s The Journals of Pierre Menard (1969) and The Notebooks of Pierre Menard (1969–1970) focused on translation, including English versions of poems by Stramm, Pessoa, Char, Ponge, Paz, Takahashi, Pavese, and others.
The Menard Press, founded by Rudolf in 1969, has shown a similarly strong – though not exclusive – emphasis on poetry in English translation. Paul Buck’s Curtains (1971–1978) explored contemporary French writing, often of a transgressive nature, as well as publishing innovative English-language poetry. In particular, Curtains made available work by Bataille, Blanchot, Noël, Jabès, Faye, and Deguy. More generally, Modern Poetry in Translation, which was started in 1966 by Daniel Weissbort and Ted Hughes, has published numerous special issues on non-English poetry from around the world in English translation. Anthony Barnett’s Nothing Doing in London (1966–1968), with Claude Royet-Journoud as its editor for France, should also be mentioned here, as it published an interesting array of English, French and Portuguese texts (as well as music and artwork).


It is impossible to discuss all of the more important English magazines, but it would be remiss not to at least mention a few more: notably Richard Downing and Andi Wachtel’s Sesheta (1971–1974), Stuart Brown and Jim Burns’ Palantir (1973)–[1983], Ken Edwards, Robert Hampson and Peter Barry’s Alembic (1973)–(1979), Stuart Mills’ Aggie Weston’s (1973–1984) and Allen Fisher’s Spanner (1974–). Great Works (1973–1979), edited by Peter Philpott and Bill Symondson, spawned the Great Works Editions imprint, which published Andrew Crozier, Allen Fisher, John Hall, Michael Haslam, Paul Green, John Freeman, and John Welch. The
magazine was later resurrected on the Web as an e-zine. David Wright and Patrick Swift's X (1959–1962) helped to bring attention to older poets such as Pound, MacDiarmid, David Gascoyne, and George Barker. There was also New Measure (1965–1969), edited by Peter Jay and John Aczel. Jay established the related Anvil Press Poetry in 1968, over the years publishing Harry Guest, Peter Whigham, Gavin Bantock, and many others, as well as significant collections of non-English language poetry in translation.


Peter Finch's Second Aeon [1966]–(1975), based in Wales, disseminated UK, American and European experimental or exploratory poetry in this period. In addition, it included extensive listings of small press and little magazine publications. Finch also edited No Walls Broadsheet (1968–1970), with a mix of Welsh, English and Irish poets. Other Welsh magazines with an emphasis on innovative poetry include poet Philip Jenkins' Quickest Way Out (1969) and Ruthi Blackmore's more eclectic Paperway (1968; with Jaci Wilde) and Oyster (1968)–(1969). The Anglo-Welsh Review (1958–1988) was an important forum for Welsh poets, while maintaining a more mainstream focus. Much the same can be said of Poetry Wales (1965–), publishing R. S. Thomas, Harri Webb,
Sheenagh Pugh, Gillian Clarke, and others, though with an avowed concern with situating Welsh poetry in an international context. Planet (1970–), a general cultural review, has also published the work of Welsh poets. Vaughan Hughes' Pair (1972–1973) was a magazine devoted to Welsh language poetry (including visual pattern poems).

Michael Smith and Trevor Joyce's The Lace Curtain [1969]–(1978) explored the legacy of Irish modernist poetry (Brian Coffey, Denis Devlin, Thomas McGreevey), with contributors including Coffey, Samuel Beckett, and the editors, as well as John Montague, Eiléan Ni Chuilleanáin, Macdara Woods, and Anthony Kerrigan. Hayden Murphy and Benedict Ryan's Broadsheet (1968–1983?) brought together Irish, Scottish and English poets, including experimental writers such as Bob Cobbing and Dom Sylvester Houédard. Poetry Ireland (1962–1966), edited by John Jordan and then Theo Dorgan, and John Montague and Thomas Kinsella's The Dolmen Miscellany of Irish Writing (1962), were publications of the legendary Dolmen Press (1951–1987); with Liam Miller as its guiding spirit, Dolmen published John Montague, Thomas Kinsella, Richard Murphy, Austin Clarke, and Anthony Kerrigan, as well as Beckett's translation of Apollinaire (Zone) and Coffey's of Mallarmé (Un Coup de Dés – Dice Thrown Never Will Annul Chance). All of these magazines were Dublin-based, as were such other notable journals as Brian Lynch's The Holy Door (1965–1966) and Eamon Carr and Peter Fallon's Capella (1969–[1971], while James Liddy, Liam O'Connor and Michael Hartnett's Arena (1963–1965) was published from Co. Wexford.

Turning to Northern Irish poetry magazines, The Honest Ulsterman (1968–), founded by James Simmons, has been an influential and enduring publication; its contributors have included Seamus Heaney, Derek Mahon, Bernard McLaverty, Michael Longley, Brendan Kennelly, Paul Muldoon, and John Montague. Amongst other Northern Irish magazines that deserve to be mentioned here are Patrick Lynch and Michael Mitchell's The Northern Review (1965–1967) and Robert Johnstone, Trevor McMahon and William Peskett's Caret (1972–1975). Although not an Irish magazine — it has always been based in London — Eddie Linden's Aquarius (1969–) also championed Irish poetry; otherwise, it has been especially active in focusing attention on such poets as W. S. Graham, George Barker, and John Heath-Stuombs.

Many of the little magazines of the period were directly linked to small presses. In many cases, magazines and books were published concurrently, or alternatively a magazine might

Little magazines and small press publications were disseminated through a number of significant bookshops, including Better Books, Indica, Turret Bookshop, Unicorn Bookshop, and Compendium. Bill Butler’s Unicorn Bookshop in Brighton opened around 1966 and closed in 1973; Lee Harwood ran the shop in the winter of 1967/1968. Better Books was in operation from the early 1960s until the early 1970s; in its heyday it was staffed by a number of poets, writers and editors associated with little magazines, including Lee Harwood, Paul Buck, Anthony Barnett, Paul Selby, David Kosubei, and Barry Miles, with Bob Cobbing running it from 1964-1967. During Cobbing’s time there, it was a focus for alternative tendencies in literature, film, theatre and art, with readings, exhibitions and performances – as well as making relevant magazines and books available. Indica Bookshop and Gallery was started by Barry Miles with John Dunbar and Peter Asher in 1965, and the bookshop existed until 1970 (the gallery closing a year earlier). (Miles also published Lovebooks, with John Hopkins, and edited Long Hair magazine with Ted Berrigan, as well as being involved with International Times.) Compendium, which started in 1968 and remained open until 2000, benefited in its earlier years from the presence of little magazine editor Nick Kimberley, who had previously worked at Indica. Opening in the early 1960s, Bernard Stone’s Turret Bookshop was another long-running shop with a strong interest in small presses and little magazines: it only closed in 1994. Stone was also involved in running small presses, including Turret Books, with George Rapp and Edward Lucie-Smith. Turret published a variety of poets, including Louis Zukofsky, Robert Creeley, Ernst Jandl, Harry Fainlight, Stuart Mills, D. M. Black, and Michael Hamburger.

This period is characterised perhaps most of all by the sheer number of little magazines that were produced. The increase in numbers was partly enabled by the availability of inexpensive print technology, especially mimeograph (a form of printing that used a typed stencil as its master). Migrant, The English Intelligencer, Tzrad, Once, Jeff Nuttall’s My Own Mag [1963]–(1966), The Curiously Strong
British Poetry Magazines 1914–2000

(1969–1975), Curtains, John Robinson's Joe di Maggio [1971–1975], Alembic, Spanner and the various titles from Brian Marley's Laundering Room Press (such as Loaded Drum (1974)) were just a few of the significant magazines produced in this way.

The total figure of new magazines is not the thousands of titles that are sometimes imagined to have appeared in this sixteen year period. Our survey finds considerably less than 600 across this time span. While likely to be an underestimate given the fleeting nature of little magazines, it is probably not a figure out by an order of thousands.

Nevertheless a yearly average of just under thirty–four new titles (non-net) per year is an extraordinary figure compared to the meagre twelve new titles produced on average each year in our survey of the 1950s. The Sixties had a slow start: a closer look at the year-by-year birth rate of new titles suggests that 1963 was the key year, with twenty new titles in those twelve months, as opposed to just ten new titles in 1962. So many magazines closed between 1960 and 1962 inclusive that there was a net loss of six magazines across those first years. In 1963 the trend was reversed (twenty magazines opened, fourteen closed) and no further year in this chapter's period registered a net loss of titles. The boom years for new titles began in 1966 (39 new titles; 20 net) and ended in 1972 (47 new titles; 11 net), with 1970 being the highpoint for both number of new titles and number of title closures (54 new titles; 43 closures; so 11 net). A vision of many short-lived magazines fluttering out year after year into the light is not far off the mark. By 1975, however, the numbers appear to have declined: our survey records 28 new titles that year which, although a substantial figure, when closures are taken into account, gives only a net increase of 2 new titles for that year. The data from our last period, 1976–2000, suggests, however, that the following years consolidated and gently increased the growth of new titles in the 1960s and 70s, with a net average rise of new titles of just under 4 titles per year, rather than the decline that is sometimes imagined (more details are given in the following chapter).

As our survey of the 1950s shows, the numerical domination of the little magazines scene by London titles had been broken in that decade: only 24% of titles were produced from London addresses. In the period 1960–1975, the message is substantially the same: only 23% of new titles came from the capital. The now traditional association of the Sixties with “Swinging London” on first sight seems to take a knock under this analysis. However, the lesser importance of literary texts compared to the more London-based
non-literary alternative press, commercial music, performance, fashion and the established print and broadcast media may suggest why London has a lasting place in memories of the Sixties and its aftermath. Of course, this percentage still represents 125 new titles from London: the nearest to that figure is the 25 titles produced by Oxford.

Like Oxford in this period the other university towns continued to produce at the improved rates of the 1950s or higher, notably Belfast (12 new titles from 1960 to 1975), Edinburgh (13), and Cambridge (17). Newcastle (10), Birmingham (14), and Dublin (18) emerge strongly from a previously low publication base in the 1950s, a general decentralising trend that can be detected to a lesser extent in Cardiff (5 new titles), Exeter (5), Huddersfield (5), Nottingham (5), Bristol (6), Leicester (6), Leeds (7), Liverpool (7), Glasgow (9), and Manchester (9). Places of publication that registered for the first time in our survey, but which would take on significance in the following period, included Norwich, Maidstone, Sheffield, Huddersfield, Hebden Bridge, and York. Editors in the towns and cities of Yorkshire seem to have been particularly involved in the publication of little magazines compared to previous years.

Given the importance of the “Cambridge School” poets it is surprising that Cambridge as a place of publication was barely producing more magazines per year than it had in the 1950s (1.06 per year compared to 1 per year). A closer look shows that in that decade Cambridge had been producing the highest number of magazines per year after London, so any increase would be from an already rather high base. A breakdown of publication dates also shows that most new Cambridge magazines were published from 1966 to 1972, arguably the heyday of the first wave of Cambridge School poets. Magazines in London, Hove, and Hastings during this period also published the Cambridge poets. Conversely, Oxford, producing on average the 1.56 new titles per year in this chapter’s period, the highest behind London’s 7.8 per year, failed to produce any comparable creative movement.

This was a period in which strong specialisation occurred in magazines. Beat-style poetry and the slower, more clipped tones of Movement-influenced verse were strong default strands, but magazines emerged which followed neither, as we have seen in relation to Concrete, New York School, and Black Mountain poetry. Although the seeds were sown in the previous decade, our survey suggests that the publishing of American poetry and the translation of European languages may each have more than
doubled their yearly rate across this period compared with the 1950s. Magazines that devoted special issues to women's literature, as a self-conscious movement or tendency, also began to appear, including Valerie Sinason's Gallery and the Caribbean-orientated Savacou; Women's Liberation Review devoted all its pages to feminism and feminist literature.

Perhaps the most important 'poetry-demographic' story for the Long Decade of this chapter is not, however, to do with the urban clusters, aesthetic schools or the politics of this remarkable period, although these trends may be connected to each other. Rather, there is the statistic that people in over four hundred places up and down the country – nearly 80% of the whole survey of this period – published small numbers of magazines (between one and four titles each). Many of these locations were small towns or villages. From Aberdeen to Zennor, a radically decentralised form of publication had arrived. Together, this represents a considerable cottage industry, an often mimeograph revolution that set some of the ground rules for the successive publishing changes from photocopy to desktop publication and on into the internet world of e-zines.
3 Arts Quarterly See Three Arts Quarterly D478

60s See The Sixties D446

11th finger See Eleventh Finger D150

365 Days of the year See Three Hundred and Sixty Five Days of the Year D479

2000 See Two Thousand D499


Note: The numbering followed the form A, Ab, ABC, and ABCD

Edited from the premises of the Poetry Society.

Contributors include Bob Cobbing, Peter Finch, Paula Claire, Jeremy Adler, Betty Radin, Dom Sylvester Houédard, Bill Griffiths, Clive Fencott, Lawrence Upton, bp nichol, Jackson Mac Low, Sylvia Finzi, cris cheek, Alaric Sumner, P. C. Fencott, Michael Gibbs, and Peter Mayer. Issue Ab features poets associated with the Visual Poetry Workshop.

CUL: ABC (1975). (L999.B.1.596)

UCL


Noted by UK Little Magazines Project. No holdings known

3 Abject / edited by Jeff Cooper, Seán O’Reilley, and Bob Tedder. London: Abject, [c/o] North-Western Polytechnic School of Librarianship, [1, 1968?]—? Then New Series, 1 (May 1969)—3 (June 1970)

Poems, short fiction, and illustrations. An article by Richard Downing on little magazines in libraries is in New Series no. 3.

BL: New Series, 1–3. (P.901/588)


UCL


Note: At least four supplements were published.

BL: All issues, and four supplements. (P.901/334)

UCL: 1–9, 14

6 Acorn / edited by Alan Warner. Derry: English Department, Magee University College, Vol. 1 no. 1 (1961)—no. 17 (1972)

Index: Hayes


NLS: No. 17 (Spring 1972). (1976.66 PER)

TCD: IN.C.MAG


Noted by UK Little Magazines Project. No holdings known.
CUL: 2. (L999.B.I.411)
UCL: 2

Afrasian was the student paper of the School of Oriental and African Studies and for many years had covered other topics apart from poetry. This issue was guest-edited by the American poet Nathaniel Tarn, however, and was devoted solely to poetry from Latin America, Africa, and the Middle East. The holding statements below refer only to this issue.
BL: P.P.7611.el.
CUL: L999.C.3.420
UCL

Index: UK Little Magazines Project
Profiled in: a note attached to the index produced by the UK Little Magazines Project
Related Imprint: Aggie Weston’s Editions
A statement carried in each issue: “The name of this magazine comes indirectly from a work by Kurt Schwitters: 'A Small Home for Seamen’. I have been told that it was one Agnes Weston who founded the seamen’s homes in this country and I hope this magazine will likewise provide some sort of refuge.” A good-looking, even beautiful, magazine, with an interest in photography, and typically setting out poems with generous white-space around them.
Contributors included: Thomas Meyer, Ian Hamilton Finlay, Thomas A. Clark, Stuart Mills, Simon Cutts, Trevor Winkfield, Andrew Crozier, Gael Turnbull, Richard Long, Robert Lax, and others. No. 14 reprints two letters from the East Midlands Art Association to Stuart Mills, the first setting out the terms of grant for any successful application, and the second turning Mills’s application down on the grounds of its luxurious minimalism: “the selling price was too low for the lavishness of production but unless the area of print in each publication was increased the public would not feel inclined to pay any more.”
BL: P.611/770

11 Agog / edited by Alan Kerr and M. Gibson... and others. Bothwell, Lanarkshire: [Agog], Vol. 1 (1972)
UCL

12 Akros / edited by Duncan Glen. Bishopbriggs, near Glasgow, then Penwortham, Preston, then Radcliffe-on-Trent, Nottingham, No. 1 (1965)–51 (1983). ISSN: 0002–3728
Note: A supplement, Knowe, was published from No. 1 (Jan. 1971)–3 (Apr. 1971), BL: P.903/91
A key Scottish literary magazine, publishing poems, reviews and essays, in distinctively designed issues. The magazine championed Hugh MacDiarmid, but was also a great encourager of younger poets.
BL: P.901/1
CUL: L727.C.354
NLS: NB.77
TCD: PER 85–34
UCL
Poetry Library: 11–51 (incomplete)

Note: Includes a Supplement, Albion Awakes, dated March 1968.


Chapter D: 1960–1975

Designed to “spread the new awareness.” Contributors included Michael Horovitz, Jane de Mendelson, Dave Tomlin, Brian Patten, Pete Brown.

BL: P.973/72
CUL: L999.B.1.134
NLS: 6.1780 PER
UCl


CUL: L900.B.394
NLS: 7.148 PER
UCl: 1-5


Interview: with Ken Edwards, in Görschacher 2; with Robert Hampson, in Görschacher 2

The first issue consisted of poems by the editors, plus Jim Stewart, and various illustrations. These were printed on different colours and sizes of paper, and simply placed in a plastic bag. It was sold at the Edinburgh Festival in the summer of 1973, in association with a sound and vision ensemble known to Hampson, called Zoom Conex. This loose leaf “bag mag” physical presentation, with a couple more poets added to the original editorial line up, continued only for no. 2, the next issue adopting a stapled card cover. The intention was announced in no. 3 (Spring 1975) to concentrate more on “one area of contemporary creative practice” and to represent the range of poetry being written in England. Further contributors to this issue, which seems to take a significant leap towards the more difficult and the avant-garde, included Paul Brown, Lee Harwood (poems, and an essay on “Surrealist Poetry Today”), Ulli McCarthy, Paul Matthews, Jeff Nuttall, Boudewijn Wegerif, Heathcote Williams, and others. No. 4, edited solely by Robert Hampson, included work by Allen Fisher (and an interview with him), Jeremy Hilton, Bernard Kelly (including his compilation of quotations from American poets about Open Field poetry), Roy Fisher, Eric Mottram, Ulli McCarthy, Alan Davies, Mike Dobbie, Richard Miller, Emanuel Ro, and the three editors. No. 5 (Autumn 1976), edited by Ken Edwards, focused on prose poetry, contributors including David Miller, Nicki Jackowska, Opal L. Nations, Ian Robinson, Steve Snider, and others. That issue also marked a change from the mimeograph stencil production to commercial printing, presumably offset litho. No. 6 (Summer 1977), edited by Hampson, includes further work by earlier contributors as well as by Rosmarie Waldrop, Tom Leonard, Robert Lax, Sarah Lawson, James Sherry, Elaine Randell, and Barry MacSweeney. With No. 7 (Spring 1978), edited by Hampson and Edwards, a more visually and physically elaborate issue was produced. This, the “Assemblage Issue”, included the specially-mounted, blind-embossed booklet Honour can be bought & sold like... [by Tony Ward?], E. E. Vonna-Michell’s poem about glass-paper, which included two inserted sheets of that material, and many works of poetry, usually with a strong visual emphasis, e.g. by Peter Finch, Glenda George, Robert Sheppard, Alaric Sumner, Herbert Burke, Paula Claire, Jeremy Adler, Bob Cobbing, P. C. Fencott, cris cheek, Lawrence Upton, and other poets published in previous issues. Edwards’s acquaintance and correspondence with the Language poet James Sherry was one of the Anglo-American meeting points of the respective avant-gardes.

BL: 1-7 (ZK.9.b.1596)
UCL
Poetry Library: 2–8


Related Imprint: Nina Steane published: All in Poetry Wallsticker (Kettering, 1968), BL: Cup.21.g.15.(19.); Ted Hughes, Autumn Song from 5 Poems for Children (Kettering, ca.1970), BL: Cup.648.k.16.; and Gerda Mayer’s Library folder: poems for our bookcase (Kettering, 1972), BL: X.909/42874

The UK Little Magazines Project notes that at least three numbers were issued. Unless All In Poetry Wallsticker (see Related Imprint note above) is in fact All in, there are no holdings known.


Noted by UK Little Magazines Project. No holdings known.

Edited anonymously from Trinity College Oxford, but ascribed to Allison by Chris Torrance, writing in *Origins* 6/7. Relatively large samples of work from a few poets each issue, including Jim Burns and Marion Knell. Illustrated. A heated correspondence in no. 2 about modern poetry and editorial policy demonstrates that even the quite innocuous poetry it had published in no. 1 was, for some, a challenge.

BL: ZA.9.a.11668
UCL: No. 3

---


A general review, reflecting the varied interests of the university, but poems were occasionally included, e.g. A. C. H. Smith's long poem "Structures of a Cancer", and others.

BL: 1-7. (P.621/273.)
CUL: L985.B.134
NLS: P.82 PER

---


UCL: 1–5

---


Contributors include Jeff Nuttall, Bob Cobbing, Keith Musgrave, and Bill Butler.

UCL

---


Note: Continued as: Harvest

Illustrated in a fairly hippyesque style, with poems by the editors, Barry MacSweeney, John Harvey, James Kirkup, Denise Deegan (later the author of the play *Daisy Pulls It Off*), Michael Horovitz, Anthony Rudolf, Francis Ponge (trans. Peter Hoy), Peter Finch, Doug[las] Oliver, John James, David Grubb, Nicholas Moore, Tom Pickard, Jeff Nuttall, and others. Elaine Randell edited alone from the second issue.

BL: 1–4; 6 (ZA.9.a.3059)
UCL

---


UCL: 4–24
Poetry Library: 21

---


Contributors to this "Cambridge School" magazine include: Peter Riley, Pete Bland, Nick Totton, Anthony Barnett, Ian Patterson, John James, Jeremy Prynne, Ian Mc Kelvie, Elaine Feinstein, Jeremy Mulford, Douglas Oliver, Barry MacSweeney, and Andrew Crozier, with visuals by Peter Riley, Sarah Braun and Sophie Grillet.

Anona Wynn was a singer, and also a panellist in the radio show *Twenty Questions* from which the magazine *The Norman Harkforth also took its name.*

BL: YA.1992.b.7479
CUL: 1993.11.230
UCL Poetry Library

---


Noted by UK Little Magazines Project. No holdings known.

---


Related works: Melville Hardiment would later have a poetry collection published by Migrant Press, *Doazy Bor* (1978), BL: X.950/9420. Caroline Benn, whose husband is the politician Tony Benn, has published works which...

Set up, in the words of the first issue’s editorial, to “consolidate the work already done by the Association and give notice of coming projects – whether literary competitions, conferences, courses, exhibitions or lectures. It will keep members in touch with each other’s work and advise on many aspects of school magazine production.” Each issue included a selection of poetry and prose from school magazines, and essays and other work by much more established poets, critics, and other writers, often giving a campaigning and intellectual framework to the project of empowering students through school magazines. Contributors included Anselm Hollo, Eric Mottram, Herbert Read, Alan Sillitoe, Robert Penn Warren, Michael Shayer, Gael Turnbull, J. B. Priestley, Michael Hamburger, Arnold Wesker, and others.


Related Imprint: Inca Books published a small number of pamphlet collections, printed by Covent Garden Press, including Hugh MacDiarmid, Song of the Seraphim [1973]. BL: X.989/22350

Inca Books were essentially a second-hand bookselling company from Lewisham. They produced bookselling catalogues issued in their own right, until catalogue no. 11 which was featured as the middle pages of Apex One no. 1. Contributors included: Katherine Tynan (a selection of her letters from 1884–5 are published in no. 1), Stefan Martin, Guy Horton, Jack Lindsay, Yann Lovelock, Richard Sylvester, and others.

BL: P.901/325
CUL: L.727.C.607

29 Aplomb / [edited by Charles Verey] [Sherborne: South Street Publications?, 1969?]

Note: Continued by: Aplomb Zero
Noted by UK Little Magazines Project. No holdings known.


Note: Continues: Aplomb
Related Imprint: South Street also published the magazine B o h e m and the anthology of work by Thomas A. Clark, Neil Mills, and Charles Verey, Statements: an advertisement for experiments in disintegrating language [1971]. BL: YA.1994.b.9302

No. 1 was Dom Sylvester Houédard’s 12 dán (poems from the cosmic typewriter), and no. 2 was Thomas A. Clark’s The secrecy of the totally: collage and chance poems

BL: 1. (RF.2005.b.61); 3. (RF.2005.b.34)
CUL: 1-2 (Feb. 1974). (HP.1.79.4554)
NLS: 2 (P.B.m.521[53])
TCD: 2 (OLS.X-2-114 no.6)
UCL

31 Apocalypse / edited by Frank Flynn and David Sharkey. Liverpool: [Apocalypse], No. 1 (1968)–3 (1968). ISSN: 0570–4677

Poems, short stories, essays, line drawings. Contributors included the editors, Dermot Joseph, D. Black and others.

BL: P.901/343
CUL: L.999.C.3.328
NLS: 6.1923 PER
TCD: PER 80–807
UCL


BL: 2 (Jan. 1971) (P.901/845)
CUL: 2–3. (P.999.C.3.426)
NLS: 2; 3. (P.5807 PER)
TCD: PER 90–528
ISSN: 0003–7125

Essays on topics across the academic range, but including, e.g. on Shelley and Concrete Poetry.

BL: P.0971/38
CUL: L999.C.3.296
NLS: 6.1761 PER
UCL

34 Aquarius / edited by Eddie S. Linden. London: [E.S. Linden], No.1 (1969)–.

Profiled in: Götschacher 1
Related Works: Eddie Linden has been portrayed in a number of fictionalised accounts and/or novels, including Sebastian Barker, Who is Eddie Linden? (London: Jay Landesman, 1979), BL: Nov.40392), a book which was made into a play by William Tanner, and as the character Sammy Giffen in Alan Sharp, The Wind Shifts (London: Michael Joseph, 1967), BL: Nov.10708

Strong on essays and tributes to British poets, especially though not exclusively those who emerged just before and during the 1940s, e.g. John Heath-Stubbbs, W. S. Graham, and George Barker. Another strength has been the Irish poets it has published, including Paul Durcan, Seamus Heaney, Michael Longley, Derek Mahon, Medbh McGuckian, Paul Muldoon, Eiléan Ní Chuilleanáin, Eithne Strong, Matthew Sweeney, and others. Linden has often used the device of guest editor to take advantage of particular expertise. There can be a considerable time lag between issues, e.g. four years between 23/24 (1998) and 25/26 (2002).

BL: 1–18; 23/24–. (P.091/516)
CUL: 1–5; 9–11. (L727.C.402)
NLS: 1–5; 11; 15–16; 21–. (HP2.78.810 PER)
TCD: 1–5. (PER 81–146)
UCL: 1–8; 10; 11; 15–17/18
Poetry Library: 1–13/14; 17/18–


Note: Continues: Everyman: an annual religio-cultural review
Profiled in: Tom Clyde, Irish Literary Magazines: an outline history and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.8-3414

With a stronger literary content than its immediate predecessor, poets included Harry Clifton, John F. Deane, Seamus Heaney, John Montague, James Simmons, and Eithne Strong. Short stories and non-fiction were an important part of the magazine, too, including articles by Joan Baez, Estyn Evans, and John Hewitt.

BL: P.801/1245
CUL: L999.C.421
NLS: Y.131.PER
TCD: Per 80–206


Note: Two different issues each numbered no. 13 were published.

Related Imprints: Arc Publications went on to become a publisher of many collections, usually with high production values
Website: www.arcpublishations.co.uk

The first in this series of pamphlets was a sequence by Donald Gardner. Later contributors included: Alan Palmer (no. 2); Tristan Tzara, translated by Lee Harwood (no. 3); Ken Smith (no. 4–5); Christopher Hall (no. 6); Francis Bellerby (no. 7); Charles Verey, Thomas A. Clark, John S. Sharkey (no. 8); Paul Evans (no. 9); Adrian Henri (no. 10); Bob Cobbing (no. 11); Paul Jenkins (no. 12); Brian Jones (no. 13); Peter Riley (no. 13); and David Chaloner (no. 14). It is often difficult to tell what number a particular issue is and there appear to be two no. 13s. In some catalogues the number is not given.

BL: 1 (X.900/20456); 2 (X.900/21023); 3 (X.900/808415); 4/5 (X.909/80416); 6 (X.909/80460); 7 (Cup. 503.m.122); 8 (X.909/80839); 9 (YA.1993.a.23540); 10 (Cup.510.alb.3); 11 (X.909/80669); 12 (Cup.510.alb.1); 13 Jones (Cup.510.alb.2); 13 Riley (X.909/23762); 14 (X.900/10570).
CUL: 2 (1993.9.24448); 4/5 (1993.9.24448); 7 (864.a.115(51)); 13 Jones (864.a.115(2))
NLS: 8 (6.1816); 9 (6.1915); 10 (6.1911); 12 (6.1816); 13 Jones (6.1879); 13 Riley (6.2073); 14 (6.2126)
TCD: 8 (OLS X–r–428 no.2); 12 (OLS X–r–428 no.8); 13 Jones (OLS L–4–351 no.10); 13 Riley (OLS L–4–606 no.7); 14 (OLS L–4–407 no.10)
UCL: 1–5, 9, 11, 14.
Chapter D: 1960–1975


Largely visual, i.e. photographs, graphics, and some visual poetry. William Burroughs contributed several short prose pieces to the first issue.

BL: I, 2, 4, 5. (Cup. 805.ff.1)
CUL: 1999.D.6
NLS: 1968.89
UCL


A conservation pressure group's newsletter which also published conservative poetry and light verse, e.g. the editor's "To those who take transistor radios into public places".

BL: 1–4 (Summer 1969). (P.905/10.)

39 Arcanum / edited by James Goddard. Salisbury: [Arcanum, 1970s; final issue, 1974?] Note: Related to Cypher

Noted by UK Little Magazines Project.
No holdings known.


A significant outlet for writers in exile or regarded as dissidents, especially those exiled from Eastern Europe. Although the first issue does not mention it, it is probably a continuation of Pen in Exile produced by the same organisation. There were poems, stories and essays, and often a feature themed by country of origin, e.g. Estonians, Ukrainian, Bulgarian literature, etc. Texts are in English and other languages, and not usually parallel text.

Contributors include: Czeslaw Milosz, Aleksis Rannit, George Faludy, Jean Schlumberger, Marina Tsvetayeva, Boris Pasternak, Vladimir Nabokov, as well as Vera Brittain (writing in no. 4 about the importance of exiles to Britain), and others. Elizabeth Jennings contributes a review of a Lithuanian anthology in no. 6. Stephen Spender and Nicholas Nabokov contribute a libretto in no. 15, and T. S. Eliot "A Note on Translation" in no. 19. Arena appeared in a small attractive pocketbook format (18cm tall, 12.5cm wide).

BL: (1), 2–12, 14–22. (ZA.9.a.2148)
NLS: 15 (Sept. 1963)–26. (P.157 PER)


Index: This Was Arena (see below); Stephen H. Goode, Index to Commonwealth little magazines (New York: Johnson Reprint, 1966), BL: HUROII.3409171; Hayes Profiled in: Tom Clyde, Irish Literary Magazines: an outline history and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414
Reprint: This Was Arena, [a facsimile] introduced by James Liddy, (Naas: Malton, 1982), BL: L.45/3456

Contributors included Austin Clarke, Patrick Kavanagh, Thomas Kinsella, Mary Lavin, Derek Mahon, Paul Durcan, Anthony Cronin, Pearse Hutchinson, and John Montague, as well as Eugenio Montale (trans. Desmond O'Grady), Penelope Shuttle, Bertold Brecht, Miguel de Unamuno, C. H. Sisson, and others. Hartnett joined as an editor after the first issue edited by Liddy and O'Connor.

BL: PP.800.41gk
CUL: L999.A.1.8
NLS: P.e1.s8 PER
TCD: Per 80–35. Also, This was Arena facsimile. (Lecky Library, HIB 820.5 K3)
UCL


UCL
43 arkwright's first magazine / edited by chris meade, keef green, jon arnold and nick dalziel. london: arkwright, no. 1 (1973)

naïve poems and short fiction. three of the editors played with the band edge of august, and arkwright itself seems to have been the name of a band.

bl: p.901/1208.
cul: l999.c.3.602

44 arlington. arlington mill, bibury, glos.: [arlington], une (1966); two (1967), [three] (1967/68), quadlog / quadro (1968)

note: the last issue was published in sherborne by south street publications.
related imprint: south street also published the magazine bo hem e um and thomas a. clark, neil mills and charles verey, statements: an advertisement for experiments in disintegrating language (london: south street, 1971), bl: ya.1994.b.9302

each issue accompanied an exhibition of concrete poetry and was itself an anthology of concrete poetry. the first exhibition was arranged by kencox, john furnival, dom sylvester housédard, and charles verey; the last by e.m. de melo e castro and verey. as well as the organisers, contributors included ian breakwell, thomas a. clark, bob cobbing, simon cutts, tom edmonds, ian hamilton finlay, john hall, roy hewish, brian lane, liliaine lijn, andrew lloyd, peter mayer, cavan mccarthy, stuart mills, edwin morgan, hayden munford, tom phillips, john sharkey, trevor wells, abilio-josé santos, antónio aragão, ana hatherly, josé-alberto marques, josé viale mouthing. there are original contributions, sometimes in colour, photographs of exhibits, and background information on the poets. naturally, given the concrete poetry focus, there is a strong brazilian contingent.

bl: quadlog / quadro. (ya.2003.b.1648)
cul: une. (1989.11.1659)
nls: quadlog / quadro. (hp4.88.1143)


bl: 4. (pressmark pending)
cul: 4 (1975)–7 (1976)


related imprint: ethos publications published doubts & memories by stephen morris (glasgow, 1969), bl: x.909/39868

poetry and the then alternative music scene, e.g. review of a pink floyd concert. contributors included peter finch (reviewing adrian henri) and stephen morris (poems).

bl: 2. (p.971/128)
cul: 2.


related imprint: artery published at least six books in the artery poets series, which ran in the 1980s, and included collections by arthur clegg, keith armstrong, and others.

left-wing general arts review, often publishing poetry, especially poetry in translation, and often giving over essay space to discussion of poets and poetry. for a short time, jack lindsay and hugh macdiarmid were on the editorial board, although this may have been honorary only. poets included: mayakovsky, brecht, volker braun, louis aragon, gioconda belli, ernesto cardenal, pablo neruda, and a number of british poets associated with the magazine, arthur clegg, chris earle, john green, and keith armstrong. there was also a collaboration between alan bush and hugh macdiarmid (a cantata), and poetry features from various countries, e.g. from south africa and mozambique.

bl: no. 4 (1972)–vol. 8 no. 1/2 (issue 28/29). p.971/128
cul: no. 6 (1973), 13–16, 25/27 (1983). (l.231.b.300.)
nls: no. 13 (autumn/winter 1977)–no. 16 (1978). (p.1.6498 per)
tcd: no. 13 (autumn/winter 1977)–no. 16 (1978). (per 92–428)
cul: no. 4 (1972)–27 (1983)
Chapter D: 1960–1975

48 Arts Club Magazine / edited by Rod Brookes. Birmingham: [Midland Arts Centre for Young People], [No. 1, 1966]

Some poems, short fiction and illustrations. None of the contributors seem to have gone on to publish more poetry or fiction.

BL: P.901/171


BL: DSC 1736.650000

50 As It Is / edited by Steve Saunders. Spalding: Steve Saunders, [No.1, 1974]–?

ISSN: 0305–053X

Short fiction, some poetry, reviews of books, films and albums, and comment about local events in Lincolnshire.

BL: [1]. (P.903/269)

51 Ashes / Newcastle upon Tyne: P. Laver [with financial assistance from the Students’ Representatives Council, Newcastle University], [No. 1] (1970)–3 (1972)

BL: ZA.9.a.10835

52 Asphodel. London: [Asphodel], No. 1 [1968?]

BL: 4 (Mar. 1968); 5 (June 1968). (ZA.9.a.12101)

53 Assassinator Broadsheet / edited by Chris Torrance and Bill Wyatt. Croydon: [Assassinator Broadsheet], No. 1, 1967


Note: Continues: Broadsheet. Related Imprint: Poetry One published e.g. Tully Potter’s The Emigrant, and other poems (1975). BL: X.908/40265


Note: Related to Driftwood Quarterly

Contributors include: Tina Morris, Barry McSweeney, Alan Jackson, Dave Cunliffe, George Dowden, David Chaloner, Anselm Hollo, Peter Cundall, Alan Plater (a play, “The Rainbow Machine”), Pete Morgan, Jim Burns, Chris Torrance, and others.

BL: 4 (Mar. 1968); 5 (June 1968). (ZA.9.a.12101)

Liverpool University Library: 4–6. Two copies of no. 6 with variant covers. (SPEC Merseyside Poets III.A86.4–).
British Poetry Magazines 1914–2000

Athlone Poets See Poem-sheets: Athlone poets

D355


Broad cultural review with articles on the arts and politics.

BL: P.701/390
CUL: L900.C.457
NLS: NH.587 PER
TCD: PER 81–195

The August August See Collection D117


UCL: 1, 2, 4.
Poetry Library: 1


Noted in: Saga 1. This Patrick Galvin, born in Dublin, is not to be confused with the better-known Irish poet, born in Cork in 1927. No holdings known.


Note: Related to Axis Bag

Associated with this magazine, which published poems and short fiction, as well as debate about the arts, there was The Axis Experimental Poetry Theatre, comprising Barry Fitton, Michael George, Doug Kippon, C. B. Bostock, and Kath Richardson.

BL: 2. (ZD.9 a.237)
UCL

60 Axis Bag / edited by Mike George. Rochdale: [Axis Bag, 1969?]

Noted by UK Little Magazines Project. No holdings known, but related to Axis.


BL: 1. (PP.8000.gd.)
CUL: L900.c.388
NLS: 6.1361
TCD: PER 80–796

62 Bad News / edited by Dave Wood. Nottingham, Dave Wood, No. 1 [1966]

Duplicated from typewritten stencil. Arts reviews and some poems, all in a jaunty style.

BL: P.901/122


An eclectic general literary magazine publishing essays and short fiction (e.g. J. G. Ballard, Angela Carter) and poetry. No. 18 was a special German number, guest-edited by Iain Galbraith. No. 20 had a special African writing feature; no. 23 was devoted almost entirely to poetry, guest-edited by David Sweetman; no. 24 was a special French number, guest-edited by Adam Feinstein and Nicole Ward Jouve; no. 26 had a Dublin writing feature, guest-edited by Dennis O’Driscoll. Emma Tennant edited from no. 1 until no. 11, Abigail Mozley from 12 to 26. It had a broadsheet format from 1–16, then became a stapled magazine. Poets included: Ted Hughes, Ruth Fainlight, Libby Houston, Peter Redgrove, Henri Michaux, Frances Horovitz, Carol Rumens, Wes Magee, Harold Pinter, Ken Smith, Elaine Feinstein, Maura Dooley, Pete Morgan, Kit Wright, Penelope Shuttle, Jenny Joseph, Tony Curtis, Gillian Allnutt, Seamus Heaney, Thomas Kinsella, Douglas Dunn, Iain Crichton Smith, Tom Pow, Brian McCabe, Ron Butlin, Robert Creeley, Robert Minnichnick, Jeremy Hooker, and others.

BL: P.2000/379
CUL: 1–25, (L727.B.223)
NLS: DJ.1.118

[134]
Chapter D: 1960–1975


Note: Continues: Cog Broadsheet
Study: Derek Deadman and Rigby Graham. A Paper Snowstorm: Toni Savage & The Leicester Broadsheets (Oldham: Incline Press, 2005). This book also tips in many examples of broadsheets and other printing, and comes with a portfolio of further examples.
Related Imprint: Cog Press published a number of poetry and art-related books, including the Maltese poet Victor Fenech's London Pictures, and other poems (1976). BL: CUP.510.dak.10

These one-sided broadsides were single poems printed on coloured paper, each with an illustration by Graham. They were given out at the Ampersand Folk Club which then met at the Three Crowns pub in Barwell, Leicestershire. The poems could be contemporary, e.g. by William Oxlwy, or historical, e.g. by Oliver Goldsmith, and there were a number of translations by Richard O'Connell, too.

BL: 2, 5, 6, 8, 9, 11, 12, 13, 15, 16 (two printings, each on a different colour of paper), 17, 19, 20, and 22 (July 1977). (ZA.9.d.557)


Note: Continued by: Young Bath Writers
Annual volume of poetry and short fiction by children and teenagers.

BL: P.90175.

66 Bean Train. [Vol. 1 no. 1–vol. 3 no. 1?] [London: c.1963]

Note: Appears also to have been known as Bean Train Express and Bean Train Press
Related Imprint: Bean Train Press published Spike Hawkins, The Few Meets and Old Bridges (1961), BL: CUP.21.g.26(22), and co-published the magazine Night Train.

BL: Vol. 3 no. 1 (YA.2003.b.4780)


Edited anonymously by Olson. High production values, with strong visual presence. Contributors were Charles Olson, Anselm Hollo, Aram Saroyan, Tom Raworth, Ron Padgett, James Koller, and Jack Hirschman.

BL: CUP.510.dak.11
CUL: L999.B.1.191
NLS: 6.2063


Related Imprint: Kimberley published Big Venus under the Big Venus imprint.

Note: by the UK Little Magazines Project. No holdings known.


Note: No. 2 is entitled Big Big Venus, no. 3 is Big Big Venus, and no. 4 is Queen Camel, Sister to Big Venus.
Related Imprint: Big Venus published a number of pamphlets including Larry Eigner's Valleys, Branches (1969), BL: X.950/5215 and Dody Pitter's The Face in the Tear (1969) (no known holdings, but advertised in no. 3).

Almost wholly poetry with a very small amount of visual work; no reviews. Stapled, mimeographed text, with soft card covers. Contributors include: John Ashbery, Clayton Eshleman, Andrew Crozier, Bob Cobbing, Stuart Montgomery, Peter Riley, Bill Butler, George Dowden, Allen Fisher, Tom Raworth, Anselm Hollo, Barry MacSweeney, John James, Fred Buck, David Chaloner, Daphne Marlatt, Kris Hemensley, Larry Eigner, and Gerard Malanga (in conversation with Andy Warhol and others). Paul Buck contributes the violent rape text "a cunt not fit for the queen" in no. 2. This appears to have attracted very little attention until republished in the Manchester counterculture magazine Corridor in 1971, when it caused the printers to refuse to print it. Nick Kimberley worked in the famous Compendium bookshop in Camden, where he

[135]
developed a strong emphasis on contemporary American poetry as well as avant-garde British texts. Later, he would be as well known as a classical music and opera critic.

BL: 1 (X.902/2ISI); 2 (X.900/16118); 3 (X.900/16117); 4 (X.900/16116)
CUL: L727.b.364
UCL Poetry Library: 4

70 Black Columbus / edited by John Akeroyd, Nick Toczek and others.
Black Columbus was the name of a group of poets based at the university, and who included the editors, Sue Hicks, and others.
UCL: Vol. 1, 3; 5.

Concrete and visual poetry as well as more conventional work. No. 17 was a “bag mag” or “assemblage”, i.e. loose leaf in a plastic folder. Contributors included Jeff Nuttall, Thomas A. Clark, Bill Butler, Jim Pennington, Peter Finch, Paul Brown, and others.
TCD: 2 (Sept. 1969) (OLS X–2–121 no.6.7 Copy A); 17 (1970) (OLS X–2–121 no.8 Copy B)
UCL: 2 (Sept. 1969)
King’s College London, Eric Mottram Archive: 17. (7/85/1 (1969))

UCL Poetry Library: 1

73 Blackburn Barker / edited by Ian Ross and Dave Cunliffe. [Blackburn, c.1974]
Note: Related to Global Tapestry Journal
Noted by the UK Little Magazines Project. No holdings known.

Related Imprint: Transformation’s main publication was the surrealism magazine Transformation
Contributors included Ian Breakwell and others.
UCL

75 The Blue Front Door / edited by George English. [Durham]: [George English], [No. 1, 1972–no. 2, 1972]
A general arts magazine for the county of Durham. Issue 2 contained concrete poetry by Robin Crozier and poems by E. Taylor, R. I. Caddel (i.e. Richard Caddel) and J. W. McCracken.
BL: 2 [1972]. (P.971/418)
Durham University Library: L 050 BLU // Nos.1–2; [1971–72]

Note: Continued by: [New Arcadian Broadsheet]
Related Imprint: Blue Tunnel published Patrick Eyres’ Happy Valley, concerning the landscape gardens of Culzean Castle (1978), BL: YD.2004.b.1115
Very close in style to Tarasque Press’s Private Tutor of a few years earlier, this also has a one A4 sheet format and the emphasis on minimalism. As well as Gardner, contributors included: Astrid Wilson, Anne Gardner, Simon Cutts, Pete Wall, Edward Lucie-Smith, Rod Gathercole, and others. It was issued free to those who expressed an interest in it.
BL: RF.2005.b.21
UCL: Fourteen unnumbered issues from c.1974–1976

77 Blueprint: annual magazine of the Cambridge Poetry Society / edited by Richard Tabor, then an editorial board of Tabor, Peter Robinson and Aidan Semmens; then Richard Tabor alone; then Tabor and Edward Fox. Cambridge: c/o Jesus College, Cambridge, Cambridge Blue Room Poetry Workshop (later known as the Cambridge Poetry Society), [No. 1, Spring 1975]–[5, 1979]
Not to be confused with the magazine of the Cambridge Poetry Society
University Conservative Association, also called Blueprint. The complex editorial succession seems also to have involved Chris Goode; a chronology in no. 5 setting out the magazine’s history does not wholly clarify the process or to what extent the Cambridge Poetry Society was involved. Contributors included Rod Mengham, Geoffrey Ward, Allen Fisher, Glenda George, Ulli McCarthy, Lynn Moore, Edwin Morgan, Tom Raworth, Carlyle Reedy, Alaric Sumner, and others.


Related Imprint: Tara Telephone also published Capelle and a number of poetry collections, e.g. from Gerald Smyth and Brendan Kennelly respectively.

Folded broadsheet format. Contributors included the editors, Brendan Kennelly, Roger McGough, Sue Evans, Wes Magee, Jim Burns, Adrian Henri, and others.

BL: 2–4. (P.901/713.)
CUL: 2–4. (L727.c.435)
NLS: 1972.297
TCO: 194.p.10
UCL


Free to all subscribers of Id and Ego and to members of the Northern Ireland Small Press Syndicate. Contributors included: Peter Fallon, William Oxley, Colin Nixon, George Cairncross, Steve Sneyd, and others. Terri Hooley was also associated with the magazine.

BL: X.0902/118
TCO: 194.p.10
UCL


Note: Continued by: Loaded Drum
Related Imprint: Laundering Room also published several pamphlet collections, e.g. by Elaine Randell and by Jeremy Reed.


BL: RF.2005.b.92
CUL: 864.a.174(3)
UCL
83 Breakthru International Poetry Magazine / edited by Ken Geering. 

Note: The volume designation is independent of the number designation.

Related Imprint: Breakthru Publications


Typed foolscap format, publishing reviews and a vast number of poets each issue (regularly, well over a hundred). Almost all the poets (with the exception of D. M. Black and a few others) appear never to have gone on to have their own collections.

BL: Vol. 2, no. 8 (Jan./Feb. 1962)—vol. 11 no. 35 (Jul./Aug. 1972)

CUL:

NLS: Vol. 2, no. 8 (Jan./Feb. 1962)—vol. 11 no. 35 (Jul./Aug. 1972)

TCD:

UCL:

84 Breath of Fresh Air. [Belfast]: Inner City Publications, [1] [1972?]—2 [1973?], and poetry supplement [1974?]

Note: Imprint varies: Fresh Garbage was also one of its publishers.

Contributors included Steve Sneyd, Tina Fulker, Opal Nations, Gerald England, Colin Nixon, and others. Edited anonymously. Dedicated in the first editorial, "to the people of Belfast who may not know but they are beautiful, if only they would wave their own flags, and not the flags of the power structure (the people who are keeping them down)."

BL: [1] [1972?]—2 [1973?], and poetry supplement [1974?]. (P.975/47.)

CUL:

TCD: 16 sheets loose in cut-out folder with red rubber balloon. (OLS X.908/16767)

UCL: [1] [1972?]—2 [1973?], and poetry supplement [1974?].


The first issue's editorial declared: "The aim of this magazine is to publish the work of socialist poets. Contributions need not be directly political, but should reflect Marxist thought in some sphere." The poets included: Chris Searle, Norman Hidden, Kim Howells, Stan Trevor, Peter Langford, Andrew Salkey, David Craig, Keith Armstrong, Jamal Ali, Cecil Rajendra, and others. Kim Howells, later a minister in the Blair Government's Department of Culture, Media and Sport, includes two poems which anticipate the ministerial theme: "Open Your Eyes Fat Man Minister" and "The Minister's Goodbye."

BL: 1–2. (P.901/949)

CUL:

NLS: 6.2660

UCL: Poetry Library

86 Brief / [edited by Alasdair Aston]. 

Contributors included: Anthony Barnett, Edwin Brock, Ruth Fainlight, and others.

BL: Lacking Dec. 1974. (P.903/324.)

CUL:

UCL


Poems solely by Philip Ward.

BL: P.7616.10


ISSN: 0007–2044

Note: Continues: Assassinator Broadsheet. Continued by Seteta.


Contributors included: Paul Evans, Paul Green, Lee Harwood, Roger Yates, Bill Wyatt, Andrew Crozier, Dave
Chapter D: 1960–1975

Cunliffe, Tina Morris, Peter Riley, and others.

BL: 1–3. (P.905/22)
CUL: 3–4. (L727.A.1)
NLS: 1–3–4. (6.2094)
TCD: OLS Papyrus Case 2 no.1
UCL: 3–4

Poetry Library: 3–4

89 Broadsheet / Hayden Murphy and Benedict Ryan. Dublin: [Broadsheet], No. 1 (Feb. 1968) – 26/30 (June 1978); [31?] [1983?]

Note: No. 26/30 published by Martin, Brian & O'Keeffe, London

Index: Indexed in Broadshet 1967–1978 (see below)

Profiled in: Tom Clyde, Irish Literary Magazines: an outline history and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414


A great variety of poetry from a magazine that, as its title implies, was seldom more than a single sheet. Contributors included: Dom Sylvester Houedard, Edwin Morgan, Norman MacCaig, Bob Cobbing, Michael Hartnett, Macdara Woods, Sara White, Marina Tavataeva, Colm Toibin, Geoffrey Thurley, John Heath-Stubbis, Francis Stuart, Eithne Strong, Iain Sinclair, James Simmons, Micheál Ó hUanachain, Desmond O'Grady, Eiléan Ní Chuilleanáin, John Montague, Sorley Maclean, Patricia McCarthy, Gerald Mangan, Derek Mahon, Tom Leonard, Liz Lochhead, Michael Longley, James Kirkup, Thomas Kinsella, Brenden Kennelly, P. J. Kavanagh, Michael Horovitz, John Hewitt, Hamish Henderson, Seamus Heaney, Peter Fallon, Paul Durcan, Thomas A. Clark, the editors, and others. After the first issue Murphy edited the magazine alone.

BL: 1–4, and an unnumbered issue. (P.523/332)
NLS: HP3.80.269 PER

92 Brooklyn Manuscript. Birmingham: Brooklyn College of Technology, c.1974

Mentioned in Must 5 as a student poetry magazine. No holdings known.

93 Bump. [Edinburgh University Student Publications Board], No. 1 [1972]–[no.7, 1976]

The pages of the earlier issues were printed by typewritten stencil. Robert Garioch contributes a poem essentially dedicated to the magazine in the first issue, and contributors include Brian McCabe, Andrew Greig, Ronald Y. Butlin (i.e. Ron Butlin), Mario Relich, Maureen Sangster, and others.

BL: 1–4, and an unnumbered issue. (P.523/332)
NLS: HP3.80.269 PER

94 Byways / edited by Gerry Loose. Saffron Walden: Gerry Loose, No. 5 [1972?]–6? [197?]

Note: Continued: Haiku Byways

Related Imprint: Byways Press published at least one pamphlet, Thistle Brilliant Morning: Shiki, Hekigodo, Santoka, Hosai [translations from the Japanese by William J. Higginson] [1977], BL: YA.1996.a.19834

Haiku and minimalist poetry, presented in an understated, white-space way. Contributors include Larry Butler, Michael McClintock, Christopher Gray Hulse, Virginia Baltzell, Virginia Brady Young, Larry Gates, Geraldine Little, James Evetts, Takuboku Ishikawa, David Lloyd, M. Pace, and Cid Corman, whose A Language Without Words takes up all of Byways no. 6.

BL: 5. (ZD.g.a.65). 6. (YA.2003.a.50300)

91 Broadsheet / edited by Gerard Fanning. Dublin: Poetry Workshop, University College Dublin, [No. 1, 1974?–?]

Profiled in: Tom Clyde, Irish Literary Magazines: an outline history and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414

National Library of Ireland: No. 5 (1975). (LO LB 99)


Note: Continued as: Focus and then as Waves

BL: P.901/3667

UCL: 1–3?

Poetry Library: 1

A one-off, with contributions by a number of those associated with ‘The Cambridge School’ (though not exclusively so), e.g. Anthony Barnett, Andrew Crozier, Lee Harwood, John James, B. S. Johnson, Douglas Oliver, J. H. Prynne, Tom Raworth, Peter Riley, Nick Totton, and others.

BL: X.902/1604


Index: With last number of volume 1
Related Imprint: Red Candle Press published a number of anthologies as well as collections by authors particularly associated with Candelabrum, e.g. R. L. Cook, Roy Harrison, M. L. McCarthy, Helen Tudor Morgan, and others.
Website: www.members.tripod.com/redcandlepress

Longstanding magazine publishing just poetry (no reviews). The aesthetic is unexperimental. Contributors to the early issues included William Oxley, Doris Lessing, W. H. Auden, Peter Scupham, Jack Clemo, R. L. Cook, and others.

BL: Vol. 1 no. 2–. (L727.C.562.)
NLS: Vol. 1 no. 2–. (HI4.904 PER)
TCD: Vol. 1 no. 1–vol. 4 no. 5/6 (1983). (PER 71-785)


Profiled in: Tom Clyde, Irish Literary Magazines: an outline history and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414
Related Imprint: Tara Telephone also published The Book of Invasions and a number of poetry collections, e.g. by Gerald Smyth and Brendan Kennelly.

This poetry-only magazine makes connections across the Irish Sea, publishing Liverpool poets Adrian Henri, Roger McGough, and Brian Patten alongside the editors, Seamus Heaney, Brendan Kennelly, Eiléan Ní Chuilleanáin, and others. John Lennon contributes a line drawing to no. 3.

BL: 1–3 (Dec. 1969); 5/6 (Apr. 1971); 8. (ZA.9.a.10836)


Interview: with Michael Schmidt, in Gütschacher 1
Related Imprint: Carcanet

The magazine that would inspire the well-known poetry imprint. The main archive of Carcanet is held at the John Rylands Library, Manchester University. Contributors include: Adil Jussawalla, John Birtwhistle, Adi Katrak, Clive Wilmer, Peter Jay, Clive James, and others.

UCL: Winter 1966–Summer 1970


Profiled in: Tom Clyde, Irish Literary Magazines: an outline history and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414
A publisher of several of the Northern Irish poets who would be prominent in the decades that followed, namely Michael Longley, Paul Muldoon, and Tom Paulin. Short stories and line drawings also featured. Others included Philip Hobsbaum, Elaine Feinstein, Stewart Conn, Michael Schmidt, C. H. Sisson, Douglas Dunn, Peter Porter, Gavin Ewart, and Val Warner. Robert Johnstone’s last issue was no. 3; William Peskett continued until no. 7; the last issue, 8/9, was edited by Trevor McMahon alone.

BL: P.901/946
CUL: L.727.C.516
NLS: DJ.a.167 PER
TCD: PER 81–766
UCL
Chapter D: 1960–1975

Poems mainly by students connected with New College, Edinburgh.
CUL: L727.d.177.1
NLS: P.med.1453
TCO: P 25783
UCL

101 Centre 17 / edited by Stanley J. Thomas. [Walthamstow, then Thaxted]: Walthamstow Poetry Group, No. 1 (Summer 1971)–6 (1973)

"Centre 17 is a magazine loosely formed around the Walthamstow Poetry Group which meets during term time on the first Thursday of each month at 7.30 pm in the Green Room of the Walthamstow Adult Education Centre."
Contributors include Gerda Mayer, George Cairncross, Geoffrey Holloway, Lawrence Upton, Steve Sneyd, and others.
BL: 1–2. (P.901/805)
NLS: 1969 (NG.1525.e.27). 1970 (NG.1525.g.45)


Related Imprint: Ceolfrith Press also published individual poetry collections.
Sometimes regarded as a little magazine, but generally treated by libraries as a series of individual works and so catalogued individually. It is not always clear what number the item is so that libraries may have more in the series than is clear from the catalogue. Holdings are therefore not given here. Associated with the Ceolfrith Arts Centre, there is often a focus on visual poets and artists who work with text, including Dom Sylvester Houédard, John Furnival, Robin Crozier, Bob Cobbing, Henri Chopin, Ian Hamilton Finlay, Layton Ring, and others. Ceolfrith was the name of the eighth-century Abbot of Jarrow. There are over seventy publications in the series.

1979.
Roughly annual volumes of contemporary poetry in Welsh.
CUL: L733.C.37
NLS: 1969 (NG.1525.e.27). 1970 (NG.1525.g.45)

A magazine devoted to Scottish folk music, printing songs and reviewing records and performances. The crossover in Scotland between poets and other writers and the folk scene was significant and contributors include Hamish Henderson (songs, and articles, e.g. on William McGonagall), Carl McDougall, Stuart MacGregor, Matt McGinn, Sheila Douglas, Adam McNaughton, Ewan McColl, Peggy Seeger, Duncan Williamson, Billy Connolly, and others.
BL: Vol. 2 no. 2–vol. 5 no. 3. (P.901/239)
CUL: Vol. 3–vol. 5 no. 3. (L409.D.87)

Note: Variant title: The Chapman
Profiled in: Görtschacher 1
Interview: with Joy Hendry, in Görtschacher 2
Related Imprint: Chapman has published a number of individual poetry collections, e.g. by George Gunn and Janet Paisley.
Website: http://www.chapman-pub.co.uk/
A major Scottish literary review publishing articles, poems and short reviews. Most contemporary Scottish poets are featured. Issues often have a feature on a particular Scottish author or theme, e.g. on women's contribution to twentieth century culture (27–28 double issue), on Kenneth White (59), on lain Crichton Smith (71), on Ian Hamilton
British Poetry Magazines 1914–2000

Finlay (78–79) etc. Many of the covers have been illustrated by Alasdair Gray. Although founded by Hardie and Perrie, Hendry has edited for the vast majority of its numbers.


The Chesil Poets were David Boadella, Elsa Corbluth, Chris Fassnidge, R. G. Gregory, and Jon Robbins, and this A4 mimeographed magazine published their work only. Issues 2 to 5 invoke pagan festivals or seasons, e.g. Midwinter Feast, Spring Sacrifice, etc., as the timing and theme of their work.


110 Circle in the Square Broadsheet / edited by Bill Pickard. [Bristol: Circle in the Square, c. 1966?]

The magazine of the Circle in the Square group, much later known as the Polygon Poets.


112 City of Tears / edited by Chris Torrance. London: Origins Diversions, [1, 1963?]


Note: Continued by: Poetry of the Circle in the Square
1. **Blast: review of the great English vortex**, London 1 (June 20th 1914), front cover. A15. BL: Cup.410.g.186


10. Seven, Taunton. [Vol. 1] no. 1 (Summer 1938), front cover. A197. BL: P.P.5939.bep


31. Akros, Bishopbriggs [then other locations]. Vol. 12 no. 36 (Dec. 1977), front cover. D12. BL: P.901/1


Includes work by Henry Miller, William Burroughs, Michael McClure, Anselm Hollo, Norman Mailer, Gary Snyder, Andrei Vosnesensky, Jonathan Williams, Ian Hamilton Finlay, Louis Zukofsky, and others.

BL: P.P.Bo03·jy
NLS: 5.3017
UCL

115 Clump. [1974]
Describing itself as “not a school magazine” but giving no publication details.

King’s College London, Eric Mottram Archive: 7/148/1 [1974]

115a Cog Broadsheet / [edited by Toni Savage?]. Leicester: [Cog Press], No. 1 (1973)–22 (1975)

Note: Continued by: Barwell Broadsides
Study: Derek Deadman and Rigby Graham, A Paper Snowstorm: Toni Savage & The Leicester Broadsheets (Oldham: Incline Press, 2005). This book also tips in many examples of broadsheets and other printing, and comes with a portfolio of further examples.

Related Imprint: Cog Press published a number of poetry and art-related books, including the Maltese poet Victor Fenech’s London Pictures, and other poems (1976), BL: Cup.510.cod.10

For distribution at the Ampersand Folk Club, Barwell. No holdings known.


Note: Continued by Expression
Interview: with Eric Ratcliffe, in Görtschacher 2

Contributors included Eric Ratcliffe, Brian Louis Pearce, and one of the first appearances of work by Penelope Shuttle, described as a “Staines schoolgirl”.

BL: 11397.bb.2
CUL: L727.C.310
NLS: 5.3074 PER

117 Collection / edited by Peter Riley. Hove, Sussex, then Odense, Denmark: Collection, 1 (Mar. 1968)–7 (Autumn 1970). ISSN: 0529-9330

Note: Collection 4 (April 1969) is a co-publication with Tzarad 3 and Collection 6 is a co-publication with Tzarad 4 with the individual title The August August: a special seaside bucket-and-spade issue. Five supplements to Collection 7 were issued in a limited edition of perhaps forty copies, including work by Mark Hyatt, Fred Buck, Michael Haslam, and Donald Haworth. Haworth’s Ambivalent Propaganda (1971), BL: YA.1977.b.4059, was a further, unnumbered, supplement to the magazine.

Among the contributors to the magazine were: Andrew Crozier, Lee Harwood, John James, Tim Longville, Chris Torrance, David Chaloner, Barry MacSweeney, Stephen Rodefer, Fred Buck, Wendy Mulford, J. H. Prynne, Douglas Oliver, Tom Raworth, Paul Evans, Ian Patterson, Thomas A. Clark, and others. No. 4 included, in the Tzarad section, translations of Tristan Tzara, Pierre Reverdy, Blaise Cendras, Apollinaire, Hugo Ball, René Magritte, Michel Couturier, Max Jacob, and Philippe Soupault, as well as, in the Collection section, a translation of a Francis Ponge piece.

There was also work from Robin Blaser, Jack Spicer, Charles Olson, Ron Padgett, Tom Clark, Anne Waldman, John Wieners, and Frank O’Hara. Peter Riley also posted out works not necessarily connected to Collection, such as Fred Buck’s The Hair on the Face of the Dog Moon issued at about the same time as Collection 7. The last issue was co-edited with John James. Essentially a “Cambridge School” magazine.

BL: 1–4, 6–7. (P.903/46.)
CUL: L727.B.80
NLS: 6.2110 PER
TCD: 1–2. (PER 90–33 1968)
UCL: Lacking nos. 5–6


Each issue comprised the poetry and fiction of a single author. In order of appearance: Alex Kernaghan, Andrew Darlington, and David Ward.

BL: P.903/201
UCL: 1 only

[143]
119 Concept Poetry / edited by David Rees; then David Black, David Hamilton, Marigold Popplewell and others. Whipsnade: Concept, No. 1 (1970)–6 [1972]
Free verse by Sebastian Horn, David Rees, David J. Black (and also David Black, presumably the same person), Steven Douglas, Maria Harper, Peter Orla-Bardzki, Richard Plews, Roger McGough, and others.
BL: 1 and a further unnumbered issue. (ZA.9.a.11451)
CUL: L727.C.754
NLS: 1976.245 PER
TCD: Lacking 2. (PER 81–945)
UCL: Lacking 2

120 Concern (Faroes). 1 (1960)
CUL: L999.C.3.145

121 Context / edited by James F. Porter.
Westgate-on-Sea, Kent, [c. 1970]
Winter 1970 issue noted in Headland 8. No holdings known.

122 Continuum / edited by Gray Austerberry, then Brendan Cronin and Rick Lyon. Lancaster: Bowland College, University of Lancaster, No. 1 [1966]–7 (1970)?
BL: P.901/116
CUL: L900.C.427
NLS: 5,495 8 PER
TCD: PER 81–584
UCL

Eclectic range of contemporary poems and reviews and short unusual articles, e.g. on the historical context for tonal and atonal music, an appraisal of minor Elizabethan poets, on the medievalism of William Morris and Rudyard Kipling, on F. R. Leavis, on the science fiction author Ray Bradbury, and other topics. Bob Cobbing’s visual (and other) poetry could as well appear as work by Barry MacSweeney, Brian Patten, Robin Fulton, Nina Steane, David Chaloner, Adrian Henri, and many others; translations included renderings of French, Greek, Dutch and Aztec poems.
BL: 1–7, 9. (P.901/544)
CUL: 6. (L999.C.3.822)
UCL

Note: Continued by: Wordworks
A ‘vehicle for new and experimental writings’.
UCL

Contributors include Michael Horovitz and Jeff Nuttall.
BL: 1. (P.901/474)
CUL: L727.c.465
NLS: 4,955 PER
UCL: 1–3
Poetry Library: 1

Note: No. 2 included The Crabgrass Music Dropout: a supplement of avant-garde music.
Profiled in: Tom Clyde, Irish Literary Magazines: an outline history and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414
Sound, visual and found poetry from: Abraham Klass-Williams, Spencer Megahey, Charles Patton, Marcus Patton, Philip Jenkins, Roger Armstrong, Nancy Noble, Henry Tonk, Peter Fallon, and others.
BL: [1]–2 [1970]. (P.901/587)
Queen’s University Belfast: [1–5]. (hAP4.C9)

Related imprint: Curiously Strong
Note: Vol. 3 no. 8 was not published because two issues were numbered vol. 3 no. 7, Elaine Randell’s Songs of
Chapter D: 1960–1975

Hesperus and Peter Riley's Five Sets. However, some copies of the latter were renumbered by hand. Vol. 4 no. 8 appears not to have been published either.

A classic "Cambridge School" magazine. Contributors include: Barry MacSweeney, Peter Riley, Jim Burns, Thomas A. Clark, Paul Evans, David Chaloner, Elaine Feinstein, John James, Wendy Mulford, Paul Green, Paul Wheeler, J. H. Prynne, Nick Totton, Peter Ackroyd, Andrew Peter Philpott, the latter were renumbered by hand. A classic not to have been published either.

Contributors include: Barry MacSweeney, Peter Riley, Andrew Crozier, Elaine Randall, and others. The last issue included contributions by Anthony Barnett, Allen Fisher, Roy Fisher, Lee Harwood, Michael Horovitz, Michael Haslam, Pierre Joris, Thomas Longville, Matthew Mead, Jeff Nuttall, Douglas Oliver, Peter Philpott, John Seed, Ian Sinclair, Chris Torrance, David Tipton, and John Welch, as well as several of the magazine's regulars.


Note: No. 6 was entited Curlslew Circular. Continued by: Curtains Quarterly, then The Singing Curlslew.

Related Imprint: Curtains Press have published a number of individual collections by Jocelynne Precious and Steve Sneyd

Contributors include: Steve Sneyd, Colin Simms, Nicki Jackowska, Harry Guest, George Cairncross, Tom Raworth, and others. The last issue, no. 9/10 is an anthology of "Small Press Poets of the mid 70s."

BL: ZC.9.a.1028

UCU

Curse of Babel (June Diary of Pierre Menard)
See The Journals of Pierre Menard D327


Note: Most issues are unnumbered and have alternative titles based on the Curtains theme.

Related Imprint: Pressed Curtains


NLS: 14/17–18/21. (L.1163/1 PER)
TCD: 18/21. (PER 90–351)

UCU

Poetry Library: [37]–[67]; 14/17; Undated supplement featuring scarlet opening: poems by Geraldine Monk and prose by Glenda George


Probably a one-off, as a special issue of Mainly.

UCL


Poems, illustrations and photographs. Contributors include Peter Riley, Jeff Nuttall, Nina Steane, Pete (i.e. Peter) Hoida, Paul Evans, and others. Marc Bolan contributes to the first number.

BL: 1–2, 4. (ZA.9.a.1034)
CUL: 1, 4. (L999.C.3.695)
TCD: 3, 5. (OLS X–2–116 no. 24, 25)

UCL


Index: UK Little Magazines Project

A visual arts magazine consisting of loose sheets, printed professionally. It could be argued that the text-based works share something with poetry, e.g. the exam-style questions laid out on the plan of a cube, as well as the relatively more straightforward texts by Dylan Kaplan, Richard Godden, and Adrian Barlow. Anna Bowman contributes an essay on Richard Hamilton’s use of women in his art, as compared to the same subject in Willem de Kooning’s.

BL: P.883/6
UCL


Note: “A Smoothie Publication”
Related imprint: Smoothie published a number of poetry collections, including K. J. Flint’s Backwards (but effortlessly Miss Inkheart), 1971 (BL: X.908/27388)

BL: P.901/1058
CUL: L999.B.1.312
NLS: 1-2. (HP1:77.3710 PER)


The student literary magazine of the University College Wales, Aberystwyth.

BL: 1-2. (P.901/90.)
UCL: 1-4.
National Library of Wales


Note: Continues: City of Thorns
UCL


Note: Variant title: Disinherited. Continued as: Inherited
UCL


Note: Messages to the Void was issued as a companion volume to no. 10.

Strong emphasis on visuals. Poems by Gerda Mayer, Keith Jafate, and others.

BL: [1]-3, 5-12. (P.901/3187)
CUL: 6-12. (L727.C.832)
NLS: 7-12 (HP2.85.4691 PER)
TCD: 7-12. (PER 90-911)
UCL


Related Imprint: Beau Geste Press produced a number of visual poetry and artists’ books, including Allen Fisher’s Taken The Days After We Had Beef Curry Between 28.7.72 & 28.10.72 (1974), BL: Cup.510.amf.7.

The now well-known Mexican artist Felipe Ehrenberg went on in the late 1970s to be a member of Grupo Processo Pentagono, which directed the painting of hundreds of murals across Mexico. See also the entry for Schmuck. No holdings known.


UCL: 2 (1970)-6 (1972)
Chapter D: 1960–1975


Index: Rudi Holzapfel, A Survey of Irish Literary Magazines from 1900 to the present day. M.Litt thesis (Trinity College Dublin, 1964)

Related Imprint: Dolmen was a key literary press in Ireland especially in the 1950s–1970s, publishing many poetry-related titles. It appears to have stopped publishing after 1986. The Michael Freyer Collection at Trinity College Dublin contains a substantial archive of the Dolmen Press.


This magazine, intended to go further with a substantial archive of correspondence and manuscript poems of the Mandeville Press is held by the British Library’s Department of Manuscripts.


Contributors include: Marguerite Edmonds, Spike Milligan, Roger McGough, Alan Plater, David Chaloner, Rosemarie Strebe (trans. Michael Bullock), Brian Patten, Jim Burns, Wes Magee, Anselm Hollo, Paul Matthews, and Peter Cundall.

BL: ZD.q.a.75
Leeds University, Brotherton Library: Special Collections English Q-1 DRJ
Liverpool University: Spec Merseyside Poets III.D77


Note: Continues The Dubliner

Index: To 1969, Hayes


BL: 2725.g.3414

BL: Vol. 4 no. 1–vol. 5 no. 3/4; vol. 6 no. 2–vol. 7 no. 2/3/4; vol. 8 no. 3–vol. 10 no. 4. (PP.7617.tn)

CUL: L727.C.283


142 Dragoncards / [edited by John Mole and Peter Scupham?]. Hitchin: Mandeville Press, [No. 1, 1974]–?

Related Imprint: Mandeville Press published many short collections by authors who included Anthony Hecht, George Szirtes, Neil Astley, Freda Downie, Peter Porter, Christopher Levenson, the editors, and others.

An envelope of a dozen or so cards, each with a poem on it. The poems are generally genial and straightforward, and many of the contributors were later featured in short collections published by the press. An archive of this correspondence and manuscript poems of the Mandeville Press is held by the British Library’s Department of Manuscripts.


Note: Continued as: The Dublin Magazine
Profiled in: Tom Clyde, Irish Literary Magazines: an outline history and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 1725.g.3414
BL: Vol. 1 no. 2-vol. 3 no. 4 (Winter 1964). (P.P.7617.rn)
CUL: L727.C.283
NLS: P.66 PER
TCO: OLS
UCL


Note: Continues Earth Ship.
BL: 1. (ZA.9.b.1024)
UCL: 3–17


Note: Continued as: The Ear in a Wheatfield.
UCL


Profiled in: Tom Clyde, Irish Literary Magazines: an outline history and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414
Related to Id and Both Sides Now. A general arts and politics review for Belfast but with poems by George Cairncross, William Oxley, and others. The last issue was edited anonymously under the collective name The Tribe.
BL: 5. 6. (P.903/253)
TCD: 2-6 (OLS X–1–612 no.2)


The first and only issue included short fiction and satire, and poems by Beatrice Mayor.
BL: P.901/87
CUL: L999.C.3.610
NLS: 1973.107
TCO: PER 81–226
UCL


Note: No. 3 was the poetry collection by George Dowden, Because I Am Tired of the Night.
Contributors included Günter Grass, George Dowden, Tristan Tzara (trans. Lee Harwood), Brian Patten, James Koller, Michael Shayer, Jan Arb, Chris Hebron, Eric Mottram, Michael McClure, Harry Guest, Georg Trakl (trans. various), and others. Issue 1 has correspondence between Robert Kelly and Jerome Rothenberg about Deep Image poetry.
BL: II. (P.901/1623.)
UCL: 1–8, 10.

152 The Enchanted Moan. Vol. 1 no. 1 (1975)–?
The title is taken from a phrase in Tennyson's poem “Maud”. No holdings known.

153 The English Intelligencer edited by Andrew Crozier (Series I); Peter Riley (Series 2); and Andrew Crozier, John James, and J. H. Prynne (Series 3). Hastings: Series I [1966]–3 [1968]

A key magazine of "The Cambridge School". Typed foolscap format, sent out to a select number of contributing poets, with surprising frequency: on average, the thirty-six issues of the whole run appeared at a rate of an issue about every three weeks. Contributors included the editors, Barry MacSweeney (as Barry McSweeney), Elaine Feinstein, Lee Harwood, Anselm Hollo, Gael Turnbull, Donald Davie, Paul Evans, John James, Ed Dorn, Wendy Mulford, Jon Silkin, Tony Rudolf (translating a number of French poets, including Apollinaire and Mallarmé), Jules Laforgue (trans. MacSweeney), Francis Ponge, Gill Vickers, Chris Torrance, Tim Longville, and others. The magazine's archive is held by the Fales Library, New York University
BL: P.905/120
CUL: Series 1–2. (T727.A.31.)

BL: Vol. 1 no. 1–vol. 2 no. 1. (P.901/333)
CUL: Vol. 1 no. 1 (1968)–vol. 2 no. 2 (I.727.C.571)
NLS: Vol. 1 no. 3 (1968)–vol. 2 no. 2 (HPa.77.343 PER)
UCL Poetry Library: Vol. 2 no. 1

Related Imprint: Cog Press published a small number of art and poetry-related books including Leon Spiro's Cobwebs from California (1973), BL: Cup.510.cod.9, as well as Barwell Broadside

The texts were typewritten and mimeographed. The use of coloured paper, the considerable space given to each writer and each artist, and the interspersal of striking prints of a range of styles made this magazine visually very attractive. Poets included: John Cotton, Patrick Bridgwater (two "typograms" or concrete poems), Oliver Bayldon, and Leon Spiro. Artists included Graham himself, John Minton, Margaret McCord, Anne Palmer, Elizabeth Dowling, Paul Peter Piech, John Farrington, and John Piper. There were articles on John Cotton's magazine Priapus (to which Enigma was a spiritual successor), Robert Graves and Laura Riding's Seizin Press, Nicolas de Stael as a book illustrator, printing Fishpaste, Rilke's influence on English poetry, and other topics.
BL: Cup.510.cod.4.
CUL: T727.c.51

Enock's Fatal Bile Beater See Ludd's Mill D260

156 Envelope: a magazine of visual poetry. Birmingham: No. 1 [1969?]
UCL

Edited by a figure who would soon become a significant poet and theoretician within the "Cambridge School" grouping, this magazine survives, as far as is known, only in one, late, issue.
UCL: 5 (1967)

Profiled in: Tom Clyde, Irish Literary Magazines: an outline history and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3-414
Related Imprint: The Goldsmith Press published work by e.g. Michael Hartnett, Desmond Egan, and Desmond O'Grady.
Poems, short fiction, articles and reviews. Contributors included Patrick Kavanagh (posthumously), Thomas Kinsella, Michael Hartnett, Desmond O'Grady, John Hewitt, Paul Durcan, Padraic Fallon, Yannis Ritsos, and others.

BL: 1-4. (P.901/3013)
CUL: L727.B.250
NLS: HP.86.1388 PER
TCD: OLS L-2-71 no.2 nos.1-6
UCL: t-4.
Poetry Library: 1-2, 4-6.

Note: Continues: Target
UCL: 5

Note: Continued as: Aquarius: an annual religious-cultural review
Profiled in: Tom Clyde, Irish Literary Magazines: an outline history and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.8:3414
BL: P.801/1145
CUL: L900.C.421
NLS: 2-5. (NB.216 PER)
TCD: Per 80-206

161 Excello & Bollard Annual / edited by Paul Lamprill, Paul Bura, John Rice, Graeme Carter and others. Canterbury: Excello & Bollard, 1974-1978
Related Imprint: Excello and Bollard published Sandwiches and a range of books, including single-author collections, e.g. by George Cairncross, Tina Morris, Steve Sneyd, and Paul Lamprill.
BL: LB.31.c.9105

Related Imprint: Exit Publications
Contributors include John Stevens Wade, Shimpei Kusano, Henny Kleiner, Lee Harwood, Kevin Coyne, John Sharkey, Tom Phillips, Edwin Morgan, Cavan McCarthy, Andrew Lloyd, Dom Sylvester Houédard, John Furnival, and Bob Cobbing. Nos. 5 and 6 constituted a double issue of coloured sheets “bag mag” style, devoted to British visual poetry. No. 7 was planned as a readers' Do-It-Yourself issue, and no. 8 to be guest-edited by Paul Matthews.
Publicity about Exit and Exit Publications was contained in Exit News (BL: No. 2 only, pressmark pending).
CUL: 1-4. (L727.B.68)
NLS: 1-4. (PER 90-93 1967)
UCL

Note: Continues: Collection (1962-5)
Interview: With Eric Ratcliffe in Götschacher 2
Contributors included Eric Ratcliffe, Penelope Shuttle, Brian Louis Pearce, William Oxley, and others. After a two year gap, following the closure of Expression One, the group renamed itself again and “The Richmond Poetry Group” issued the annual anthology Richmond Poets. Not to be confused with Michael Bullock's magazine Expression, publishing at the same time.
BL: 3-23. (11397.bb.2.)
CUL: L727.C.310
NLS: 3-25, 28-32. (P.med.1264 PER)
TCD: 28-32. (PER 71-793)
UCL: 3-29.
Poetry Library: 15-16, 28, 29, 32
Chapter D: 1960–1975


Note: Absorbed by: Oasis

Ian Robinson edited the last issue of this magazine, when Michael Bullock moved to Canada. Not to be confused with the Whitton/Richmond Poetry Group's magazine Expression, publishing at the same time.

BL: P.901/76.
CUL: L727.D.136
NLS: NG.728

Expression One See Expression D163


A general arts review which always gave space to local schoolchildren's poetry. No. 2 carries an autobiographical account by Norman Nicholson, no. 3 carried an interview with Tony Harrison, and the last issue has an interview with Jon Silkin about Stand.

BL: P.803/345


Note: Nos. 3–9 were issued as a single volume Counter Culture: the creation of an alternative society, London: Peter Owen, 1969; nos. 11–15 were issued as the poetry collection by Roberta Elzey Burke, Sphere of Light, co-published with Trigram, 1972

The editor founded the Free University of New York, was involved in the Antuniversity of London, and organised the radical international conference, The Dialectics of Liberation. Gary Snyder contributed the prose piece “Buddhism and the Coming Revolution” to no. 1. Included in no. 2 are another prose piece by Snyder, “Passage to More Than India”, Ferlinghetti's performance piece “Fuclock”, and an interview with Julian Beck. “Dialectics of Liberation on the Theatre”.

CUL: 2–10. (1920.B.222.)
NLS: 7.99 (Nos. 2–9) PER; NG.1329.d.8 (Nos. 11–15) PER
UCL: 1


Related Imprint: Fireweed published some fiction and some single-author collections, including works by David Craig and by Nigel Gray

“A quarterly magazine of working-class and socialist arts.” Many photographs and other visual material; song lyrics and accompanying music notation; essays, and poems, e.g. from Brecht, Neruda, Erich Fried and José Emilio Pacheco in translation, as well as Edward Bond (better known as a playwright), Ferlinghetti, Denise Levertov, Adrian Mitchell, Joyce Carol Oates, and others. Alan Dent was an editorial assistant.

BL: P.901/1354
CUL: L727.D.598
NLS: DJ.5.313 PER
TCD: PER 75–924
UCL

Poetry Library: 1, 3–11


Note: The numbering is eccentric: in the first series, 4? appears between 4 and 5; an issue numbered 6A similarly appears between 6 and 7; and issue “Umpteen” appears between 19 and 20.

Study: Derek Deadman and Rigby Graham, A Paper Snowstorm: Toni Savage & The Leicester Broadsheets (Oldham: Incline Press, 2005)

Each issue was one postcard, with a drawing or other artwork on one side and generally a poem or other text on the other. The poets included: René Char (translated by
British Poetry Magazines 1914–2000

BL: HS.74/1570/77
NLS: 6.1990 (7)

Related Imprint: Poet & Peasant Books published a number of single author pamphlets and seemed also to have acted as an agent for other small presses.
Mike Dobbie had previously published and edited Streetword magazine. For this title Ulli McCarthy and Bernard Kelly assisted with editing. Contributors included Bill Griffiths, Pierre Joris, Robert Vas Dias, Jeff Nuttall, Cecil Helman, Allen Fisher, Anna Banana, Eric Mottram, David Miller, Opal Nations, Ken Edwards, and others. The last issue reproduced for the first time some of the collages made by Joe Orton and Kenneth Halliwell out of stolen library books.
BL: 3. (ZA.g.a.8908)
UCL
Poetry Library: 2–3

171 Flame / edited by Alistair Wisker; and James F. Peck, Chris Mullins and Mike Loftus. Colchester: Colchester School of Art, then University of Essex, No. 1 (1966)–6 (1969)
Anthology: Some Flame Poetry (Colchester: University of Essex, [1967]), BL: X.902/452
Some illustrations and other visuals, but the emphasis is on poetry. Contributions include: poems by Barry McSweeney, Chris Mullins, Michael Hamburger (who is also interviewed), Ed Dorn, Jim Burns, Andrew Crozier, Dannie Abse (also interviewed), Peter Riley, Tom Clark, David Chaloner, Lee Harwood, Brian Patten, Tom Raworth, Larry Eigner, Elaine Feinstein, David Tipton, Chris Torrance, Wes Magee, Martin Booth, José Emilio Pacheco (in translation) and others
BL: 2–5. P.903/23
CUL: 1–5. (Lg85.B.122) UCL

172 Folk and Poetry / edited by Margaret Tunstall, David Miller, Mike Simmons and Jill Doncaster. Luton: Margaret Tunstall, No. 1 (Dec. 1967)–18 (June 1969)
Note: Variant title: Fo Po
Profiled in: David Miller, "A whole year's FoPoing", in Folk and Poetry 12 (Dec. 1968)
Typewritten stencil format. First issue foolscap, then subsequent issues A4. The magazine was designed "to foster young creative talent. Many of the people in this edition will be well known to you through their appearances at the Folk and Poetry clubs in Luton and Harpenden." - from the first issue. Poems and songs (with sheet music) from those associated with the clubs, and very occasional articles and reviews of records
BL: P.905/9

Note: Subtitle: a quarterly magazine of the arts
Related Imprint: Motion Books, which operated from the same address as Philip Steadman in Cambridge, published Four Essays on Kinetic Art, by Frank Popper, Philip Steadman, Reg Gadney, and Stephen Bann.
A magazine interested in literary and other arts theory. Professionally printed with high design and production values that matched its impressively intellectual remit. As well as theoretical articles, the magazine published poems, especially visual and sound poetry. Contributors included: Roland Barthes on "The Activity of Structuralism", Pedro Xisto, William Carlos Williams on Emanuel Romano (posthumously, but for the first time), Ian Hamilton Finlay, Eugen Gomringer on "The first years of Concrete Poetry", [152]
Raoul Hausmann on “Meaning and Technique in Phonic Poetry”, David Chaloner, Simon Cutts (poems, as well as an essay on “The Aesthetic of Ian Hamilton Finlay”) and others. Each issue featured extracts from what it considered to be a “Great Little Magazine”, as well as notes and an index to it. Apart from Ray (London, 1927–28), the featured magazines were almost all published outside of the British Isles: Semion, BlufS, G. Muono, Ray, De Stijl, SIC, Kulchur and LEF. The latter, though profiled in issue 10, had its index delayed until the intended issue II, an issue which seems never to have appeared. The importance to contemporary practitioners of visual and sound poetry of placing and assessing their work within a documented historical context, also demonstrated in magazines such as Kroklok, is perhaps no better illustrated than in Form.

Chapter D: 1960–1975


Cultural and political review with a significant publication of poetry.

BL: Newspaper Library
NLS: QJ9.815
TCD: Per 72–467


Note: From no. 6, the magazine had the variant title: Full House Poets
Anthologies of poems by the Full House Poets group.

BL: 4 (1977)–10. (P.901/3087)
NLS: 4 (1977)–10. (DI.s.13 PER)
UCL: 1–8 [1981]
Poetry Library: 1 [1974]–6 (1977)

178 Fuse / edited by David Templer, David Thomas and Paul Johnstone. Cambridge: [Fuse], No. 1 (June 1972)–4 (Nov. 1973)

“FUSE came into being as a result of a feeling that confrontation should evolve in the context of communication. We feel that Cambridge needs a magazine which presents the work of undergraduates beside that of graduates and senior members, while at the same time placing University work in a wider perspective. It is important not to see such work in terms of divisions of any kind; although FUSE is primarily concerned with literature, we want to set up a focus for a wide range of creative thought, and to provide the charge for a response.” – the editorial in no. 1. Contributors included lain Crichton Smith, Stephen Poliakoff (short fiction), R. S. Thomas, Peter Levi, John Harvey, Veronica Forrest-Thomson, J. H. Prynne, Charles Tomlinson, Philip Hobsbaum, John Mole, John Wilkinson, George Steiner, Jane Rogers, Jon Silkin, Alan Brownjohn, Anthony Burgess, D. J. Enright, Nathaniel Tarn, Raymond Williams, Peter Redgrove, Christopher
British Poetry Magazines 1914–2000

Logue, Martin Thom, Nigel Wheale, Seamus Heaney, Al Alvarez, Edwin Morgan, and others. The last issue was edited by Thomas and Johnstone only.

BL: P.903/179
CUL: CAM.B.3I.65


Folded sheets of (mostly) concrete poetry, each issue solely featuring a single poet’s work. Contributors include Bob Cobbing, Ian Hamilton Finlay, Edwin Morgan, Louis Zukofsky, Augusto de Campos, Edward Lucie Smith, Jonathan Williams, and others.

BL: RH.9.X.I300
NLS: 7 (HP2.86.2140); 20 (HP2.77.225) only
UCL: 5,10


Note: Issue 3 came with a large poster, depicting President Kennedy, which was used, somewhat obliquely, to advertise the Unicorn Bookshop, Brighton. Issue 4 bore the cover title Purple Ga, and was indeed purple. A hippy, psychedelic atmosphere to this magazine. The first issue has an eighteen-point declaration by the Bureau of Surreal Activities — eg. “9. There are no Virgin Marys... 10. We are the factors determining the velocity of angels...13. In Britain there are no demilitarised zones...” Contents included poems, comic strip art, advice on what to do if arrested, listings of other little magazines, and collages. Despite Gaga stating leftist aspirations, pictures of near-naked women appear in ways that seem untroubled by their objectification; a collage announcing “smash the bourgeoisie” uses photos of what appear to be several Chinese civilians and one Chinese soldier. Poets included Lawrence Upton, Libby Houston, Helen Fletcher, Peter Finch, Julian Elliot, the editor, and others.

BL: P.901/567
UCL
Poetry Library: 3 [1970]


As the name suggests, this magazine had an Ambit-like interest in showing art as well as poetry. Contributors included Penelope Shuttle, Ruth Fainlight, Nicki Jackowska, Fleur Adcock, Jim Burns, and others. No. 3 was entitled “Women’s poetry”.

BL: 1-4. (P.901/1288)
CUL: 1–4 (L277.C.592)
NLS: 1–2. (HP2.78.2170 PER)
TCD: 1–2 (PER 75–948)
UCL
Poetry Library


Note: Continued by: Eric Anne Stevenson, when Fellow in Creative Writing at Dundee, helped create this long-running magazine, and the poet provides a preface (and some poetry) in the first issue. Other contributors include G. F. Dutton, Ellie McDonald, Bill Duncan, A. D. Foote, Maurice Lindsay, Norman MacCaig, Iain Crichton Smith, Gerald Mangan, Carl MacDougall, Andrew Greig, Val Warner, Douglas Dunn, John Greening, Peter Porter, Peter Redgrove, Penelope Shuttle, Margaret Gillies Brown, George Bruce, Tracey Herd, James Hall Thomson, Sean O’Brien, Kathleen Jamie, Gerald Dawe, Christopher Rush, Edwin Morgan, and others.

BL: ZK.9.a.1948
CUL: L0985.C.127
NLS: HI4.1361 PER
UCL: 1–4.

183 Gandalf / edited by Neil Palmer, Tony Quinn, [Mike Williams?]...and others. [Plymouth, No. 1, 1969?]–7

UCL: 4 [1969?]–8 [1970]


A counterculture magazine that mixed do-it-yourself mysticism with thoughts of peace and love. It carried very few poems, but these included work by Christopher Logue, Peter Finch, Adrian Mitchell, and Marc Bolan. John Peel contributed a prose meander. Muz Murray later issued the one-off Gandalf’s Inner Garden Newsletter (1971), a copy of which is held at UCL.

[154]
Contributors include Lawrence Upton, Geoffrey Holloway, visual poetry by Stephen Morris, Opal L. Nations, Nina Steane, and others.
BL: 1–2. (P.901/760)
UCL: leeds University, Brotherton Library: 2–3. (Special Collections English Q–1 GAR)

Each issue was given over to the work of a single writer, e.g. no. 13 was Eric Mottram’s A Faithful Private.
BL: 13. (YA.2003.b.3674)
UCL

General Schmuck Set Schmuck D425

Note: Continues: My Own Mag
Nuttall is the only contributor. Largely pictorial and sexually explicit.
BL: RH.9.2.1310
UCL: L400.B.651
UCL: 1–3

Named after Gervase of Tilbury, this magazine collects poems by members of the Thurrock Literary Society.
BL: P.901/806

Related Imprint: Kontexts Publications published the magazine Kontexts devoted to visual and experimental poetry, and various one-off publications
Contributors include William Burroughs, Tom Phillips, Allen Ginsberg, Brion Gysin, and Claude Pelieu.
Edinburgh University Library: CS.82191 Gin
King’s College London, Eric Mottram Archive: 7/253/1 1971–1972

190 The Glasgow Review / edited by Joseph Mulholland. Motherwell: Joseph Mulholland, Vol. 1 no. 1 (Spring 1964)–vol. 5 no. 1 (Summer 1974)
Essays on Scottish arts, history and politics, and more general articles, too; poetry and reviews.
BL: Vol. 1 no. 1–vol. 1 no. 3. (PP.8004.aa)
CUL: Vol. 1 no. 1–vol. 2 no. 1. (L900.C.394)
NLS: P.175 PER
TCD: Vol. 1 no. 1–vol. 2 no. 1. (PER 81–706)
UCL: Vol. 1 no. 1–vol. 2 no. 2. [Flaxman Periodicals]. Vol. 3 no. 1–vol. 4 no. 4. [Little Magazines Collection]

CUL: 2. (L999.C.3.752)
NLS: 2. (5.6406 PER)
UCL

The Global Moon-Edition Long Hair Times North Atlantic Turn-On Set Long Hair D258

Note: Absorbs: PM Newsletter and Vegan Action. From no. 6 title changed to Global Tapestry Journal. PM Newsletter
sometimes appeared as the name of the magazine’s listings section.

Related Imprint: BB Books have published e.g. Tina Morris and Dave Cunliffe (eds.), Thunderbolts of Peace and Liberation, [1969], BL: X.900/3837; and Maggie Finn, Selections from Maggie Finn’s Dirty Panties, [1980], BL: X.909/45019. George Dowden’s Waiting at the Traffic Lights: British poetry stop or go into the 1990s (1991), BL: YA.1997.a.13986, was issued as a supplement to issue 21.


Beginning as much as a magazine of counterculture as a literary magazine, Global Tapestry was against the Vietnam War and for general peaceful revolution, love and veganism, and it published the manifesto of the Love & Peace Freak Party in the second issue. Work by Kenneth Patchen was published in its pages, and Patchen seems to have been a key figure for the magazine in the early years; it soon published more poetry, with work from the editors, Jim Burns, Andrew Darlington, David Tipton, Vivienne Finch, Steve Sneyd, Michael Horowitz, and many others.

After a few years, Dave Cunliffe edited the magazine alone. It was produced in mimeograph format until 1991, when it closed for nearly ten years, re-launching with what looks like desk-top camera-ready copy in 2000, with issue no. 22.

BL: [1]–[2]; [4], “Homage to Patchen Issue”; 6–.
(P.971/244)

CUL: [1]–[2]. (Microfiche 0144)). 3, (L900.B.375). 5 [1974]–. (Microfilm P106(34–)).


Related Imprint: Good Works published work from e.g. Lawrence Upton, Don Jarvis, Tom Leonard, and Bob Cobbing


BL: 1–Interregnum issue [issued in 1972 following the 4th issue]; Supplement (June 1973). (P.901/661)

UCL: 1–4.

King’s College London, Eric Muttram Archive: 5/6. (7/256/1 1977)

Poetry Library: 4.

194 Great Works / edited by Bill Symondson and Peter Philpott. Stoke-on-Trent and Bishop Stortford: Great Works Editions, 1 (1973)–7 (May 1979)

Related Imprint: Great Works Editions Website: www.greatworks.org.uk

From the website, June 2005: “Great Works published seven issues of a magazine, and a small number of books, aiming at surprise, innovation and delight in writing, especially poetry, hovering on that unstable cusp between modernism and postmodernism.” Contributors included Peter Riley, Douglas Oliver, Andrew Crozier, John James, John Welch, Iain Sinclair, Wendy Mulford, Barry MacSweeney, Lee Harwood, Anthony Barnett, Richard Caddell, Elaine Randell, Ian Tyson, David Miller, Jeremy Harding, John Wilkinson, Nigel Wheale, Rod Mengham, David Chaloner, and others. The website is essentially an electronic continuation of the magazine.

BL: 1–3, 5–7. (P.903/559)

CUL: L727.b.164


195 Greedy Shark / edited by Ian Patterson and Barry MacSweeney. [London]: [Greedy Shark], [No. 1, 1973]

Contributors include Peter Ackroyd, Douglas Oliver, Tom Pickard, Anthony Barnett, and Jeff Nuttall.


CUL: L999.B.1.2345 Poetry Library


Note: Unnumbered and largely undated.

Appears to have been devoted solely to the publication of Robert Lax’s poetry, with accompanying photographs. The ISSN UK Centre dates the magazine as beginning in 1967.


[156]
Chapter D: 1960–1975


BL: Vol. 1–7, 10, 12–15. (P.901/319). Collections issued as part of vol. 8, 9, and 11 are held, but catalogued and shelfmarked separately.


NLS: Vol. 7 no. 4–vol. 15. (P.sm.1616 (Vol. 7–12) PER); (P.med.4053 (Vol. 13–15) PER)

TCD: Vol.10–15. PER 92–436

UCL Poetry Library: Vol. 1 no. 1; vol. 2 no. 1–2; vol. 3 no. 4; vol. 4 no. 1–3; vol. 5 no. 1, 3–4; vol. 6; vol. 8–10; vol. 12–15


Perhaps the title would be read as Hand.

UCL Poetry Library


Note: Continued by Byways

Haiku and minimalist poetry, presented in an appropriate understated, white-space way. Contributors include Tony Hicks, Bernard Leach, Cid Corman, W.J. Higginson, John Wills, Chris Torrance, Tom Raworth, Gerry Loose, and translations from Chinese and Japanese writers (e.g. Basho, Chuang Tzu.)

BL: ZA.9.a.11547

UCL


Note: The first title was abbreviated as H.O.P.E., hence the
British Poetry Magazines 1914–2000

names of the continuations. Title variants: New Hope International Zine, New Hope International Writing. Includes several review supplements. Issue A of Abyg is also referred to as New Hope International vol. 20(3). Gladys Mary Coles was also involved editorially. Continued by: Abyg

Interview: with Gerald England in Poetry Today Online, www.poetrytodayonline.com/JANpub.html; with William Oxley in Görtschacher 1

Related Imprint: Headland Publications published collections by e.g. Colin Simms, James Kirkup, David Jaffin, Edna Bartholomew, Nicki Jackowska, and Penelope Shuttle. Ember Press published works by e.g. William Oxley, and Tom Scott, and also the magazines Axumen and Littack.


Soon after William Oxley took over editorship the magazine was developed as a miscellany to complement the more pointed aesthetic programme of his other magazine Littack. In Görtschacher 1 (p.224) Headland is reported as being relaunched by Gerald England in 1989, but no holdings are known.


Interview: with Gerald England in Poetry Today Online, www.poetrytodayonline.com/JANpub.html; with William Oxley in Görtschacher 1

Related Imprint: Headland Publications published collections by e.g. Colin Simms, James Kirkup, David Jaffin, Edna Bartholomew, Nicki Jackowska, and Penelope Shuttle. Ember Press published works by e.g. William Oxley, and Tom Scott, and also the magazines Axumen and Littack.


Soon after William Oxley took over editorship the magazine was developed as a miscellany to complement the more pointed aesthetic programme of his other magazine Littack. In Görtschacher 1 (p.224) Headland is reported as being relaunched by Gerald England in 1989, but no holdings are known.


Hand Set H& D198

201 Hapt. Bournemouth, [1, 1969?–7]

UCL: 4, 23 and two unnumbered others

King's College London, Eric Mottram Archive: 16. (7/263/1 (1970))

202 Harvest / [edited by Elaine Randell?], c.1970

No holdings known.


Index: Index to no. 1–4 published alongside no. 4

Hand Set H& D198

201 Hapt. Bournemouth, [1, 1969?–7]

UCL: 4, 23 and two unnumbered others

King's College London, Eric Mottram Archive: 16. (7/263/1 (1970))

202 Harvest / [edited by Elaine Randell?], c.1970

No holdings known.


Index: Index to no. 1–4 published alongside no. 4
Chapter D: 1960–1975

Related Imprint: Oasis published many single author collections, as well as the magazine Oasis.
Eclectic. Contributors included Ian Robinson, Betty Berenson, Owen Davis, Ulli McCarthy, Pier Paolo Pasolini, Joyce Kahn, Steve Sneyd, Raymond Queneau (trans. Marcus Cumberlege), Opal Nations, and others.

207 Hightime. Harlow?, c.1964
Note: Continued by Antiphon
Noted by the UK Little Magazines Project. No holdings known.

From no. 5 (Winter 1964) to no. 8 (Summer 1966) sponsored by the Yiewsley & West Drayton Arts Council. From no. 11 (Summer 1968) to no. 17 (Spring 1971) published by the West Drayton Literature Group. Nos. 18–25 were published by the Hillingdon Writer Group. The place of publication varies.

Noted by the UK Little Magazines Project. No holdings known.

BL: HUL 94: 5
Profiled in: Tom Clyde, Irish Literary Magazines: an outline history and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g. 3414
Contributors included Pearse Hutchinson, Patrick Kavanagh, Paul Durcan, Anthony Cronin, Thomas Kinsella, Michael Hartnett, John Montague, and Desmond O'Grady as well as W. H. Auden, George Barker, Edward Dahlberg, Pablo Neruda (translated by Robert Bly), C. H. Siisson, and Andrei Voznesensky (in translation). Manuscripts relating to The Holy Door are held at Southern Illinois University at Carbondale, U.S.A.

Noted in Origins Diversions 4. No holdings known.

212 The Honest Ulsterman / edited by James Simmons; Frank Ormsby and Michael Foley; Robert Johnstone and Ruth Hooley; Tom Clyde. Castlerock then Belfast: [Ulsterman], No. 1 (May 1968)–. ISSN: 0018–4543
Note: For the first twenty issues had the sub-title: Handbook for a Revolution. Variant title: H.U.
Interview: with Tom Clyde in Gortschacher 2
Profiled in: Tom Clyde, Irish Literary Magazines: an outline history and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g. 3414
Related Imprint: Ulsterman published a number of poetry pamphlets, e.g. by Harry Clifton, Derek Mahon, Tom Paulin, Ciaran Carson and Paul Muldoon
Essays, reviews, and poems. The first issues had an editorial by James Simmons entitled "Revolutionary Advice", the cause of one consignment being seized by the police. Over the years it has published poems and reviews across the range of Northern Irish poetry, as well as work, including translations, from further afield.

Note: Continues: Night Train

Contributors included Pete Brown, Mal Dean and Libby Houston, described as "now working on a series of 'goings-on' (free experiments in jazz, poetry, drama, etc.) at the Mercury Theatre, Notting Hill Gate." Two of the contributors seem to have been work acquaintances of Lee Harwood, then employed as a packer, including Mal Dean, and Geoffrey Hazzard. Byrne and Jones were interested in and wrote science fiction; another contributor, Paul Pignon, was described as a "poet, jazz musician, composer, & ex-atomic physicist." This was clearly a magazine about cross-over and experimentation; now better-known poets also appeared in its pages, including Harry Guest, Spike Hawkins, Anselm Hollo, and Penelope Shuttle. A second issue was advertised on the last page of the first issue, to be guest-edited by Anselm Hollo, but seems not to have materialised.

BL: P.903/12

UCL

214 How: international poetry magazine / edited by Andrew Lloyd and others. Cheltenham, then Leeds, No. 1 (Feb. 1964)–7 [1966?]

Note: Only the first issue was dated; the last 2 issues were joint productions with Tlaoc

Contributors include Peter Hoida, Tom McGrath, Chris Torrance, Andrew Lloyd, Penelope Shuttle, and many others.

BL: P.8006.0t.

CUL: No. 3 (1965); 5 (1965). (L999.C.3.355)

NLS: No. 3 (1965)–No. 5 (1965). (5.676 and 5.076)

UCL

215 The Human Handkerchief / edited by Simon Pettet, Ralph Hawkins and Douglas Oliver. Colchester: [The Human Handkerchief c/o University of Essex], [No.1 (1972?)]–[1977]

Contributors included the editors, Iain Sinclair, Clark Coolidge, David Chaloner, Gordon Brotherston, Anne Waldman, Jeff Nuttall, John Seed, George Oppen, Barry MacSweeney, Andrew Crozier, Wendy Mulford, Alice Noddy, Anselm Hollo, John James, Michael Haslam, Nigel Jenkins, and others. No. 4 was a collaborative work, with text by Paul Evans and drawings by Peter Bailey.

BL: 2–5. (ZA.9.b.2734)

UCL


Note: Continued by: Gadfly.

A general review. Edited anonymously.

BL: P.901/692

CUL: P900.C.192

NLS: Y.105 PER

TCD: PER 81–943


CUL: L999.C.3.525

NLS: 6.2743 PER

TCD: PER 81–383

218 Iconolâtre: poetry, painting, jazz / edited by Alex Hand and Alan Turner. [West Hartlepool, No. 1, 1963?–24, 1969]. ISSN: 0019–1140

Related Imprint: Iconolâtre published C. C. Hebron’s Scavengers (noted in Broadsheet, ed. Torrance)

Contributors included Brian Patten, Tina Morris, Geoffrey Holloway, Penelope Shuttle, Jim Burns, Vera Rich, Dave Cunliffe, and others. "Iconolâtre the Image-worshippers: Poetry, Visual Art, Jazz. No slither! Pound’s dictum and ours." – from the first issue’s editorial.

BL: 1; 3–12; 14/15. (P.P.8005.mc.)

CUL: 18/19–21; 24. (L999.C.3.376)

NLS: 18/19–21; 24. (5.5030)
Chapter D: 1960–1975

BL: 2. (YA.1995.a.16414)
TCD: 1. (OLS L–6–145 no. 11)
UCL

Profiled in: Tom Clyde, Irish Literary Magazines: an outline history and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414
Related to Ego and Both Sides Now, this magazine’s expressed aim was to “enlight and ignite you (and to establish) a small, independent press.” It published anti-Vietnam War political cartoons, comic strips, sound and visual poetry, more conventional poems, a song (with sheet music), an interview with an Irishman sent to a mental hospital in Epsom after being unable to pay a bill at a well-known venue in London, an account of someone being imprisoned for nine years for possession of a very small amount of marijuana, short fiction, an article on the evolution of rock music, and a brief attack on Irish Prime Minister Jack Lynch following the British Army killings on “Bloody Sunday”. Issue two reveals an acknowledged affinity with the London Arts Lab: Hooley had tried to establish an equivalent centre in Belfast, but had been thwarted by the police. By issue three it described its circulation as 2000, and explained that it was part of the Queen’s University student scene without being formally connected to it. Overall, there is a gentle sense of humour to this counter-culture magazine but nevertheless a determination to avoid and challenge political and religious divisions in Belfast and Northern Ireland. Judging from the high proportion of pages given over to poems, poetry was central to it. Contributors included Steve Sneyd, Denis Greig, George Cairncross, Claire Winston, Robert Johnstone, George Dowden, and others.
BL: 1–5, and Souvenir issue. (P.973/137)
TCD: 1–5. (OLS X–1–612 no. 1)
UCL: 1–5, and Souvenir issue.

Note: Continued by M.O.M.A: magazine of modern arts
BL: [Vol. 1] 1–2. (P.P.8007.eg.)
CUL: [Vol. 1] 3–4. (L999.c.3.356)
TCD: [Vol. 1] 3–4. (PER 81–85)
UCL

TCD: PER 81–227
UCL
Poetry Library: 5 (1969)

223 In The Night Of / c.1969
Note: Merged with McCarthy’s Technicolour Dream Pie to become Gaga
No holdings known. Noted in Gaga 1.

224 Incept / [edited by Eric Harrison]. Shalford, Surrey: Eric Harrison, [No.1, 1972?]–?
Related Imprint: Eric Harrison appears later to have established the Guildford Poets Press, which published John Emuss’s Affirmation (Shalford, 1978), BL: X.909/43290
BL: 2. (ZA.9.a.5629)

The group associated with this magazine appears to be different from The Harlow Writers Workshop, set up in 1990s and with its own imprint.
UCL

[161]

Note: Loosely inserted in no. 7 is Now: a minipoempoem by Keith Armstrong (Circle Books, 1969). A volume designation was given to some issues, independent of the issue number, e.g. the last is referred to as no. 9 vol. 2

Related Imprint: Circle Books published several poetry pamphlets, e.g. Keith Armstrong, Drgm5 (1968), BL: YA.199 6 .a ·4 602

A stylistically eclectic magazine, publishing sound, visual, and more conventional poems alongside each other. Contributors included: Bob Cobbing, David Chaloner, Deirdre Farrell, Dam Sylvester Houc!dard, Nina Carroll, Peter Hoida, Roger Garfitt, R. G. Gregory, Edward Lucie-Smith, and others. Bruce Ross-Smith was also involved editorially.

BL: 9. (YA.1995.a.2.2861)
UCL: 2 (1966); 4–9
Poetry Library: 7 (1969)

227 Inherited / edited by Peter Hoida. London, then Cheltenham: Peter Hoida, [No. 1, 1965?]–7 (1971?). ISSN: 0020–1332

Note: Continues: The Disinherited

A poetry magazine interspersed with psychedelic cameo drawings, photographs, and other visuals. Contributors included: Jeff Nuttall, Margaret Randall, Dave Cunliffe, Barry Edgar Pilcher, Lee Harwood, Frances Horovitz, Mike [i.e. Michael] Horovitz, the editor, and others.

UCL: 4. 7
Poetry Library: 6–7


A key magazine for modern Irish-language poets, originally founded at University College Cork; the most well-known have even been referred to as “the Innti poets”, including Michael Davitt, Nuala N{ Dhomhnaill, Liam O Muirthile, and Gabriel Rosenstock. No. 4 came with a translation supplement, i.e. English translations of a selection of poems from that issue.

CUL: 3 (aib. 1973). (L733.C.43)


CUL: Microfilm P106(15)
NLS: 6.2538 PER


Profiled in: Tom Clyde, Irish Literary Magazines: an outline history and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725,§ 3414

Articles, short stories, poetry. Includes poems by Seamus Heaney, Philip Hobsbaum, James Simmons, Joan Watton, and others.

Linen Hall Library, Belfast: Incomplete set


Related Imprint: Iron Press
Website: www.ironpress.co.uk

BL: P.903/548
CUL: 2–56, 58–81/82. (L727.b.188)
NLS: 11–50, 52–56, 58–81/82. (HJ.90 PER)
UCL: 7, 11–81/82
Poetry Library: 1–2, 5, 7, 9, 11, 21, 24–57, 59–81/82


Contributors included Asa Benveniste.

BL: YA.1989.a.9558
UCL

Appears to have been produced by the publishers of Arkwright’s First Magazine.

CUL: 1. (L.999.C.3.598)


Multilingual, with contributions by Philippe Jaccottet, José Maria Velazquez, Manuel Salinas and Felix Grande, this very solid review, edited by perhaps an Irish emigré (since he contributes an extract of a play about the Easter Rising) looks more like a work of the 1950s. A fair proportion of the very well represented English language contributors did indeed first come to light much earlier including Kathleen Raine, C. H. Sisson (who writes on W. B. Yeats), R. S. Thomas, John Heath-Stubbs, George Barker, Peter Levi, and others.

BL: Vol. 1 no. 1. (Pressmark pending)

CUL: 1.727. B.382

UCL

234 Itch / L. Miller. Uxbridge, No. 1—7 [1970?]

Noted in Gaga 3 as “perhaps the best all-round magazine around.”

UCL

235 It’s: The Wimbledon School of Art Magazine / edited by Ariel Whatmore; Sarah Read; Geoffrey Toy, Alex Smith, and David Burrows; George Foster, and others. Wimbledon: Wimbledon School of Art, No. 1 (Summer Term 1964)—?

A highly visual magazine, as you'd expect from an art school, but with a great deal of poetry. An outstanding issue was no. 2 (Summer 1965) which featured “A Survey of Some Aspects of Contemporary Poetry” presented by Ann Robinson and including sound and concrete poetry.

Historical figures' work was included and presented beautifully (George Herbert, Kurt Schwitters, Apollinaire) and contemporary work and some comment by Ian Hamilton Finlay, Anselm Hollo, Henri Chopin, John Furnival, Houédard, Eugen Gomringer and others. Issue no. 3 also had a feature by Robinson (who worked in Wimbledon’s Dept. of Painting), this time on “Three Phonetic Poets”, Bob Cobbing, Ernst Jandl and Henri Chopin. The same issue publishes Adrian Mitchell’s collaboration with Anne Davison, “Nostalgia now 3d off”.

BL: 1—3 (1966); 5 (1967?); 6 (1968?)

UCL: 5.

Leeds University, Brotherton Library: 3 (Special Collections General Literature D–6 ITS)


Related Imprint: Joe DiMaggio Press

This magazine often published an issue devoted solely to a single author’s work, e.g. Robert Lax, Tom Raworth, Asa Benveniste, Ulli McCarthy, Victor Bockris, and others.

BL: 1, 3, 4, 9, 11, 12. (L.B. 31.c.5770)

CUL: 4. (L.999.B.1.1266)

UCL: 1—3


Note: No. 2 was never issued. A one-off, June Diary of Pierre Menard (The Curse of Babel) was essentially an issue of this magazine. The Notebooks of Pierre Menard were issued as a supplement, but are listed separately in this sequence.

Interview: with Anthony Rudolf in Görtschacher 2


A significant magazine devoted to poetry in translation, which takes its title from the Borges story, “Pierre Menard, Author of Don Quixote”. The first issue was devoted to translations by Michael Hamburger. Poets covered in the whole run include Goethe, Hölderlin, German Poets of the 1914–18 War, René Char, Neruda, Pessoa, and others. June Diary of Pierre Menard, dated June 1970, included Octavio Paz translated by Charles Tomlinson, and translations of Shinkichi Takahashi (trans. Lucien Stryk), George Oppen (trans. into French by Claude Royet-Journoud), Francis Ponge (trans. Rudolf and Hoy respectively), Pavese (by Richard Burns).

BL: P.901/468. June Diary of Pierre Menard. (X.900/5597)
238 Juillard / edited by Trevor Winkfield.
Leeds, then New York: Trevor Winkfield, [No. 1?] (Spring 1968)—9 (Spring 1972)
Website: http://www.trevorwinkfield.com/
There is a strong French and mainland Europe element to this mimeographed magazine, with contributions from:
Louis Aragon, André Breton, Francis Picabia, Yves Klein, a spoof Situationist interview with “Brigitte Bardot”, Blaise Cendrars, Cavan McCarthy, Henri Michaux, Tristan Tzara, Pierre Reverdy, Philippe Soupault, Alfred Jarry, and Apollinaire, as well as Gertrude Stein, Laura Riding, Paul Auster, Lewis Carroll, Anne Waldman, Clark Coolidge, and others. Winkfield moved to New York in 1969, from where he continued to edit Juillard.

Index: To 1969, Hayes
Contributors included: John Banville, Padraic Colum, Monk Gibbon, Pearse Hutchinson, Patrick Kavanagh, Thomas Kinsella, Ewart Milne, John Montague, Frank O'Connor, Desmond O'Grady, Seamus Heaney, Brendan Kennelly, and others.

241 Kleek-Poemz. Birmingham:
Birmingham Peace Centre, No. 1 (1975?)
Mentioned in Mus 8 as containing poems by Sandra Mullan, Ankaret Shakti, Caroline Begley, Shirley Paul, Keith Thoth, and Tenebris Light: “Birmingham’s new Beat Generation, but only if you’re prepared to be shaken.”
West Midlands Creative Literature Collection, Shrewsbury Library

John Fletcher’s articles, especially, made this a very Francophile magazine, with pieces on Apollinaire, Proust, and “From Sade to Genet”. Fletcher was a lecturer of French at Durham University. There were short stories, and articles on music, art and philosophy, but poetry featured large. Contributors of poetry included Kenneth White, who also published an essay on “The Phoney University” in vol. 1 no. 3.

Related Imprint: Kontext Publications produced books by Robert Lax, Jiri Valoch, Michael Gibbs, Jackson Mac Low, Jan Voss, and others. It also produced Ginger Snaps, and

[164]
Michael Gibbs (ed.) Kontextsound (Amsterdam: Kontext Publication, 1977), a compilation of sound poetry activity published to coincide with the 10th International Festival of Sound Poetry, Stockholm, Amsterdam and London, 1977. A copy of this is held at Cambridge (1999.13.3); at UCL (Poetry Store Quarto KON:G1B); and in the Poetry Library. Website: http://www.xx4all.nl/f/onendes/kontexts.html

Contributors included Bob Cobbing, Dom Sylvester Houédard, Paul de Vree, Nicholas Zurbrugg, Robert Lax, Clark Coolidge, John Giorno, bp Nichol, Jonathan Williams, William Burroughs, Brion Gysin, Jackson Mac Low, Henri Chopin, Dick Higgins, Robin Crozier, and others. At least one issue, no. 5, was printed at the Beau Geste Press in Cullompton, Devon where Schmuck and other Fluxus publications were produced.

BL: 5. (ZD.g.a.184)
NLS: HP1.78.5499
TCD: 27 (OLS X-1-650 no.12)
UCL: 2-9/10
Leeds University, Brotherton Library: 1-2 (Special Collections General Literature D-6 KON); 3 (Special Collections English Q-1 KON)
Poetry Library: 1-2, 6/7, 9/10

244 Krax / edited by Andy Robson, David Pruckner and Graham Rhodes. Leeds: Krax, No. 1 (1971)–

Related Imprint: Krax have published a number of poetry collections, especially in the Rump numbered series.

The main focus of this long-lived magazine is on humorous, light-hearted and whimsical poetry. Graham Rhodes seems to have ceased co-editing by issue no. 6 and Andy Robson would later become the solo editor.

BL: P901/3120
CUL: 11 (1977)–. (L727.C.1273)
NLS: 12 (1978)–. (H14.1223, SER)
TCD: 12 (1978) only. (PER 90–376)
UCL
Poetry Library: 7, 13–18, 23–26, 28–.


Dedicated to sound poetry, encouraging and publishing new works, but also reclaiming older texts as sound poems. Contributors include Christian Morgenstern, Raoul Hausmann, Ernst Jandi, Lewis Carroll (and the connection between 'Jabberwock' and an Austrian ballad), Filippo Tommaso Marinetti, Paul Scheerbart, Bob Cobbing, Paul de Vree, Jack Kerouac (a reprint), Man Ray (from 1924), Henri Chopin, Pierre Albert-Birot, Eugen Gomringer, Theo van Doesburg, Gino Severini, Hugo Ball, Charles Verey, Neil Mills (four number poems in issue 2), Peter Meyer, François Rabelais, Antonin Artaud, Kurt Schwitters, Raoul Hausmann, François Dufrène, Michel Seuphor, Peter Finch, Jeremy Adler, Michael Chant, Peter Greenham, Brion Gysin, Ilya Zdanovich, Thomas A. Clark, Helmut Heissenbüttel, August Stramm, Bill Bissett, Paula Claire, Lawrence Upton, bp Nichol, and others. The editor is sometimes referred to simply as d.s.hOo Bob Cobbing and Peter Mayer were also involved editorially.

BL: ZA.9.b.2457
UCL
Poetry Library: 1–3


Related Imprint: New Writers Press, a key small press for Irish modernist poetry, helping to refocus attention on Thomas McGreevey and Brian Coffey, as well as publishing younger poets who took their bearings from modernism

Contributors included: Patrick Galvin, Anthony Kerrigan, Thomas Kinsella, Niall Montgomery, Michael Smith, Trevor Joyce, and others. No. 4 (Summer 1971) was a special issue on the Thirties, with contributions from Samuel Beckett, Austin Clarke, Brian Coffey, Denis Devlin, Arthur Power, George Reavey, and Mervyn Wall. Smith and Joyce co-edited until issue 3; Smith and Brian Coffey issue 4; after which Smith edited alone.

BL: YA.1989.b.1905
CUL: L727.C.946
NLS: 1–5. (HP2.79.2184)
UCL: 1–4

[165]

Related Imprint: Ember Press also published Atumen, Headland, Litark and various single-author collections.

Solely devoted to reviewing little magazines.

BL: P.905/55
CUL: L727.B.113
NLS: 7.144 PER
TCD: PER 81–680
UCL

248 Lallans / J. K. Annand, and others.

Edinburgh: Lallans Society [later renamed Scots Language Society], No. 1 (Mairtinmas 1973–)


Website: www.lallans.co.uk

"Atween the batters o Lallans ye'll finnd a wheen guid poetry, stories an airticles wrutten in the Scots leid; aa reflectin the tungs o Scots fowk fae Shetland til the Mairches." – from the Scots Language Society website.

Annand was editor for the first ten years of the magazine. Later editors have included the playwright Donald Campbell, William Neill, David Purves, Neil R. MacCallum, J. Natanson, Mary McIntosh, and K. Armstrong.

BL: 3 (1974)–. (P.901/1853)
CUL: 3 (1974)–. (L718.C.211)
NLS: HJ/8.567 PER
TCD: 3 (1974)–. (PER 77–20)

Linearshire Writers See Proof D395

250 Limestone / edited by Geoffrey Adkins.

London: Limestone, c/o The City Lit, [1] (June 1974)–10 [1980]. ISSN: 0308–4787

Note: Merged with Strange Fruit to become Strange Lime Fruit Stone. However, No. 3 of Strange Lime Fruit Stone was described as Strange Fruit no. 8 and Limestone no. 13

Related Imprint: Limestone published the anthology, the first of its kind, James Berry (ed.), Bluefoot Traveller: an anthology of West Indian poets in Britain (1976), BL: X.909/40918. A revised edition was later published by Harrap in the 1981, BL: X.950/4200, and reprinted by Nelson in 1985

Although it described itself as a "poetry and short fiction magazine" the emphasis was very much on poetry. It often published four or five poems of an author at a time, including James Berry, John Welch, Antonio Cineros (trans. David Tipton), David Jaffin, E. A. Markham, and Ted Burford. Tim Longville, Edwin Morgan, Peter Redgrove, Judith Kazantsis, Maggie O'Sullivan, Yann Lovelock, and others also appeared. It carried reviews of poetry and reviewed the small presses.

BL: P.901/1289
CUL: L727.D.195
NLS: 6116 PER
TCD: PER 75–672
UCL


BL: 13. (ZD.9.a.85)
CUL: 8 (1971), 13 (1972)


Related imprint: Nothing Doing also produced Nothing Doing in London

"Gratis to persons". On no. 20 a doctored Times Literary
Chapter D: 1960–1975

Supplement masthead was used to emphasise the joke in the title. Contributors to no. 1 include Anthony Barnett, Nick Totton, J. H. Prynne, Jakob Paulsen (trans. Anthony Barnett), and Helmut Heissenbüttel (trans. Rosmarie Waldrop); to no. 2: Anthony Barnett, Edmond Jabès, Joseph Guglielmi, Claude Fain, Paul Buck, Mark Hyatt. David Ball; to no. 3: John Wiener and Tom Ahern; no. 8 is devoted to 18 Poems from Nothing Has Changed by Rosmarie Waldrop; no. 9 is a prose piece by Jorge Luis Borges and Adolfo Bioy Casares translated by Merle Ruberg; no. 10 is a prose piece by Richard Grossinger; no. 11 is the poem “Postponement” by André du Bouchet, translated by Paul Auster; contributors to no 12 include Peter Riley and Peter Philpott; no. 13 is “from The Book of Questions...” by Edmond Jabes, trans. Rosmarie Waldrop; no. 14 is The Triangle of Velocities by Michael Haslam; no. 15 is an untitled poem beginning “From foetal slime” by Barry MacSweeney; no. 20 has contributions by Martin Thom, Terry Stokes, Alan Davies, Denise Riley, Nick Totton, Gary Gach, and Wilson Stapleton; no. 21 is Etat by Anne-Marie Albiach, translated by Keith Waldrop. A magazine associated with the “Cambridge School” poets.

BL: 1–16, 20, 21. (P.901/1109)
CUL: L727.B.131
NLS: HP3.78.566 PER
TCD: PER 73–630


Note: Continued as: Littack Supplement. Two number sequences were used, so that vol. 4 no. 2/3 is also designated no. 11/12.
Profiled in: Görschacher 1
Interview: with William Oxley in Görschacher 1
Related Imprint: Ember Press also published Aumem, Headland, Lattez Fair and various single-author collections

From the last issue: “LIT TACK is ceasing because it is undeniable that it has made its fundamental point—namely, it has asserted—and re-iterated over a period of time—the constant need for a tensional base for poetry, a polemical climate for the, often violent, exchange of ideas about the craft. But, as LIT TACK has striven to emphasise, such ‘exchange’ cannot confine itself, any more than poetry can, to a discussion of technicalities. It is easy, in retrospect, to see that the damage has been done by the modernist’s obsession with technique—the direct cause of such present-day absurd notions as ‘the poem’s proper subject is language itself’. Of course, this is false—a poem’s proper subject is life, words but forming an artifact for the expression of the subject. Equally absurd has been the imposed fiction, traceable to Pound, that all attempted expression be limited or restricted to the object. [...] It was out of such a realization that LIT TACK created a polemical forum to allow discussion and controversy, to permit the publication of various manifestos, to offer a philosophy of poetry (neo-vitalism) and, above all, to make the point that life must be let into poetry all the time.” Contributors included: Kathleen Raine, Hugo Manning, Tom Scott, Hugh MacDiarmid, Martin Booth, Stephen Wade, Ian Hamilton Finlay, and others. Peter Russell acted as Overseas Editor.

BL: P.901/825
CUL: L727.C.522
NLS: P.168 PER
TCD: PER 81–702
UCL


An eclectic magazine that deliberately published a cross-section of contemporary poetry rather than a particular group or style; included translations from across the world. Yann Lovelock became assistant editor from the seventh number.

BL: P.901/3229
CUL: 1–89. (L727.C.583)
NLS: 1–10. (Di.s.452 PER)
UCL: 1–11


Covering the arts generally, but notable for publishing Roy Fisher’s long poem “City” in the first issue (a revised, longer version, differing from the text originally published in Migrant) and for reprinting nine poems from the Nigerian magazine Black Orpheus in the second issue. Other poetry contributors include Geoffrey Hill and Patrick Fetherston.

BL: P.P.8001.bj
CUL: L999.c.3.224
NLS: 5.3360
TCD: PER 80–509
UCL: 1–2

256 Llanfairpwllgwyngyllgogerych wyrndrobwllllantysiliogogoch / edited by Peter Hoy. Oxford: Peter Hoy. 2 (13th June 1972)—22 (7th July 1973)

Note: There appears to have been no issue no. 1 (advice
British Poetry Magazines 1914–2000

from Peter Riley).

The title is taken from the village in Wales whose railway station has the longest name of any in Britain, and perhaps the world. Because of its length, library catalogues sometimes replace the title with the abbreviation Llanfair P.G. Contributors to this generally one-sheet per issue, largely French language magazine included Claude Royet-Journoud, Claude Fain, Joseph Guglielmi, Lars Fredrikson, Roger Laporte, Rosmarie Waldrop (a poem printed so that it could only be read faintly through the other side of the page), Edmond Jabès, Anthony Barnett, Roger Giroux, Jean Daive, Keith Waldrop, Hoy himself and others. There was a strong visual element to many of the texts, using drawn lines, handwriting, and the whole whitespace of the page.

BL: 2–20; 22. (ZA.9.b.2708). 21 (HS.74/1056(58)).


Note: Continues: Breakfast
Related Imprint: Laundering Room also published several pamphlet collections, e.g. by Elaine Randell and by Jeremy Reed.

BL: X.902/2136
CUL: L.999.b.1.463
NLS: 6.2597
TCD: OLS L-4-456 no.1
UCL


Related Imprint: LoveBooks was set up by Miles and John Hopkins ("Hoppy")
Contributors include Allen Ginsberg, Ted Berrigan, Ron Padgett, Gerard Malanga, Lawrence Ferlinghetti, and others. Ginsberg declined payment for his poem "Ankor Wat" and his money was divided among the other contributors. There was more of a news element to the second issue of the magazine, for example the drug experimentalist Timothy Leary's arrest was reported, as was the founding of the London Free School, and there were pieces by Tom Wolfe and Harry Fainlight. Long Hair can be regarded as a precursor of the underground press, outside the scope of this bibliography, such as International Times (BL: Newspaper Library).
BL: 1. (Cup.802.ff.3)
UCL: 1


Contributors included Tony Dash, Steve Morris, Clive Williams, and others.

UCL


Note: A single review supplement, Enock's Fatal Bile Bester, was issued in March 1975 for subscribers. As well as issue 13 and 14 there was an issue 13?
Related Imprint: Hilltop Press

Intended to have a Huddersfield focus, it was associated in the beginning with the local live reading series Inner Circle. The magazine had a large visual content – poems typewritten and handwritten, and many cartoons and collages – and with a particular interest in Beat literature, with fantasy and science fiction poetry elements.

BL: P.903/110
CUL: 3 (1971)–18 [1983?] (L.727.B.143)
NLS: Lacking 12 [1975]. (HP4.85.853 PER)
UCL: 1

An annual college magazine recording the activities of the College and publishing essays, reviews and creative writing by college members and those associated with the college. Contributors of poetry include: Philip Larkin, Bertolt Brecht in translation, Peter Redgrove, Zainuna Umer (with Elizabeth Jennings), Ruth Padel, Helen Kidd, and others.

BL: 1–14 (P.903/245)
NLS: H18.748 PER.
Chapter D: 1960–1975

262 Mabon / edited by Alun R. Jones and Gwyn Thomas. Bangor: Cymdeithas y Celfyddydau yng Ngorled Cyrmru / North Wales Association for the Arts, Vol. 1 no. 1 (1969)–no. 9 (1975/6)

Note: Produced in a Welsh and an English edition.

CUL: English edition: Vol. I no. 1–5; vol. I no. 7. (L727.c.547.1)
NLS: English edition: Vol. I no. 1–no. 7. (DJ.s.347 PER)
Poetry Library: English edition: Vol. I no. 2


Advertised in Transgravity Advert no. 5. No holdings known.


Note: The magazine Cellyn was issued as an apparently one-off special issue. Also related to Ntcly.

CUL: L727.C.625
UCL

265 Maio / edited by Alberto de Lacerda. No. 1 (1973)

BL: 1. (ZD.g.4.128)

266 Make / edited by Sheila Hope then Martin Bradbrooke, then Alan Codd. Newcastle-upon-Tyne: Authors & Critics Society at the University of Newcastle upon Tyne, No. 1 (1964)–8 (1969)

Related imprint: A number of initially untitled Make Pamphlets were issued, e.g. no. 1 (by John Rocha and Philip Sharpe); no. 2 (Angel Beak Poems, by Bill Welch); and no. 3 (Tarms and other birds, by Richard Caddel), all BL: P.901/674b

Mostly students' work, but in no. 4 (1965) Basil Bunting contributed an eight line poem, "Who sang sea takes", which would be changed and become part of Briggflatts.

Later issues included work by Tony Harrison, John Wilkinson, John Rocha, Richard Caddel, and others.

BL: 1–4, 6–8. (P.901/674)
UCL: 1–7

267 Malenka / edited by Brian Moses and Jeffrey S. Bleakley; then Pie Corbett. Eastbourne: Eastbourne College of Education, No. 1 (1973?)–?

Earlier issues appeared as unbound pages in an envelope. Contributors included John Rice, Steve Sneyd, Alexis Lykiard, Wes Magee, Frances Horovitz, Michael Horovitz, Martin Booth, Barry MacSweeney, William Oxley, and others.

BL: 4, 5, 6, 10. (Cup.410.g.282.)
UCL: 5.


Index: Rudi Holzapfel, A Survey of Irish Literary Magazines from 1900 to the present day, M Litt thesis (Trinity College Dublin, 1964)

Profiled in: Tom Clyde, Irish Literary Magazines: an outline history and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414

BL: P.P.8001.cf.
CUL: L1999.B.1.111
NLS: 6.1046


Began with and maintained a distinctly anti-academic stance in the poetry it published, though also interested in translation. A little magazine with a surprisingly long break between two of its issues: nearly thirty years, between no. 28, in 1969, and no. 29, in 1998. Also involved editorially: Elizabeth Harvey, Graziella Sara Cacace, Alison Cameron, and Hilary Sheers.

BL: ZK.g.4.6262
CUL: Lacking 29. (L727.C.262)
NLS: H18.1635. SER

[169]

Short fiction, debate, some reviews and poetry. Perhaps most notable for Sir Compton Mackenzie's letter in no. 3 suggesting that transferring an interest from smoking to drug taking might not be a good idea. In issue no. 5 and no. 6 a section called "Explosion" was devised for poetry only. Its pages were of a different colour and were paginated differently.

BL: P.901/3320
CUL: 1–5. (L727.C.429)
NLS: 1–5. (6.2056 PER)
TCD: 2–5. (PER 90–855)
UCL: 1

272 Maquis. London, c.1964

Noted in How 5 as a "new libertarian poetry magazine". No holdings known


A general arts magazine that included some poetry, including a poem by Brian Patten and one by Peter Levi in the first and possibly only issue.

BL: [1]. (P.901/1119)

274 Masque / edited by Jane E.M. Cronin, H. Walton, A. Barton... and others. Leicester: The Aurata (Leicester City Grammar Schools), Vol. 1 no. 1–no. 3 [1969?]

"Leicester’s Inter-Sixth Form Magazine."

UCL
Poetry Library


Devoted to the poetry of its editor.

BL: 1 (X.0900/1009)
CUL: 1 (L999.B.1.472)
NLS: 1 (HP3.79.1525 PER)


UCL: 2–4
Poetry Library: 5–6


Note: Merged with In The Night Of to become Gaga.

UCL


An early backlash against mimeographed magazines: the idea, as stated in the first editorial, was to produce a magazine not printed by typewritten stencil and duplicator. Instead it was "to introduce poets to people who may, because it will present their work in normal book style. Contributors included many who remain obscure, but also (presumably) Penelope Shuttle (writing as P. D. Shuttle) and D.M. Black.

BL: P.P.8000.ag.
CUL: L727.C.298
NLS: 1965–60


Size A5, stencil-printed: mostly short stories and Reader’s Digest-like talking-point articles ("Pity the dumb animal"; "Is an intelligent machine possible?"; "The evils of black magic"), but with poems interspersed. An open letter issued after the final number reveals that the magazine had been printed on a Roneo 250 Duplicator. In trying to trade up to a Gestetner 300, a part-exchange deal had gone wrong and only a Roneo 450 had been delivered. Because
Chapter D: 1960–1975

of difficulties with the new Roneo, the editor explains, the magazine has had to close.


Related Imprint: Rondo published a number of anthologies, including Trevor Kneale (ed.), Contemporary Women Poets (1975), BL: X.909/40556; Trevor Kneale (ed.), Poetry in the Seventies (1976); and, e.g., Thomas Blackburn’s collection Post Mortem (1977), BL: X.909/41745; Penelope Shuttle, Autumn Piano (1974)

Quietly eclectic. Poems and a very occasional essay, e.g. Douglas Dunn on “Traditional Dangers” (no. 11), Peter Redgrove on science and poetry (no. 13), and Gladys Mary Coles on “The Poetry of Mary Webb” (no. 15).

281 Metron / edited by Brenda Cook, Sally MacLachlan, Carol White, David Smith and Martin White. Farnham: The Editors, c/o Farnham College of Art, No. I (Mar. 1965)—2 (July 1965)

Devoted to the contemporary arts, including some poetry.


Note: Seems to have quickly become an annual, issued in the first half of the year.


Profiled in: Tom Clyde, Irish Literary Magazines: an outline history and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414

Typed production, perhaps not even mimeographed stencil. Murray and Holmes edited the first two issues, Murray and Kane the last two. Contributions by the editors, as well as Brendan Kennelly, Peter Fallon, and others.

TCD: 2–4. (Per 81–789)


Note: Numbering of individual issues ceased with no. 44 (Winter 1981–1982)

Index: An index of authors from no. 1–25 is published with no. 25. An index of translators for 1–25 was published in no. 26.


The major journal for translation of poetry into English.
The archive is held at King's College London.

NLS: First Series: P.1.a.3776 PER. Poetry World: HI4.1494
PER. New Series: HI4.1494 SER.
Poetry World: PER 91–787

286 Mofussil / edited by Joan Murphy.
BL: P.901/353
UCL

The Mongol Review Set Residu D409

BL: P.901/1293
UCL

Mimeograph type-written production. From no. 2 Gabriel Rosenstock was associate editor. No. 4 had assistant editors Nuala Ní Dhomhnaill and Peter Denman.
BL: 1. (ZZC.9.a.113)
UCL
National Library of Ireland: 1r 81191 p50
Queen's University Belfast: hAP4.M9

Related Imprint: Move published Kirby Congdon (ed.), Thirteen American Poets in 1966 (BL: P.901/163a)
"There are no subscription rates. Anyone wishing to receive the next issue should send 6d to the address given above. This amount may be sent in stamps." – from the first issue.
Contributors include Andrew Crozier, Larry Eigner, David Chapman, Daphne Buckle, Wes Magee, Michael Horovitz, Joan Gilbert, Thomas Clark (i.e. Thomas A. Clark), Gael Turnbull, John James, Paul Evans, Chris Tonnance, Anselm Hollo, Tina Morris, Roy Fisher, Dave Cunliffe, Lee Harwood and others. Robin Blaser, Jack Spicer and other west coast poets were published, too, "netted from Open Space magazine" in San Francisco, though these were not included in the Move anthology of American poets.
BL: 1–8. (P.901/163)
CUL: 5–8. (L727.C.408)
NLS: 5–8. (P.med.398 PER)
TCD: 5–7. (56.a.)
UCL

Some numbers of Sigma Portfolio were issued as a supplement to The Moving Times, and the first issue of Sigma Portfolio, which was poster-size, bore the title The Moving Times. This poster was in turn cut up and a piece of it used for a later unidentified issue of The Moving Times itself.
BL: [An un-numbered issue]. (ZA.9.d.465)
NLS: 1. (7.87)

Contributors include Libby Houston and Peter Finch. According to Gaea 1, to which Cooper contributes, the editor was an electrical engineering student at Brunel.
UCL

292 Muse / edited by Mary Beaman, Jeff Charlton, John Dalton, Jim Green, Brendan Hogan and Helen Medley and others.
Chapter D: 1960–1975

Related imprint: The Birmingham Poetry Centre also published Poetry News.

The first issue featured poets from the Second City Poets group, including Nick Toszek. Other contributors included Martin Booth, Nina Steane, Stephen Morris, Stephen Morris, Yann Lovelock, Peter Finch, Steve Sneyd, and others. There was a brief controversy among correspondents in issue 2 and 3, concerning Peter Cash, the use of obscenities, and Cash’s magazine Gona. Jeff Charlton was the most long-standing editor.


Note: In 1966, Phillip Hodson in part continued the magazine with Ubullum, while in the same year Glyn Pursglove began Olive Dachsund

BL: Pressmark Pending
UCL: Brotherton Library, Leeds University: 2. (Special Collections General Literature D–J NEB)


UCL: 4 (1968)


Started by John Upton-Prowse when he was "(nearly) seventeen." To begin with the magazine had poorly produced mimeograph stencil production but legibility did improve slightly in later issues. Variety of poetry styles, notably Peter Finch’s work. Finch also pens the article “Concrete poetry: a brief outline” in the final issue, which is guest-edited by Charles Turnbull.

BL: 1, 2, 4, 5. (P.903/81)
UCL: 4–5


Poems, reviews, and notices of little magazines. Poets included: Peter Fallon, James Liddy, Steve Sneyd, Anthony Cronin, and others. In an open letter in the third issue Liddy attacks both John Montague’s and Thomas Kinsella’s poetry as too academic.

BL: P.905/49
UCL: L.727.B.122
NLS: HP4.80.125 PER
TCD: 1. (194.u.15 no. 15). 2. (OLS L-4–203 no.16). 3. (178.n.13 no.10)
UCL

Note: Variant title: The N.A.P.M.

Poetry Library


ISSN: 0028-4645

Continued by: Edinburgh Review

Index: The Scottish Poetry Library plan to publish an index; their catalogue indexes the poems and poetry-related articles issue by issue at http://www.spl.org.uk/


Related Imprint: Edinburgh University Students Publications Board published a number of social and economic documents about contemporary Scotland, and also Pat Arrowsmith, Breakout: poems & drawings from prison (1975), BL: X.909/41565

A cultural, political and even philosophical review with an international scope (Gramsci, Northern Ireland, West Africa...). Alongside a very eclectic range of essays, articles, photos and reviews it published poems in a fair number of its issues. In the early years Robin Fulton then Robert Garioch was its poetry editor, and the poets it published included Hugh MacDiarmid, Edwin Morgan, Norman MacCaig, Thomas A. Clark, D. M. Black, Brian McCabe, Kathleen Jamie, and many others. Writers who would come to rank among the leading commentators of their day, such as Neil Ascherson and Tom Nairn, made contributions which could be seen as significant precursors of the constitutional change in Britain and Scotland much later. Subsequent editors included Julian Pollock (1970), Paul Atkinson (1971), C. K. Maisels (1973), James Campbell (1978–1982) and Allan Massie (1982–1984).

BL: I–2; 4–66. (P.523/237)

CUL: L900.B.338

NLS: HJ10.108 PER

TCD: PER 74–558

UCL

301 New Measure edited by John Aczel and Peter Jay. Oxford, then Northwood,
Chapter D: 1960–1975


308 Night Train / edited by Johnny Byrne, Lee Harwood, Roger Jones and [Barry] Miles. London: [Beantrain, Night Scene and Tree magazines], [No. 1] (May 1964)

309 No Walls Broadsheet / edited by Peter Finch. Cardiff: [Peter Finch, No. 1 (1968)–18 (1969)]

“...A 340 x 400 mm poetry sheet was published between 1968 and 1970 as part of the No Walls Poetry Readings held in the Marchioness of Bute, The Blue Anchor, The Moulders Arms, and other Cardiff public houses.” – From Peter Finch’s website. Contributors included: Fred Daly, John Tripp, Alan Jackson, Jim Burns, Adrian Henri, Brian Patten, Huw Morgan, Tony Curtis, Bob Cobbing, Thomas A. Clark, Harri Webb, and others. Number Fourteen featured The Swanset Poets including Leonard Griffin, W.M.Goulding, Paul Botham, Tony Curtis, Mike Evans, Tony Thomas, and Chris Dix.

A typed foolscap one-off magazine from the Cambridge school poets. Contributors were: J. H. Prynne, Nick Totton, Wendy Mulford, Gill Vickers, Fred Buck, Ian Patterson, Anthony Barnett, Douglas Oliver, and Elaine Feinstein; with illustrations by Penny Bovill. Norman Hackforth was one of Noel Coward's accompanists on piano, and the Mystery Voice of the radio programme Twenty Questions, from which the magazine The Anona Wynn also took its name.

BL: YA.1993.C.8
CUL: L727.b.89.1
NLS: 6.1657
UCL


This appears to have been a special edition of a magazine not normally devoted to poetry. No. 1 of the Poetry Edition publishes the poems of "a group of Manchester poets and friends [who] came to Leeds for a 'Little Magazine' Conference at Swarthmore College," namely, Johnny MacDonald, Jack Marriott, Derek Ridge, David Dunn and David Ward, as well as Mike Haywood, who the editor notes has sadly recently died. Not to be confused with the later The North.

BL: L. (P.901/1111)
CUL: 1–3. 4. 7/8.

North York Poetry See York Poetry D539


A magazine associated with Philip Hobsbaum's Belfast Group, Hobsbaum being on the editorial board from the first issue. The poets published in the magazine included Seamus Heaney, Derek Mahon, and Michael Longley, as well as Ted Hughes, Peter Redgrove, and others. There were also short stories and reviews; Anthony Burgess contributed an essay on Aldous Huxley, Hobsbaum one on Joyce Cary, George MacCann on MacNeice, and Denis Ireland on W. B. Yeats.

BL: Vol. 1 no. 1. (ZA.9.a.4451)
NLS: 5.5297
UCL: Vol. 1 no.2–vol. 1 no. 2
Queen's University Belfast: hAP4.N8


Note: Nos. 2–7 were never published. A supplement to The Journals of Pierre Menard, which is listed separately in this sequence.

Interview with Anthony Rudolf in Götschacher 2

Intended to cover translations of poems that were work in progress: In no. 1: Hölderlin (trans. Lane England; Roger Poole; Ted Walker), Rimbaud (trans. Alan Bold; Elizabeth Jennings; Jonathan Griffin); Anthony Rudolf’s translations of Raymond Queneau, Guillaume Apollinaire, Jacques Dupin, and Thomas Wilson. No. 8 was devoted to poems by Michael O'Brien, Nicholas Moore (sixteen pages), and a bibliography of recent translations of Baudelaire.

BL: P.901/541
CUL: (L700.C.144)
NLS: HP3.85.1020 PER
TCD: PER 91–12
UCL: 1


Related Imprint: Nothing Doing also produced The Literary Supplement

English, French and Portuguese texts; artwork; music. Contributors were: Anne-Marie Albiach, Samuel Beckett, Paul Joyce, Jean Cocteau, Michel Deguy, Alberto De


Chapter D: 1960–1975

Lacerda, Thomas Livingston, Harold Norse, António Sena, John Tchicai, Nick Totton, Homero Aridjis, Gwen Barnard, Carla Bley, F. Castillo, Michel Couturier, David Coxhead, Andrew Crozier, Stephen Dwoskin, Jacques Garelli, Edmond Jabès, Stuart Montgomery, Yoko Ono, George Oppen, Tom Pickard, and the editors.

Bl: P.901/233  
CUL: L999.C.3.443  
NLS: NG.1593.a.12


UCL: 5–7 (1973)


Related Imprint: PV Publications also published single-author collections, e.g. David Calcutt, Savage Portrait (1975).  
Bl: X.909/31123, as well as the magazine Radix. PV stands for Poet's Vigilantes.

Bl: 2 (1973). (ZA.q.a.2454)  
UCL: 2–4 (1975)

317 Number: a bi-monthly journal of the arts, architecture, society, graphics, poems etc / Publishing Editor: Ken Baynes; Editor: Gerald Nason. London: Number, No. 1 (Feb. 1961)–4 (1962)

A strongly visual magazine, with engravings and photographs and essays with an emphasis on public art and architecture. The third issue takes a historical and philosophical view of toys; the fourth issue, which breaks from the larger square format of all previous issues, is a booklet of poems and drawings by Gerald Nason, Songs of An Amateur Rake.

Bl: PP.7615.dx

318 Oasis / edited by Ian Robinson. London: Oasis, No. 1 (Nov. 1969)– . ISSN 0029–7410

Note: Absorbed Expression. Oasis was incorporated with Shearsman and the U.S. Atlantic Review into Ninth Decade from 1983–1991. From 1991 Oasis separated out from Ninth Decade (which had become Tenth Decade) and began to publish in its own right again.

Index: An index of 1–10 was issued to subscribers, and this was repeated for 11–15, 31–65, and 66–99 (and probably 16–30)

Related Imprint: Oasis Books published many single-author collections, including work by Robin Fulton, Frances Presley, Harry Gilonis, Martin Booth, Judith Kazantzis, Tomas Tranströmer, and others, as well as the magazine Telegram (with Oxus Press) and Ninth Decade and Tenth Decade.

Interview: with Ian Robinson in Görtschacher 2; with Yann Lovelock in Görtschacher 2

Website: A number of issues are presented digitally at www.poetrymagazines.org.uk

A very eclectic magazine, publishing poems from many different traditions. Contributors include: Peter Dent, Tom Lowenstein, Matthew Sweeney, John Perlman, Pierre Joris, Peter Manson, Andrew Duncan, and many others. Often illustrated by Robinson’s line drawings and those of others. Occasional reviews. Strong on the prose poem. Others involved editorially include Michael Bullock, Gail Howell-Jones, Yann Lovelock, Tony Lopez, John Stathatos, and Ray Seaford. Ian Robinson died in May 2004 and the future of the magazine is uncertain.


CUL: 11, 17, 20–21, 23, 27, 29, 80–. (L227.d.186)

NLS: 11, 20–21. (HP2.87:3157 PER)

UCL

Poetry Library: 5–32, 35–98, 100–

319 Oasis / edited by Vincent Mills, Gerry McCarthy, David Neilson and others. Glasgow: [Students’ Representatives of] Glasgow University, [Vol. 1 no. 1, 1975]–vol. 2 no. 7 (April 1979). ISSN 0309–9091

Note: Continues the more general Glasgow University Magazine (GUM). Continued by: Written in Ink.

Poems, short fiction, and some reviews. Contributors included several of the poets associated with Glasgow's literary rise: Tom Leonard, Liz Lochhead, Edwin Morgan, Alan Spence, Philip Hobsbaum, and Stewart Conn (later the Poet Laureate of Edinburgh). Hamish Whyte, also known as editor, librarian and publisher (Mariscat Press)
Oddments / by Gerda Mayer. London: Gerda Mayer, [No. 1–2, 1973?]

The first issue consists entirely of poems by Gerda Mayer. Mimeograph stencil production. "Oddments appears at odd intervals and is added to or subtracted from according to the mood of the author & the availability & behaviour of duplicators." The second issue bore the title, Poet Tree Centaur: A Walthamstow Group Anthology.

Bl: [1]. (YD.2005.b.983) UCL


Note: Subtitle varies: a Nigerian journal of new writing; then an African journal of new writing

Related imprint: Okike also published anthologies of poetry and short fiction.

A key African literary review. Poems, fiction, interviews, essays and reviews. Also published an occasional Educational Supplement featuring background essays on British, African and other authors.


Note: In part, continues Nebulum

The first issue, published c/o Glyn Purglove at St. Peter’s College, Oxford, contains a brief anthology of Czechoslovakian concrete poetry, with work by Jiri Valoch and Ladislav Novak, as well as poetry from Germany, France, the USA and the UK.

Bl: 1 (ZD.9.b.147) Brotherton Library, Leeds University: Special Collections General Literature D–6 OLI

Omens / edited by G. S. Fraser, with Sam Brown, Robert Duxbury, John Martin and David Timms. Leicester: Omens, Vol. 1 no. 1 (Nov. 1971)–vol. 9 no. 1 (Mar. 1980)


Set up by G. S. Fraser as general editor with co-editors who took over from him after vol. 4 no. 2. Contributors were (presumably) Leicester University students and poets from further afield, notably Veronica Forrest-Thomson, Nicki Jackowska, Yann Lovelock, Tom Paulin, David Miller, Matthew Sweeney, E. A. Markham, Penelope Shuttle, Valerie Sinason, Maggie O’Sullivan, and Martin Stannard.


Once: a one-shot magazine / edited by Thomas Clark. Brightlingsea, Essex, [1965?]. Then Twice, then Thrice, then Thrice and a 1/2, then Frice, then Vice, then Spice, then Slice, Vol. 1 no. 1–no. 2, then Ite, then Nice, then Dice, then Liic [1966?]

Related imprint: Once Books published Thomas Clark’s Airplanes (1966), Bl: Pressmark pending; and Ron Padgett’s Tote Arm (1967), Bl: YA.2001.b.4030 Interview: Tom Clark is interviewed by Kevin Ring in Beat Scene 42 (Autumn 2002), an interview re-issued in the online magazine Jacket 21 (Feb 2003), jacketmagazine.com Edited by the American poet Thomas [i.e. Tom] Clark while he was living in England. Contributors include Robin Blaser, Ed Dorn, Ron Padgett, Tom Raworth, Ted Berrigan, Gregory Corso, Larry Bigner, and others. Stapled foolscap.

Bl: Once (Cup.805.n.2), Twice (LD.31.b.97), Thrice and a X (LD.31.b.98), Frice (LD.31.b.99), Vice (LD.31.b.100), Slice (LD.31.b.101), Ite (LD.31.b.104), Nice (LD.31.b.103) UCL: Once, Twice, Thrice and 1/2, Frice, Slice, Ite and Nice
Chapter D: 1960–1975

325 One / edited by David Chaloner and Barry Dixon. Cheadle Hulme, [No. 1, Summer 1971]–5 (Spring 1981)

Note: The fifth issue was a merger with the last issue of Vanessa to form Vanessa and One.

From the second issue, David Chaloner was sole editor, and the magazine moved to London from the third issue, published in Spring 1976.

BL: 1–4 (P.903/208). 5 (P.903/508)
NLS: 1–4 (P.la.9433 PER). 5 (P.la.9433)
UCL: 1–3, 5
Poetry Library: 4

Rupert M. Loydell were also involved editorially. Special issues have included: no. 58/59, a Scottish issue, with guest editor Joy Hendry; no. 69/70, an Irish issue, guest editor John F. Deane; and no. 86, an American issue.

BL: 7, 8, 68–. (P.901/1041)
CUL: L900.B.332
TCD: (1988)–. (PER 85–750)
UCL
Poetry Library: 10/11–12; 15–16; 20, 30–

326 Open Space / edited by Linda Anderson and others. [Aberdeen]: [c/o Department of English, Taylor Building, University of Aberdeen, Old Aberdeen]: [Open Space], No.1 (Autumn 1974)–10 (Spring 1980)

Mostly poetry, but some short fiction. Some poems in Gaelic and in Scots. Contributions included poems by: Tom Leonard, G. F. Dutton, Cairns Craig (later better known as a literary critic and academic), Robert Garioch, Tom Buchan, Nan Shepherd (a poet and novelist more normally associated with the interwar years), Olga Wojtas (later better known as a TimetS Hil/hrr Educational Supplement correspondent), Robin Robertson, Ken Morrice, Angus Calder, and others.

BL: P.901/3427
CUL: 4–10. (L727.C.628)
NLS: HP3.82.3445 PER
UCL

327 Orbis / edited by Mike Shields, then Carole Baldock. [Youlgreave, Derbyshire]: [Hub Publications], 1 [1969]–? ISSN: 0030–4425

Note: Publisher and subtitle varies. Absorbed: Srip. Profiled in: Görschacher 1
Interview: with Mike Shields, in Görschacher 1

Poems, reviews, and listings. Readers’ comments to previous issues are relayed in subsequent numbers. The magazine announced in issue 119 (Winter 2000) that its last issue would be 120, but Carole Baldock took over with issue 121, continuing the magazine. Robin Gregory, John Waddington-Feather, Cal Clothier, Mabel Ferrett, and Paul–René Sieveking. Cambridge: [Origo], c/o Queens’ College, then Cambridge Black Cross c/o Jesus College, 1 (Spring/Summer 1968)–?

The first issue includes a short story by Graham Swift, but most of the contributions to this and other issues are poetry, including work by Julian Nangle and Nigel Wheale. No. 3, much taller and thinner, has a cover by Antony Gormley depicting a swan and perhaps Leda, and the rest of that issue bears illustrations by him.

BL: 1; 3 (ZA.9.c.35)
CUL: 1. (Apply to Periodicals Librarian)
British Poetry Magazines 1914–2000


UCl


Related Imprint: Erdesdun Pomes published some single-author collections, as well as local history.

Began life as an A4 typescript anthology of the work of four poets — Barry Cole, John White, Daphne Waters, and Keith Armstrong — but later increased its production values, greatly extended the number of poets appearing in its pages, and carried short fiction, reviews and articles.

Malcolm Povey, Gordon Phillips, and Paul Lester were also involved editorially.

BL: Lacking 2–3. (P.903/169)

CUL: L727.B.140

NLS: Lacking 1–3. (HP3.79.2244 PER)

TCD: Lacking 1–3. (PER 81–705)

UCl

Poetry Library: [37], 6–10, 12–13, 15–18/19


"Other Times is an international speculative quarterly. Sad as this thin word seems, it at least defines our vices. Like Jean Harlow in McClure’s ‘The Beard’ we have to say to you, “Before you can pry any secrets from me, you must first find the real me! Which one will you pursue?” We offer you in every issue some tactics, some strategy, some method of inquiry. We offer you in every issue new destinations, some diversions, some dead-ends. Which one you pursue is a matter of beautiful indifference to us. We shall continue to massage the organs of this media before your very eyes. We intend that something should happen between your ears rather than the lobotomy others seek to engineer." — from the editorial, signed by “The Editors”. The magazine has fairly high production values for its time, using black and white visuals creatively and with a black, blue and white glossy cover. As the editorial suggests it is characterised by eclecticism and it looks both to America and the Continent, with not a little nod to Surrealism. Items include a cartoon strip, short fiction, Eric Mottram on “Dionysus in America”, an essay on the film-maker Georges Méliès and poems by Blaise Cendrars translated by Peter Hoida. The name of the publisher, P.P. Layouts, is a jokey reference to the sinister corporation in Philip K. Dick's novel The Three Stigmata of Palmer Eldritch. Perhaps the editor's name, “Mr. E.”, is also an in-joke of this kind.

BL: ZA.9.b.500

OU See Cinquième Saison C15a


Related Imprint: Matrix Press

Contributors include: Outburst 1: Tom Malcolm, Christopher Logue, Tram Combs, Gary Snyder, Gael Turnbull, Fielding Dawson, Edward Dorn, Pete Brown, Michael Horovitz, Robert Creeley, Anselm Hollo, Piero Heliczer, Cha Tze-Chiang (translating Tu Fu), Maurice Capitanich, Nigel Black, Denise Levertov; Outburst 2: Douglas Woolf, Paul Klee, Paul Blackburn, David Ball, Pentti Saarikoski, Phillip Whalen, Leroi Jones, Fielding Dawson, Allen Ginsberg, Cha Tze-Chiang (translating Tu Fu), Piero Heliczer, Edward Dorn, David Melzer, Larry Eigner, Ruth Weiss, Gregory Corso, Carol Bergé, Alan Sillitoe, Anselm Hollo. "After all this time and with a crate of letters still waiting to be answered. To be use at all, it should appear regularly so something must change. And now the type is too worn to use again. Who has ten pounds of publication) on Outburst: The Minicab War was also published (no date of publication) on the theme of minicabs versus taxis. This featured imaginary interviews with Bertrand Russell, Harold Macmillan, George Barker, John Beijeman and T. S. Eliot.

BL: Lacking Outburst: The Minicab War. (P.P.7616.ft.)

CUL: Lacking Outburst: The Minicab War. (L727.C.319)

NLS: Lacking Outburst: The Minicab War. (1967.51)

TCD: Lacking Outburst: The Minicab War. (VP 27303)

UCl: Lacking Outburst: The Minicab War
Chapter D: 1960–1975


Almost entirely literary criticism. It may have started as 'little' – and in the early issues a poem occasionally strayed in, e.g. by Nick Totton – but it soon became essentially an academic journal.

BL: P.903/231
CUL: L700.B.60
NLS: Hf8.647
TCD: Vol.7 (1985). (PER 73–137)

335 The Oxford Poetry Magazine / [edited by “Adrian”]. Oxford: Oxford University Poetry Society, c/o Adrian, Balliol College, 1 (1973)

Contributors include: Peter Jay, Sally Purcell, John Birtwhistle, and others.

BL: [Unnumbered issue, 1967?]
CUL: 1-4, (7). (L985, b. 119)


Note: Continues: Paperway

Very similar to its predecessor, but with an added featured poet element, in a different colour of pages: in the first issue Jeni Couzyn: in the second, Kevin Hanson.

Contributors included George MacBeth, Peter Levi, Eddie Linden, Christopher Logue, Dinah Livingstone, Peter Porter, Roger McGough, Nina Stene, Elizabeth Jennings, Tina Morris, Mike [i.e. Michael] Horowitz, Peter Redgrove, Vernon Scannell, Brian Patten, Alan Brownjohn, Edward Lucie-Smith, and others. John Horder was the guest editor for III.

BL: I. (ZA.g.a.6256 (1)); II. (ZA.g.a.6256 (2))

337 P. Coleraine: New University of Ulster, [1, 1970?–24, 1972?]


Typed mimeograph production, with striking covers. Edited anonymously, although Kevin Durham is named as an editor for one issue. Clyde notes a connection with James Simmons, who contributes stories and poems, and whose Resistance Cabaret events were running at the university, where he was teaching.

University of Ulster: PN 1010 P2


Related Imprint: Pages published, in an edition of 22 copies, A.D.4 (1972), a boxed collection of original works by Robin Crozier, Dick Higgins, Tom Phillips, Emmett Williams, and others

A magazine very interested in the visual arts, with a related interest in concrete poetry and text used in art. Hence work, for example, by Jindrich Prochazka and Jiri Valoch, John Furnival, Richard Demarco, Ian Breakwell, and Joseph Beuys, and an article by Nicholas Zurbrugg, "Towards the Death of Concrete Poetry" (no. 2, Winter 1970).

BL: (Pressmark Pending)
CUL: L999.b.1.190
NLS: 6.2239 PER
TCD: OLS X–1–650 no.27–28

339 Pair: cylchgrawn barddoniaeth / edited by Vaughan Hughes. Llandybie: Christopher Davies, Rhif 1 (Haf 1972)–Rhif 3 (1973)

Related Imprint: Christopher Davies Publishers publishes general and history titles, but also occasionally produces poetry collections and poetry-related books. Most titles are in English.


TCD: III. (OLS X–2–116 no.3)
UCL: I–II
Poetry Library: III

[181]
in the shape of Wales), Haydn Lewis (poem in the shape of a question mark), John Llewelyn Roberts, Wyn Roberts, Eluned Williams, Stanley Williams, Euros Bowen, and others.

BL: 1. (P.901/919)
CUL: L733.C.52
NLS: HPr.77.1099 PER
UCL


BL: 1–21, 23. (BL: P.901/3185)
(L727.C.853)
NLS: 17–23. (6449/A PER)
UCL
Poetry Library: 1, 3–23

Note:Continued by Oyster
"...we want ALL poetry, somehow, to exist in harmony." – from the editorial in the first issue. Poems, some comment, and in the second issue an interview with Dannie Abse. Poets included: Peter Finch, David Chaloner, Jim Burns, Wes Magee, Paul Green, Adrian Henri, Herbert Lomas, Brian Pearce, Mike [i.e. Michael] Horovitz, Tina Morris, Dave Cunliffe, Peter Hoida, Frances Horovitz, Anselm Hollo, Brian Patten, and others.

BL: I. (ZA.9.a.6256(4)); II. (ZA.9.a.6256 (3)).
UCL

The Park See The Wivenhoe Park Review D525

Stapled, mimeographed production, with presumably litho-printed card cover. There were reviews and listings of other magazines. Contributors included: Dave Cunliffe, George Dowden, Harry Guest, Frances Horovitz, Michael Horovitz, Barry MacSweeney, Tina Morris, Kenneth Patchen, Ahmed Rashid, Tom Phillips (translating The Seafarer), Charles Bloomfield (translating Guillecif), Peter Hoy (translating Francis Ponge), Paul Brown, Peter Finch, Eric Ratcliffe (writing in no. 2 on "The Ratcliffe Plan: the nine aspects of love and discipline"), and others.

BL: 2. (ZD.9.a.72)
UCL: 1
Poetry Library: 2–3

Related Imprint: Pax also published the anonymous poetry collections Keep It in the Family; or, Pax is a Place Called Home (1969), BL: Cup.900.w.46
Reproduced from a typed stencil; stapled format. Contributors include Jim Burns.

BL: P.901/403
Poetry Library: 1

Poems and short stories, and an essay on the painter Victor Vasarely; all in a handsomely designed square format, designed by Jules Goddard. Contributors included George Barker, D.J. Enright, Matthew Mead, Patrick Bowles, Anselm Hollo, Craig Raine, Peter Redgrave, Nathaniel Tarn, and a small number of undergraduates, including Kit Wright. There were a number of translations of Latin American and German poetry.

BL: YA.1991.a.6596
CUL: L999.C.3.1077
NLS: 6.566
UCL

345 Pennine Platform / edited by Mabel Ferrett, Brian Merrikin Hill, Ken Smith, Jez Colclough, Ed Reiss, Nicholas Bielby. Heckmondwike [and subsequent locations, including Wetherby, Huddersfield, and Bradford]: Pennine Platform, Spring
Chapter D: 1960–1975


Note: Continues: Platform. Early issues are unnumbered, and bear only the season and year. Issues 4–[8] are numbered as No. 1, 1979, No. 2, 1979, No. 3, 1979, No. 1, 1980, etc. The pivotal issue had the numbering of both the original series and the new series, expressed as “New Series No. 1 (1980–Three) (April 1981).”

Profiled in: Gortschacher Interview: with Brian Merrick Hill, in Gortschacher Related Imprint: Pennine Platform have published e.g. Steven Zivadin's Mr. Met, Ryme & Freedom (1976), BL: X.900/25141

Associated with the Pennine Poets Group.


CUL: Spring 1975–. (L727.C.595)


Poetry Library: 1 (1979)–[8], New series, 1–46, 48–

346 Phase / edited by Mike Hall. Exeter: [Phase, at Exeter University], [No. 1, 1967?]

BL: P.901/167

CUL: L999.C.3.260

UCL

347 Phoenix Broadsheet / [edited by Toni Savage]. [Leicester]: [Toni Savage], No. 1 (1971)–

Note: Continued as Fenice Broadsheet, edited by Cynthia Savage, following Toni Savage's death.


Related Imprint: New Broom Press

Each issue devoted to a poem; illustrated. Phoenix authors include: Arthur Caddick, Shirley Toulson, John Adlard, Spike Milligan, Edward Lowbury, Yann Lovelock, Brian Patten, Count Potocki of Montalk, Robin Alston, Alix Weisz, John Clare, Roger McGough, and others.


NLS: 100–. Lacking 107–145, 147–221. (HP.hm.132.)

TCD: Each broadsheet, if held, catalogued individually.


Note: Variant titles: Poetry Pick, Pick Poetry. Also numbered: no. 1–12

Edited anonymously at first because “the poems are more important than the names of those who selected them.” Poets included Peter Porter, Carol Rumens, John Welch, Gavin Ewart, John Heath-Stubbbs, Ivor Cutler, Ruth Fainlight, Edwin Morgan, Norman MacCaig, Fleur Adcock and others.

BL: Lacking 9–10. (P.901/1285)

CUL: L727.C.610

NLS: L.3.370

TCD: PER.75–126

UCL

Poetry Library: Vol. 1 no. 1–vol. 3 no. 4


Contributors include: Tony Curtis, Jim Burns, Nick Toczek, Martin Booth, and others.


UCL: 1–9

Poetry Library: 3.9


BL: 6 (Summer 1969). (Pressmark Pending)


Index: An index to no. 51–100 was compiled by Mary Madden, and an index to 1–50 was probably issued to subscribers. If received, libraries may shelve these with the run of the magazine.

Anthology: Janet Davies (ed.), Compass Points: Jan Morris
introduces a selection from the first hundred issues of Planet (Cardiff: University of Wales Press, 1993), BL: YC.1993.b.8137

Related Imprint: Planet publishes an eclectic and international list of short stories, non-fiction and poems, including work in translation by the Swedish poet Werner Aspenström.

Website: www.planetmagazine.org.uk/

"Planet is a bi-monthly magazine covering the arts, culture and politics in Wales and beyond. In addition to features on and interviews with contemporary Welsh artists and writers, it includes political analysis, both of Welsh affairs and international issues. Several poems and one short story are published in every issue of the magazine." – from Planet’s website, Oct. 2002.


Note: Began numbering issues in 1972. Continued by Pennine Platform

Emerged from the Halifax and District Poetry Society (later the Pennine Poets group).


UCL


Related Imprint: Platform’s book imprint was Green Horse, which published (for example) Larry Eigner, Suddenly It Gets Dark and Light in the Street: poems 1961–74 (1975), BL: YA.1986.a.11060

BL: 5, 6. (ZA.g.a.2470)

UCL


A general arts magazine, with events listings for the East Midlands area. Some space is given to poetry, e.g. vol. 2 no. 2 has "A Poetry Causerie: Home Thoughts on Ireland" by G. S. Fraser, poems by Pat McGrath, and an article about Coleridge visiting Derby.

BL: Vol. 2 no. 1, vol. 2 no. 2 [1972?]. (Pressmark pending)

PM Newsletter See Poetmeat D359


Contributors were: Gearoid O’Brien, Wm. Colm Nolan, Paul Hoare, Frank Bannon, Conleth Ellis, Peter Fallon, Frances Gwynn, Brendan Kennelly, and James Liddy.

BL: 1. (X.0900/400) 2. (X.0900/417)

NLS: 6.2591

TCD: 1. (194.0.71 no.2.) 2. (178.n.13 no.4)

356 Poems / St. Albans: Ver Poets, 1973—?


Website: http://www.hertsnews.com/arts/ver.htm

An anthology of poems selected from those entered for the Michael Johnson Memorial Poetry Competition. Ver Poets also issued Poetry Post and Ver Poets Voices. Poems 2000, an anthology issued by Ver Poets to mark the eponymous year, is not an issue of Poems.

BL: 1973, 1974. (P.901/1411)


Anthologies of contemporary poetry from Wales: began as an annual, but became less frequent towards the end.

BL: P.901/689


NLS: 1969 (NE.1020.F.18); 1970 (NE.1020.a.43); 1971 (NE.1022.e.30); 1972 (NE.1022.e.30); 1973 (NE.1022.e.30); 1974 (6.2886); 1976 (HPa.79.1594); 1978 (HPa.79.957)

TCD: PR 3830 1969–1978


Related Work: Alan Tarling, Titles from a Poetry Press: an
Chapter D: 1960–1975

360 Poettrait: free digger poetry magazine. [1968]
Advertised in the first issue of Gandalf's Garden as available at the "FREE BOOKSHOP", but no address is supplied. No holdings known.

A 130-page anthology, edited anonymously. Contributors included Vivienne Finch.

Poems, essays, interviews, letters and a "Lives of the Poets" feature, in which a poet reflects about a subject that concerns them: most culled from the year's publications (magazines and books) and broadcasts, but some specially commissioned.


Light, traditional verse. A ten guinea prize (later, £5) is offered by the unnamed editor for the best poem published.

BL: 1. (P.901/1970)
CUL: 1. (I.999.D.1.26)
NLS: 1. (5.6444 PER)
UCL
Poetry Library: 1

Related Imprint: Ian Vine's appeal for financial support for Screeches as it faces prosecution over the explicit anthology The Golden Convolvulus. BB Books was another imprint associated with Poetmeat and issued Global Tapesty and PM Newsletter, "free to BB Bks subscribers, as a service to little mag editors, small press book publishers, collectors & readers", carrying reviews and listings concerning the small press world. UCL holds nos. 15 (1967)–19 (1969) of PM Newsletter, which later became the name of the listings section of Global Tapesty. Poetmeat and Strangers Press co-published Anselm Hollo's anthology of Finnish poetry Word from the North (1965), BL: YD.2005.b.147

For publishing and distributing the sexually explicit anthology The Golden Convolvulus, David Cunliffe was prosecuted for sending indecent material in the post (found guilty) and for obscene publication (found innocent). Poetmeat itself published counter-culture manifestations, as well as poetry. There are no British locations known for the first edition of The Golden Convolvulus, but it did escape England and there appear to be copies at Harvard University, University of Michigan, University of California at Berkeley, and Northwestern University Library.

BL: 1; 2; 4–9; 11–13. (CUP.700.f.18.)
CUL: 11–13. (L.727.B.56.)
NLS: 11–13. (5.3073.)
UCL: 4–13
Poetry Library: 6: 12

Note: Continues: Circle in the Square Broadsheet. Variant title: Poetry of the Circle in the Square


The magazine of the Poetry in the Circle group, later known as Polygon Poets.

UCL
Poetry Library: 13-14


UCL: Poetry Information

Poetry Library: Poetry Information, 4–20/21


An annual volume of work, but the word "contemporary" should not be taken to indicate modernity. Not related to the Poetry International festival on London’s South Bank.


Interview: with Theo Dorgan, in Götschacher 2

Related Imprint: Dolmen was a key literary press in Ireland from the 1950s to 1970s, publishing many poetry-related titles. It appears to have stopped publishing after 1986. The Michael Freyer Collection at Trinity College Dublin contains a substantial archive of the Dolmen Press


A self-conscious refounding of the Poetry Ireland of the 1950s. John Montague compiled the last issue.

BL: P.P.8000.nd.

CUL: L727.C.118

NLS: 1974.48 PER

TCD: PER 75–123 1962–1968; also, a second full set in the Freyer Collection, with the addition of prospectus, invitation to the launch, and Irish Times cuttings relating to the magazine.

UCL
Poetry Library: 1–2, 7/8


BL: 2. (ZD.9.a.151)

UCL: 2

Poetry Library: 2


CUL: L727.b.149

NLS: HP4.82.748 PER

UCL: No.2 (1975)–4 (1977)


BL: P.905/1

UCL
Chapter D: 1960–1975


Note: Continued by PN Review
Profiled in: Götzscher 1
Interview: with Michael Schmidt, in Götzscher 1
Related Imprint: Carcanet
Website: Digitized copies at www.poetrymagazines.org.uk
Stout hardback format; poetry and essays. The first editorial suggests a seeking of consensus for British poetry on the basis of "the necessary intelligence that must be brought to the poetic act (whether of writing or reading), the shaping of adequate forms, and, equally important, the responsibilities to a vital linguistic and formal heritage, to a living language, to a living community." Contributors included: Kingsley Amis, James Atlas, Ted Hughes, Michael Longley, Elizabeth Jennings, Michael Hamburger, Elaine Feinstein, Terry Eagleton, Roy Fuller, Douglas Dunn, W. S. Graham, Donald Davie, Val Warner, Peter Scupham, C. H. Sisson, Peter Porter, Stewart Conn, James Aitchison, Christopher Middleton, Tom Paulin, and others. Important for its in-depth essays, which remain a significant part of its successor, P.N. Review. Michael Schmidt's papers, and those of Carcanet, are held at the John Rylands Library, Manchester University.

BL: 1: 3–6. (P.901/1153)
CUL: P727.C.31
NLS: Y.49 PER
TCD: PER 77–705
UCL
Poetry Library

373 Poetry News Birmingham:

Related Imprint: The Birmingham Poetry Centre also published Muse

News about activities associated with the Poetry Centre, some reviews, and considerable discussion about the role and profile of poetry in society. The Birmingham Poetry Centre was founded by John Dalton, Nina Weddell and George MacBeth, whose names are used in the last issue of Poetry News to implore more members to turn up to events, presumably in vain.

BL: 7 (Jan. 1973)–10. (P.903/207)
CUL: L727.B.125

Whitley Bay: Tyneside Poets, No. 1 (1974)–?
ISSN: 0307–0263


Appearing once or twice a year. Intended to publish not just from the Tyneside Poets group, but from poets across the North East.

BL: 2 (1975)–3 (1976). (P.901/3004)
CUL: 2 (1975)–7 (Summer 1980). (L727.B.195)
NLS: 2 (1975)–7 (Summer 1980). (HP4.83.922 PER)
UCL: 2 (1975)–8 (undated).
Poetry Library: 3

375 Poetry One [Poetry Two] / edited by Adrian West, Tom Corbett, Harold Wood, Jill Potter, Lis Holloway, Stuart Ogilvy and others.

Note: Continued by: Assegai.
Related Imprint: Poetry One became an imprint in its own right, and as well as publishing the magazine Assegai published e.g. Tully Potter's The Emigrant, and other poems (1975), BL: X.908/40265

Each year, two issues were produced, one entitled Poetry One and the other Poetry Two. Havering Poetry Group was a workshop that renamed itself to Poetry One and continued to meet every fortnight. The contributors came from the workshop and from further afield and included: Hugo Williams, A. Alvarez, Frances Horovitz, Wes Magee, Gerda Mayer, Vernon Scannell, Dannie Abse, Nick Toczek, Tully Potter, Alan Bertolla, and others.

Contributors included W. S. Graham, John Clark (visual poetry), Peter Redgrave, Penelope Shuttle, and Nicki Jackowska (who edited no. 3 -- a change of name from Nicki Tester?).

UCL
Poetry Library: 2–3

Poetry Student See PS: poetry student D398

Poetry Two See Poetry One D375

380 Poetry Wales: Cylchgrawn cenedlaethol o farddoniaeth newydd / edited by Meic Stephens, and others. Merthyr Tydfil [and later locations]: Triskell Press, then Poetry Wales, then Seren, Vol. 1 (1965)–. ISSN: 0332–2202

Related Imprint: Poetry Wales Press, later Seren
Website: www.serenbooks.com

One of the main Welsh poetry reviews but with interests much wider than Wales. In Poetry Wales 25 years, Cary Archard summarised the magazine's purpose: "to encourage poets in Wales by printing their poetry and reviewing their books, to inform English readers about poetry in the Welsh language, and to place the poetry of Wales in a broader international context." Later editors included: Gerald Morgan; Sam Adams; Mike Jenkins; J.P. Ward; Cary Archard; Richard Poole; Bryan Aspden; Paul Henry; Duncan Bush; and Robert Minhinnick. Numerous special issues have appeared, including those on R.S. Thomas, Vernon Watkins, Idris Davies, Henry Vaughan, David Jones, Lynette Roberts, Chris Torrance, and John Tripp. Seren is a major publisher of poetry from Wales.

BL: P.P.8007.jg
CUL: L727.B.216
NLS: HJ4.749.PER
Poetry Library: Vol. 3 no. 1; vol. 5 no. 3; vol. 7 no. 4; vol. 8 no. 2; vol. 9 no. 1–2; vol. 10 no. 3–vol. 22 no. 3; vol. 25 no. 1–4; vol. 16 no. 2–vol. 27 no. 4; vol. 29 no. 1–

381 Poetry Workshop / edited by Stephen Morris. Wolverhampton: Wolverhampton
Chapter D: 1960–1975

382 Poetry Workshop / edited by Harold Massingham. Manchester: Department of Extra-Mural Studies, University of Manchester, Spring 1973


384 Poetsdoos / edited by Jeff Cloves. St. Albans: Jeff Cloves, then Ourside Press, No. I (1966)–?


Note: Variant titles: POTH; Trupoth


387 Potwick Papers / edited by Peter R. Butcher. London: [Potwick Papers], 196?–?

Mentioned in Dure. No holdings known.


Noted in Origins / Divisions 3, in 6–7 (July/Aug. 1964) and in
British Poetry Magazines 1914–2000

8 (Nov 1964). Peter Luke appears to have been a new editor to a magazine that had already been running for some time. Preface is described as having ‘strong links with Origins / Diversions now’ in issue 8. Described in Origins / Diversions as the ‘oldest duplicated magazine in the country’. No known holdings.


Index: A simple list of all the contributors to the complete run is given in the last issue


Related Imprint: Priapus published several single-author poetry collections before the magazine closed, and then many collections in the 1970s, 80s, and 90s.

"PRIAPUS, a magazine of poetry and art, was begun in 1961 by John Cotton and Ted Walker, who were working at that time in Southall at the Grammar Technical School. [...] In its time PRIAPUS printed the first published poems of its two founders and the first or early poems of D. M. Thomas, Miles Burrows, Gerda Mayer, Norman Jackson, Sally Purrill, Peter Jay, Paul Colman, Peter Cundall, John Mole, Peter Scupham, Wes Magee, W. G. Shepherd, Christopher Pilling, Roger Iredale and others now well known in their own right. [...] Covers were designed and printed by Oscar Mellor at his Fantasy Press and by Alan Tarling at the Poet and Printer Press, and art work was supplied by Oscar Mellor, Michael Markham, Heineke Jenkins and Jack Yates amongst others. Then with PRIAPUS 9, in the Summer of 1967, Rigby Graham joined forces with us and the art began to rival the poetry as our reason for existence." – John Cotton, from the last issue.

BL: P.901/212
CUL: 4 (Autumn 1965)–23. (L727.B.65)
NLS: 3 (Autumn 1964)–22 (Spring 1972). (NG.725 PER)

Poetry Library: 4–23

390 Prism / edited by Wes Magee.

No known holdings


Halfway between a magazine and a pamphlet series, each issue with its own title. After the first two issues, which had a selection of different authors, no. 1 titled Trumps, no. 2 Zusammen, issues tended to be given over to a single author's work, e.g. no. 3 was McCarthy's Ernte, with drawings by Nuttall.


Also, two unnumbered Prison Clothes Press books: Kris Hemensley’s The Soft Poems (1971) (Ub.8.1544), and Allen Fisher’s 5 Plays from 10 (1974) (Ub.8.1584)

UCL: 1–6


Many of these one-sheet issues took the form of instructions and exercises, adopting the tone of the first issue which declared, "Assuming from the onset that the reader has little or no grounding in literature we will commence and continue in a very direct manner." This was matched by the design of the masthead which featured a red L sign for Learner. The intention seems to have been to encourage poets to read more poetry and to read more critically. By issue four, the lessons on Hopkins and Logue etc. had been replaced by a sole photograph of some rocks; issue five was a poem by Edwin Morgan about "Making a Poem"; later numbers had texts by Stephen Bann, Ian Hamilton Finlay, Simon Cutts, and Stuart Mills. Edited anonymously, from the Trent Book Shop.

BL: YA.1992.b.7484

UCL


Related Imprint: Quill Books issued the anonymously edited anthology The 12 days of Christmas (1970), BL: X.900/21197

Related to the longer running Quill.

BL: P.901/531
CUL: L999.B.1.98
NLS: 5.3028
Chapter D: 1960–1975


BL: YK.1998.a.12804
UCL


Essentially a magazine for Lincolnshire and Humberside writers; in the last five years it would feature in each issue one invited better-known poet as well, e.g. Oliver Reynolds, Selima Hill, F. T. Prince, Peter Levi, Douglas Dunn, Roger Garfitt, Ian McMillan, Kevin Crossley-Holland, and U. A. Fanthorpe.

BL: Proof [first series], No. 1–3. Lincolnshire Writers; Proof [second series], No. 1 (July 1974)–11 (1978); New numbering: Vol. 1 no. 1–vol. 10 no. 4 (Winter 1989) (P.901/441)
CUL: Proof [first series], No. 1–3; Lincolnshire Writers; Proof [second series], No. 1 (July 1974)–11 (1978); New numbering: Vol. 1 no. 1. (L727.G.399)
NLS: Proof [first series], No. 1–3 (5,4077 PER); Lincolnshire Writers (Y.165 PER); Proof [second series], No. 1 (July 1974)–13 (1978); New numbering, Vol. 1 no. 2 (1980). (HP.3.82.5,1253 PER)
UCL: Proof [first series], No. 1–3; Lincolnshire Writers, 4; Proof [second series], No. 1–3 (1975).

Poetry Library: Proof [second series], No. 1 (July 1974); 3–4; 8; New numbering, Vol. 8 no. 1–3; vol. 9 no. 1–3; vol. 10 no. 2–4


“This magazine intends to pursue the policy of a broad, non-specialist and non-sectarian interest in art and culture. Its object is to be both critical and creative.” - from the editorial in the first issue. The final issue includes several poems by John Welch.

BL: P.901/1152
CUL: L727.C.543
NLS: HP2.BT.1109 PER
Poetry Library: 3


Profiled in: Görtschacher 1
Interview: with J. C. R. Green, in Görtschacher 1
Related Imprint: Aquila published collections by Peter Finch, Martin Booth, Alison Bielski, and others, as well as anthologies, e.g. of Mexican poetry and of Portuguese poetry


BL: 1–5, 7–10, 12–14, 16–22. (P.901/1116); Another set: 6935, 160000
CUL: 1–22. (L727.D.180)
NLS: 1–17, 20–22. (HL2.340 PER)
TCD: PER 73–355
UCL: 1–25
Poetry Library: 1–12, 15–25

[191]

Intended for school, college and university students. With an eight-page "Centrepiece" of sound and visual poetry, guest-edited by Bob Cobbing and featuring work from Germany, Sweden, Japan, Brazil and Britain. Also articles by Eric Mottram defending Writers Forum poetic practice, Lawrence Upton on William McGonagall, Kit Wright on the Poets in Schools scheme, and an interview with John Heath-Stubbs.

BL: P.903/267. Another copy: 654.781000

CUL: L999.B.1.413

NLS: HP3.78.1356 PER

TCD: PER 90-388

UCL

Purple Ga See Gaga D180


Short fiction, puzzles and some poems from the members of the Circle.


One of the highlights was the publishing of Heaney's worksheets for North.

BL: Vol. II only. (ZC.9.b.4957)

CUL: Vol. 1 no. 1 (Nov. 1975)-vol. 4 no. 3 (May 1978); vol. 11 (Summer 1991). (L895.C.166)

NLS: Vol. 1 no. 1 (Nov. 1975)-vol. 4 no. 3 (May 1978); vol. 11 (Summer 1991). (DI.m.1805(4) PER)


Poetry Library: Vol. 4 no. 3

Queen Camel, Sister to Big Venus see Big Venus D69


BL: 2. (ZD.9.a.130)

UCL


Note: Some issues also had a volume designation, e.g. no. 40 was vol. 7 no. 40

Related Imprint: Quill Books issued the anonymously edited anthology The 12 Days of Christmas (1970), BL: X.900/1197

Especially keen on letters - more of a letter magazine than a magazine of poetry, the latter often in a direct or even naive vein. Related to Promenade Poetry Magazine.


CUL: 21 (1965)-40. (L727.B.74)


UCL: 10 (1964)-40

403 Quill / edited by Jim Grant and Mary Reed. Christchurch, Hampshire and Banbury: Quill, 1 [Sept./Oct. 1966]

BL: P.901/155


Related Imprint: PV Publications published single-author poetry collections by, e.g. Malcolm Payne and David Watkin Price. The PV stands for Poet's Vigilantes, also the publisher of the Nucleus magazine anthology.

BL: 2, [3], 4. (ZA.9.a.3001)

UCL: 3 (1973)-8 (1975)

Poetry Library: 4

[192]
Chapter D: 1960–1975


Benjamin (P.901/72)
CUL: L727.D.130
NLS: Y.107 PER
TCD: PER 94–744
UCL: 1–18


CUL: L727.B.110
NLS: P.1a.5259
TCD: VP 30027


Note: According to the NLS catalogue, no. 3 was not published.

Benjamin (P.901/941.)
CUL: L727.B.207
NLS: 6.2782 PER
UCL: Poetry Library: 2

408 Readings. Frensham, Farnham: Poets' Workshop, 1968–1979?

Typed, foolscap texts of poems read at Poets' Workshop events, many of which were held at the Poetry Society's premises in Earls Court, although unconnected to the Society. Poets included: Christopher Hampton, Elizabeth Cottle, Philip Hobsbaum, Peter Porter, Alan Brownjohn, George Macbeth, Fleur Adcock, Katharine Gallagher and others.


CUL: L727.B.207
NLS: 6.2782 PER
UCL: Jan. 1970–Autumn 1979


English language journal with substantial American content (Allen Ginsberg, William Burroughs) originating in Greece then distributed by Trigram for its second issue, when the British contributions increased, e.g. Alexander Trocchi, Jeff Nuttall, Michael Horowitz, and others, as well as Americans living in England, such as Henry Fainlight and Asa Benveniste. A number of examples of collage and visual poetry. Other contributors included Anselm Hollo, Gregory Corso, Harold Norse, Gerard Malanga, Olivia de Haulleville. No. 2 also included a magazine-within-a-magazine, The Mongol Review, No. 1 (1966), edited by John Esam, printed on a different coloured paper and with contributions by Brian Patten, Nick Shoumatoff, and others.

Benjamin (P.901/1219)
NLS: 5.4220
UCL: Poetry Library: 2

410 Response. Manchester: Pyramid Press [for St. John's College of Further Education], [No. 1, 1964?]–?

Fiction and other prose and a little poetry from students of the college. Edited anonymously.

Benjamin (P.901/320)


A magazine whose first series published several significant American poets - Zukofsky, Olson, Corman, Oppen, Eigner, Creeley, Thomas [i.e. Tom] Clark, and Gary Snyder - as well as Charles Tomlinson, Gai Turnbull, Anselm Hollo, Roy Fisher, Jim Burns, Paul Evans, Barry McSweeney [as printed], Gill Vickers, and Tom Pickard. The short-lived second series published from Cambridge had a greater 'Cambridge school' focus, with poets including Peter Riley, Douglas Oliver, Wendy Mulford, Gill Vickers, J. H. Prynne, John James, Tim Longville, Andrew Crozier, David Chaloner, John Riley, Chris Torrance, Tom Raworth, and
British Poetry Magazines 1914–2000

others. An archive of poems and correspondence relating to the second series is held at Lilly Library, Indiana University. The cover design of most issues in both series involved a striking use of black and white: this was a stylish little magazine, inside and out. C. I. McNeill was only editorially involved in the first issue of the first series; James and Wayte were co-editors for the whole run.

BL: P.P.8005.wx
CUL: Vol. 1 no. 1–no. 7; Second series, no. 2–3/4. (L.727.C.333.)
NLS: Vol. 1 no. 1–no. 7. (P.146 PER); Second series, no. 2–3/4. (1970.187 PER)
UCL: Vol. 1 no. 1–no. 7; Second series, no. 2–3/4
Poetry Library: 5–6

Note: The editorial address was in Oxford, though the publisher was in London. Continued by The New Review Profiled in: Sullivan 1914–1984
Reprint: Nendeln, Liechtenstein: Kraus Reprint, [undated]
Poems, short fiction, articles, reviews and interviews. Like its successor, The New Review, most of the British writers were drawn from the established London publishing houses. Nevertheless, many European authors appeared in translation in it, and indeed the first poems published were four prose poems by Zbigniew Herbert; it also had a number of special issues, e.g., on Eliot (no. 4, Nov. 1962), on William Empson (no. 6/7, June 1963), on the Black Mountain poets (no. 10, Summer 1964), and the last issue published the contributions of many poets on the theme, "The State of Poetry – A Symposium". Some issues were part of a Pamphlet Series, e.g. no. 13 comprises Antonio Machado, The Garden in the Evening, tr. Colin Falcon. Also involved editorially: Colin Falcon, Michael Fried, John Fuller, Francis Hope, Clive James, Gabriel Pearson, and Stephen Wall.

BL: PP.7618.ky
CUL: L.727.D.118
NLS: 1–18, 22. (NH.581 PER)
Poetry Library: 1–9, 11–17, 19–20, 22–29/30

413 Richmond Poets / edited by Brian Louis Pearce and Colin Nixon; then Brian Louis Pearce; then Joe Cousins and William Lindsay; then Brian Louis Pearce.
Twickenham: Richmond Poetry Group, 1975–7
In a sense, a continuation of Expression One: annual anthologies from the members of the associated poetry workshop, "which meets for monthly readings, talks and discussions at a private house not far from Twickenham station." Better-known poets include the editors, Eric Ratcliffe, Penelope Shuttle, Martin Booth, Duncan McGibbon, and others. An account of the Richmond Poetry Group is given in the 1983 issue. Eric Mann and Doreen Titter were also involved editorially.

UCL: 1975, 1976, 1977

The first three issues were typewritten foolscap, with collages and cartoons, opinion and poetry. The poetry is folk and Beat influenced, and there is a strong anti-Vietman War stance.

BL: Vol. 1 no. 1–no. 4, Christmas 1966. (P.975/1)
UCL

415 Rocket / edited by Alan Bold.
Edinburgh, then London: Alan Bold, then Peter Moran, [No. 1, 1964]–11 (1965)
Contemporary art criticism

BL: P.901/1322
NLS: No. 7 (Aug. 1964)–11. (P.la.2446 PER)
UCL

Contributors include J. G. Ballard ("Why I Want to Fuck..."
Chapter D: 1960–1975


BL: YK.1994.b.839
UCL


Poetry Library

Root See Krax D244


Poetry Library

Rump See Krax D244

BL: Vol. 1 no. 1. (Cup.805.ff.9)
CUL: L600.C.418
NLS: 4.3318 PER
TCD: Vol. 1 no. 3/4/5. (PER 91–936)

420 Sad Traffic Barnsley: Sad Traffic, Vol. 1 no. 1 (Dec. 1969)–197–]
UCL: Vol. 1 no. 1–no. 5 (1971)


Note: A running number was also kept, so that the last issue was no. 40 as well as vol. 3 no. 8

Index: An index to the first two volumes was issued in 1977 with vol. 1 no. 16. An index to the third volume was contained within vol. 3 no. 8.

A magazine which began with an East Anglian focus, but soon moved on to a British and wider remit. Contributors included: Taner Baybars, Yves Bonnefoy, Martin Booth, Alison Brackenbury, Jim Burns, Philip Crick, Gavin Ewart, Roy Fisher, Peter Forbes, Ida Affleck Graves, Geoff Holloway, Frances Horovitz, Michael Horovitz, Michael Hulse, Nicki Jackowska, Judith Kazantzis, Alexis Lykiard, Wes Magee, E. A. Markham, Robin Maunsell, Gerda Mayer, Matthew Mead, John Mole, Edwin Morgan, Keith Please, Peter Redgrove, Jeremy Reed, Penelope Shuttle, Gael Turnbull, W. Price Turner, and others.

BL: [Vol. 1] no. 1; [vol. 1] no. 5–vol. 3 no. 8. (P.901/1369)
CUL: L627.D.147
UCL

Poetry Library


Related Imprint: Excello and Bollard published Excello & Bollard Annual and a range of books, including single-author collections, e.g. by George Cairncross, Tina Morris, Steve Sneyd, and Paul Lamprill.


Faintly printed A4 typescript for most issues, with occasionally a photolitho cover. Poems, correspondence, notices of other little magazines.

NLS: 7 (1975)–21 (1978). (HP4.82.117 PER)
UCL: 1–19 (July 1976)


A rather restrained magazine, as perhaps the title suggests (just "enough", and no more): understated photolitho printed A5 format, with pagination usually only 24pp. Poems by: John Heath-Stubbbs, Anne Cluyserenaar, Gael Turnbull, Michael Shayer, Anselm Hollo, Larry Eigner, Bernice Ames, J. H. Pynne, and others. Each issue had one essay, e.g. Matthew Mead on Alun Lewis; Gael Turnbull on William Carlos Williams.
British Poetry Magazines 1914–2000


Note: After Vol. 1 no. 1, each successive issue was simply numbered 2, 3, 4... etc.
Related Imprint: Savacou also publishes poetry collections, bibliographies and critical texts, some of which continue the numbering of the magazine

“Our purpose is to bring together the work of creative writers, academics and theoretical thinkers and so provide a forum for artistic expression and thought in the Caribbean today” – from the first issue. Contributors include C. L. R. James, Mervyn Morris, Aimé Césaire, Derek Walcott, James Berry, John Figueroa, Linton Kwesi Johnson, E. A. Markham, Judy Miles, Stuart Hall, V. S. Naipaul, and others. The gathering of dub poetry, emphasising Creole and oral forms, published in no. 3/4 has been seen as a breakthrough in the recognition of Caribbean poetry’s qualities. Special issues included: 6, the collection Ref from “Thr Life Movie” by Anthony McNeil; 13, Caribbean Women; and 14/15, New Poets from Jamaica.

BL: P.901/1308
CUL: 5; 7/8–13. (RCS.Per.2243)
UCL: 7/8
Poetry Library: 7/8–9/10


Note: Title varies with each issue, e.g. French Schmuck, General Schmuck, Teutonic Schmuck, Aktual Schmuck Czechoslovakia, Schmuck Iceland, Hungarian Schmuck, Japanese Schmuck. Some issues appear to have formed part of a wider monographic series “Schmuck anthological”.

A note on the website of the Department of Special Collections and University Archives, Stanford University Libraries, Stanford, California, where a Beau Geste Press archive is held, summarises the project: “The Beau Geste Press existed in England between 1971–1974. It was founded by Felipe Ehrenberg, David Mayor, Chris Welch, and Martha Hellion. It printed the works of visual poets, conceptualists, and neo-dadaists, many of whom were closely tied to the Fluxus movement. The press printed artist books using inexpensive materials, such as mimeograph machines, cheap paper, and staples.” Schmuck itself seems to have been a project to collect avant-garde poems and other short texts, especially visual and paper-engineered work from the particular country named in the title. The primary Beau Geste archive is held in the archives of Tate Britain, London.

BL: (1); 6–8. (ZD.9.a.62)
CUL: 5–8. (L400.b.303)
NLS: (4)–8. (HP3.79.726 PER)
UCL: 2–8


Note: Continued by Scotia Review
Index: Scottish Poetry Index Vol. 6 (Edinburgh: Scottish Poetry Library, 1997), BL: ZC.g.b.6227

David Morrison traces his interest in Scottish poetry to being introduced to the poets frequenting Milne’s Bar in Edinburgh and to Alan Bold’s magazine Rocket. Scotia published many of the Scottish poets of the day, with a particular interest in poets writing in Scots, but not exclusively so.

BL: P.701/474
NLS: RB.8.1233 PER
UCL

Index: No. 1–20 are indexed in Scottish Poetry Index Vol. 6 (Edinburgh: Scottish Poetry Library, 1997), BL: ZC.g.b.6227
Related Imprint: Pulleney Press
Contributors included poets from across Scotland. Also notable for features on Northern Scottish writing, Orkney and the Shetlands.

BL: P.701/715
Chapter D: 1960–1975

Glasgow University Press, then Carcanet, 1166–1976. ISSN: 0080–8156

Index: Scottish Poetry Library Catalogue at www.spl.org.uk/ indexes individual contributors and poems, and gives an author listing for each volume.

A self-conscious attempt to revive the ideals of the 1940s Poetry Scotland, these annual volumes published an eclectic mix of Scottish poetry. Most of the significant Scottish poets of the time appeared within its pages. The little hardbacks in the Edinburgh University Press phase are particularly attractive and pleasing to hold.

BL: P.901/97
CUL: L727.812
NLS: NG.1166.e
UCL


Note: Continues: Fttdba(k, a current affairs magazine out of scope for this guide. Variant title: Scottish International Review.


“Scotland 1968. Mainly urban population, sharing with the rest of Britain a Government, mass media, and much of the available Press and publishing – among other things. There is discontent with the consequences of this situation for Scotland. As witness Hamilton and other SNP successes. One must neither underrate nor exaggerate what this unease means. The shared interests and culture form part of the terms within which people are now living in Glasgow, Edinburgh, Aberdeen, Dundee and other places. It is with these people, defined in these terms, that our story begins.” – from the first editorial. Open to all the issues and arts in Scotland and with a very strong poetry presence. Contributors included: Liz Lochhead, Alan Jackson, Tom Leonard, George Mackay Brown, Robin Fulton, D. M. Black, Andrew Greig, Anne Stevenson, Tom McGrath, Norman MacCaig, Iain Crichton Smith, Peter Morgan, Ian Hamilton Finlay, George MacBeth, Robert Garioch, Edwin Morgan, and others. An archive of Scottish International is held at the Library of the University of St. Andrews.

BL: P.803/167
CUL: L900.B.323
NLS: NB.55.PER
UCL

Scottish International Review See Scottish International D428

429 Scottish Poetry / edited by George Bruce, Maurice Lindsay and Edwin Morgan (and others), Edinburgh, then Glasgow, then Cheadle: Edinburgh University Press, then

...
BL: P.903/553
NLS: HP4, 82, 513 PER
UCL
Poetry Library: 10

BL: 12–50. (P.901/1426)
CUL: 18–19. (L.727.C.637)
NLS: 18–40. (Y.128 PER)
Poetry Library: 44 (1978), 50 (1979)

Note: Absorbed by Orbis
BL: P.P.7617.ex.
CUL: L.727.c.277
NLS: P.196 PER
UCL: 7–43
Poetry Library: 12, 18, 20, 29, 31–33, 36, 43–44

Bibliography: An issue by issue contents listing (not all contributors are named) is given at website (see below) Profiled in: Website (see below)
Website: http://dspace.dial.pipex.com/peter.finch/2ndaeon.htm
Related Imprint: Second Aeon Publications published around fifty books, including single author collections and anthologies such as Peter Finch (ed.) Typewriter Poems (1972), BL: R.P.2000.a.26
"Peter Finch’s journal of contemporary poetry, graphics, fiction and reviews ran from late 1966 to early 1975. Issue 1 was 6 pages of foolscap (a kind of early A4) with a circulation of a hundred copies. Issue 2 ran to 268 in B-format with a circulation of 2,500. It was the British poetry magazine of the period featuring most UK writers and leavened with Americans and with Europeans in translation. The magazine had a strong leaning towards the innovative and regularly included concrete and experimental works in its pages. A great strength was The Small Press Scene, a vast and comprehensive round-up of activity among poetry and alternative publishers world-wide." – from Peter Finch’s website, noted above. Issue 10 (Dec. 1969) included a plastic bag containing concrete poem cards from John Furnival, Edwin Morgan, Will Parfitt, Peter Finch, and Bob Cobbing. Huw Joshua was also involved editorially.
BL: P.901/459
CUL: 6–19/21. (L.727.c.456)
NLS: 6–19/21. (Y.128 PER)
TCD: 12. (OLS L–6–145 no. 8)
UCL
Poetry Library: 7–9, 12–19/21


Edited anonymously. Traditional poetry and very short fiction, mainly from Hertfordshire.
BL: P.903/120
UCL

Continues: Broadsheet
Contributors include Peter Philpott, Andrew Crozier, Chris Torrance, David Chaloner, Gerard Malanga, Peter Riley, Lee Harwood, Ron Padgett, John Riley, Myra Klah, Kris Hemensley, Clark Coolidge, Larry Fagin, Barbara Guest, Donald Hall, Barry MacSweeney, David H. W. Grubb, Victor Bockris, John James, Harry Guest, James Schuyler, Tom Raworth, Douglas Oliver, Ron Loewinsohn, Elaine Randell,
Robert Bly, Peter Ackroyd, Michael Palmer, Peter Schjeldahl, Jeremy Hilton, Tom Disch, Opal L. Nations, Clayton Eshleman, Paul Buck, GaeL Turnbull, Gerry Loose, Frances Horovitz, César Vallejo (trans. Eshleman), Michael Haslam, Paul Selby, and others. Two issues of the magazine were given over to single-author collections: Tht Wholt Band by Peter Riley (no. 3), and Fox Housts by Jeremy Hilton (no. 6).


The first issue folds out to become a poster or broadsheet. Apart from Trocchi himself, contributors include William Burroughs, Robert Creeley, R. D. Laing, and others. Some numbers were issued as a special supplement to Trocchi and Jeff Nuttall’s The Moving Times.


NLS: 28 pts. (issue numbers not identified on catalogue record). (6.1825)

441 Silence / [Students of Sculpture Dept., St Martin’s School of Art, No. 1, 1964?–16, 1965]

Included visual, concrete and sound poetry.

BL: 14. (ZD.9.a.189)

UCL: 3–16.

442 Silyn: a collection of writings by WEA students / edited by Rufus Adams. [Bangor, Gwynedd]: Workers’ Educational Association [North Wales Branch], No. 1 (1974)?–? ISSN 01413481

An annual with articles, short stories and a little poetry.

BL: 1–3. (P.901/3095)

CUL: 3–7. (L727.c.685)

NLS: 3–10. (DI.5.587 PER)

TCD: 3–10. (PER.78–703)

443 Singe / [edited by Asa Benveniste?]

Newcastle-upon-Tyne and London: [Laundering Room Press?], 1 [197?]–?

Contributors include Tom Raworth, Edwin Morgan, Louis Zukofsky and others.

UCL: 5

King’s College London, Mottram Archive: 5 (1976/77).

(7/584/1 1976–1977)
444 Siren / [Sussex University]. [1968]
King’s College London, Mottram Archive: [1968]. (7/585/1 (1968))

Heavily US-influenced magazine. Contributors include William Burroughs, Paul Blackburn, Ted Berrigan, Allen Ginsberg, Jerome Rothenberg, Ed Dorn, Charles Olson, Jonathan Williams, and others. In the first issue Joris translates six poems by Paul Celan. NO.5 was guest edited by Bill Sherman. No. 7/8 is a special Paul Blackburn issue. W. R. Prescott was also involved editorially.
BL: (P.901/51). 2–9. (ZA.9.a.6123)
UCL
Poetry Library: 5–9

Note: Variant title: 60s
Not to be confused with the American magazine of the same title, edited by William Duffy and Robert Bly. Poetry only, except for an editorial by Maureen Duffy in each issue engaging with issues in contemporary verse. Contributions include poems by Bryan [i.e. B. S.] Johnson, Arnold Wesker, Edwin Brock, David Tipton and others.
BL: P.5126.nc
CUL: [1]. (L.999.c.3.191)
NLS: [1]. (1965.52 PER)
Poetry Library: [1]

A fairly broad church: contributors included Paul Evans, David Chaloner, John Cooper-Clark, Andrew Crozier, Peter Hoida, Jim Burns, Barry MacSweeney, Elaine Feinstein, Paul Green, Tina Morris, Chris Torrance, John James, Peter Riley, Nick Totton, Douglas Oliver, Peter Finch, John Riley, Kris Hemensley, Michael Haslam, and others.
BL: P.801/820
UCL

448 Slugs / edited by Rob Earl. Maidstone: Outcrowd, [1975]–?
Related Imprint: Outcrowd published several later magazines, and pamphlet collections such as Steve Sneyd, Prug plac gamma (1983), BL: X.958/17527
An annual. Poems and some graphics. A5 typescript format.
BL: [1975], [1976], [1977]. (P.901/3160)
NLS: [1975] (HPa.78.2562); [1977] (HPa.78.1925); [1979] (HPa.79.1007)

Related Imprint: The Windows Project publishes a number of collections, including those in the Merseyside Poetry Minibooks Series and published Write Away Website: www.windowsproject.demon.co.uk/index.htm
Each issue selected by a different editor, including Nigel Crisp, Tim Gunton, Tom McLennan, Dave Calder, Paul Donnelly, Dave Symonds, Joan Poulson, and Jean Sprackland.
BL: 8–. (P.901/3168)
CUL: 10–. (L.727.d.303)
NLS: 10–. (P.la.7954)
TCD: 1979–. (PER.79.378)
UCL
Poetry Library: [1]; 9–11; 13–.

Apparently a one-off magazine or anthology. Edited anonymously. Contributors were: Andrew Crozier, David Coxhead, Brian Patten, Jeff Nuttall, Rick Sanders, Bob Cobbing, Stephen Vincent, Penelope Shuttle, John Brown, Harold Norse, Christine Bowler, Peter Brown, and Richard Sylvester.
BL: YA.1990.b.8682
CUL: L.999.C.3.1294
NLS: 5.4318
UCL
Poetry Library

[200]
Chapter D: 1960–1975


Note: Continues: Night Scene. Continued by: Tzara


BL: P.903/193
UCL

452 Sol / edited by Tony Burrell and “Polly” and “Matthew”; then Malcolm E. Wright; then Adrian Green; then Malcolm E. Wright. Clacton-on-Sea [and then other locations in Essex]: [Sol], No. 1 [1971]–?$ ISSN: 0951–0362

Note: Occasional subtitle: A magazine of fancy and imagination

Index: An index and a contents listing is provided on the website

Website: www.solpubs.freeserve.co.uk/solmagazine.htm

Related Imprint: Sol Publications (single author collections and anthologies)

Fiction, poems, letters and articles. Favourite contributors appear to have been: Michael Daugherty, Frederic Vanson, Margot K. Juby, Derek Adams, and Steve Sneyd. A long gap between 19 (Summer 1980) and 20 (Spring 1986), and another long gap between 28 (Summer 1995) and 29 (July 1997). Monica Aldous was also involved editorially.

BL: 1, 2, 3, 6–22, 29. (P.901/3105)
CUL: 7, 9–18, 20, 21. (L727.c.718)
UCL: 1

Poetry Library: 9, 13–17, 19, 22–25


“Our critical standards are derived from criteria common to the evaluation of any art form: That it should present original thought in a new form; or utilize an accepted form in such a way as to give it new meaning.” – from the first issue. Contributors include: Howard Brenton (a short story), Jim Burns, Celia Williams (translating Vasko Popa), Tom Raworth, Louise Glück, Anselm Hollo, Iain Sinclair, John James, Peter Jay, Roger Garfitt, Harry Guest, Spike Hawkins, Clive James, Brian Patterson, David Chaloner, Edward Dorn, Ken Smith, D. M. Thomas, John Furnival, Bob Cobbing, John Welch, Veronica Forrest-Thomson, Christopher Pilling, Nick Totton, and others. The last issue is edited by John Cook and Graham Swift, the latter, well-known later as a novelist, contributing an early short story.

BL: P.901/69
CUL: L727.c.336
NLS: NB. 120 PER
TCD: PER 81–968
UCL

454 Somethings / edited by Rosemarie Bayley and John Pardoe, then Dave Austin and Kay Anderson, then G. Charlton. [Shropshire, then Birmingham: Somethings], No. 1 (1967)–15/16 (1971)

BL: One unnumbered issue. (P.901/198.)
UCL


Related Imprint: Blackstaff

Heaney edited the first two volumes, after which the subtitle changed the word “poetry” to “writing”, to accommodate short fiction. Contributors included: Eavan Boland, Ciaron Carson, John Hewitt, Brendan Kennelly, Thomas Kinsella, Michael Longley, Derek Mahon, John Montague, Paul Muldoon, Eilean Ni Chuilleanáin, Dermot Healy, Michael Hartnett, Harry Clifton, Frank Ormsby, Michael Foley, and others.

BL: P.901/948
CUL: L727.c.483
NLS: P.med.3259
UCL: 2–3.
London, then Hereford: Spanner, 1 (Nov. 1974)–
Interview: Bill Griffiths interviews Allen Fisher at the Lollipop website, www.indigogroup.co.uk/llpp/interviews.html
Website: www.shadoof.net/spanner/ and www.indigogroup.co.uk/llpp/spanner.html
Related Imprint: Aloes Books
Reprint: Nos. 1–20 were reprinted bound together in two volumes under the title Spanual and Spanual 2
Each issue tends to be devoted to a single author or topic. Contributors include John Cage, Eric Mottram, David Miller (on Paul Goodman), Ken Smith, Bill Sherman, Dick Higgins, John Welch, Michael McClure, Clive Bush (on Muriel Rukeyser), Paul Buck, Ralph Hawkins, Anthony Barnett, cris cheek, J. H. Prynne, Gilbert Adair, Bill Griffiths, Lawrence Upton, Pierre Joris, Spencer Selby, Ira Lightman, Rob Holloway, Martin Thom, Bern Porter, J. Christopher Jones (i.e. John Chris Jones), and others. Spanner 35 was a festschrift for Howard Skempton. Topics included Fluxshoe work, i.e. Fluxus-related texts, and "Speech Poetry". Earlier issues also occasionally had listed works from small press poetry imprints. Spanner published supplements, single-author works by e.g. Bill Sherman, Ulli Freer, and Allen Fisher.
CUL: Imperfect set. (L727.b.289)
NLS: 6.2199
TCD: [1] (P·431/1000)
UCL
Poetry Library: 1–2; 5

Campbelltown, Argyll: Campbelltown Courier, No. 1 (1968)
NLS: 1970.134
UCL

BL: 5. (ZA.g.a.10610)
CUL: L999.b.1.340
Poetry Library: 1–2; 5

Reprint: Stepney Words & II (London: Centerprise, 1976)
The first volume consists of poems by Stepney children, aged 11–15 years; the second by adults and children. Strong visuals: photographs and illustrations. Arnold Wesker contributes a poem of his from 1953 in the second issue.
BL: X.0902/50
NLS: 6.2199
TCD: [1] (P 15213)

460 Stereo Headphones: an occasional magazine of the new poetries / edited by Nicholas Zurbrugg.
Kersey, near Ipswich; then c/o The School of Humanities, Griffith University, Brisbane, Australia: Nicholas Zurbrugg, Vol. 1 no. 1 (Spring 1969)–no. 8/9/10 (1982)
Note: Volume numbers were only used for the first few issues. Only the final issue, 'Time and Space Fictions', was published from Griffith University in Brisbane, Australia.

Minimalist, sound, visual and concrete poetry, with provocative essays on these topics. Contributors include Anselm Hollo, Stephen Bann, Thomas A. Clark, Dick Higgins, Robert Lax, bp Nichol, Eugen Gomringer, Dom Sylvester Houédard, Henri Chopin, Bob Cobbing, Ernst Jandl, Edwin Morgan, Steve McCaffery, Glyn Pursglove, Ian Hamilton Finlay, Tom Phillips, Ed Ruscha, Edgardo Antonio Vigo, Nicholas Zurbrugg, Samuel Beckett, John Christie, John Furnival, Brion Gysin, Raoul Hausmann, Franciszka Themerson, Stefan Themerson, and others. No. 2/3 has a feature on new French poetries against concrete poetry (as, it is argued, a fundamentally reactionary form). Bob Cobbing and Peter Mayer contribute an outline of the history of concrete poetry in no. 5, which takes to task a number of the alleged myths surrounding this form (and which generates correspondence in no. 6).
BL: Vol. 1 no. 1–no. 7 (Spring 1976). (P.431/100)
CUL: Vol. 1 no. 1–no. 7 (Spring 1976). (L727.5.474)
NLS: Vol. 1 no. 1–no. 7 (Spring 1976). (P.med.456 PER)
TCD: Vol. 1 no. 1–no. 7 (Spring 1976). (PER 81–356)
UCL
Poetry Library: Vol. 1 no.1–no. 4; no. 6–no.7

[202]
Chapter D: 1960–1975


Poetry, some fiction, and reviews. An Irish focus, with an interest in Spanish literature following the move to Spain. With the Spanish poet Miguel Ortega, John Liddy and his brother Liam co-edited bilingual editions which appear to have added the title Stony Ediciones to the banner. Special issues included no. 7 on Kate O’Brien (guest edited by John Jordan), and no. 8, “American Odyssey”. The Stony Thursday Book also published Penumbra: a poetry broadsheet, edited by John Kelly, in the late 1980s.

BL: 2 (Winter 1976), 4 (Spring 1977). (P.901/3084)
NLS: 2 (1976)–8 (1982). (D.l.m.161 PER)
UCL: 7 (1981)
Poetry Library: 3–8


Note: No. 14 and no. 19 were apparently never published Related Imprint: Strange Faeces also published several books, including work by Allen Fisher and by Opal Nations.

Mimeographed A4 format. “Unintentionally a literary magazine” – Title page verso, no. 7. No. 2 includes a concrete poem by P.J. O’Rourke; no. 3 is a Ron Padgett issue, with all its poems by him; no. 5 (“Goodies from Anne Waldman”) was guest edited by Anne Waldman; no. 6 was a Larry Fagin issue; no. 10A is edited by Allen Fisher and Dick Miller; no. 17 was devoted to experimental Canadian poetry.

Poetry Library: 3–7


Related Imprint: Rannoch Gillamoor Poets survived the demise of the magazine and published e.g. Michael Park’s collection Arabian snapshots (1981), BL: X.950/4127. As “Rannoch Gillamoor” the press also published at least one selection of radio plays.

A magazine that grew out of the poetry workshop, “Rannoch Gillamoor Poets” – the Rannoch comes from the Rannoch Close of the magazine’s first address, but Neil McNeil also gives a Scottish element to the poems, some of which, e.g. by David Angus, are in Scots. Other poets include Steve Sneyd, Colin Nixon, Jocelynne Precious, and others. Also carried reviews.

BL: 1–9. (P.901/907)
CUL: L727.C.559
NLS: NH.575 PER
UCL: 3–11

464 Street Poems / edited by Derek Kitchen. Birmingham: West Midlands Arts Lab, 1970s

UCL
Poetry Library: 2 (1975)


Related Imprint: Streetword also published several poetry pamphlets, e.g. Barry Edgar Pilcher’s Black Tulips (1973), BL: X.907/12100

Contributors included: Jocko Lekutanoy, Jeff Nuttall, Michael Horovitz, Roger McGough, Will Cowburn, Niall Duggan, Alan Brownjohn, David Gill, Trevor Reeves, Richard Marcus, Nick James, Jeff Cloves, Dave Calder, Peter Finch, Adrian Mitchell, and others. Although typewritten stencil, uses different colour paper, folding, cutting-out and different textured covers (e.g. wallpaper) for a very busy effect. Streetword also was associated with live readings actually in the street. Mike Dobbie soon went on to set up Poet & Peasant Books and to publish Fix magazine.

BL: P.901/1062
CUL: 1–2; 4–5. (L727.C.580)
UCL


The long opening editorial in the first issue draws on Cézanne, Léger, Jack and W. B. Yeats, and especially Anthony Cronin. The magazine is characterised by fairly long essays on all the arts, including architecture, and plenty of space is given to generally figurative artwork, some of the latter by the editor, an artist. This is an urban, modernist magazine which, taking its cue from Anthony Cronin’s suspicion of the use of pastoral in Irish writing, pitted itself against what it called “Bogolatory”.

BL: P.905/43
CUL: L400.B.285
NLS: HP4.82.746 PER
TCD: Vol.1 no.1—vol. 3 no.1 (Summer 1975). (PER 81—633)

Surrealist Transformation See Transformation D487


Each broadsheet usually consists of a folded sheet of poems by one poet only. Poetry tends to be formally conservative work in the tradition of the Movement poets, some of which it includes. Contributors include: Roy Fuller, Douglas Dunn, Peter Porter, James Fenton, Thom Gunn, Alan Hollinghurst, Gavin Ewart, Peter Redgrove, Craig Raine, Michael Schmidt, Philip Larkin, N. K. Sandars, Alan Brownjohn, Peter Scupham, John Mole, Peter Levi, and others. The first twenty-four issues were also published in sets that collected a dozen broadsheets within an envelope. Libraries can catalogue these erratically: sometimes as a series, sometimes as individual items, sometimes both.

BL: 1—30 (1983). (Cup.503.n.36).
CUL: 864.A.91 (30—)
NLS: Each broadsheet catalogued individually
TCD: Each broadsheet catalogued individually
UCL


Contributors include: Richard Burns, Peter Finch, Anne Ridler, Kathleen Raine, Michael Horovitz, Gerda Mayer, John Heath-Stuibs, Thomas Blackburn, Edward Lucie-Smith, C. Day Lewis, Peter Redgrove, Michael Hamburger, Roy Fuller, G. S. Fraser, Sally Purcell, Ann Born, Boris Pasternak, Marine Tsvetayeva, Anna Akmatova (all three trans. Lydia Pasternak Slater), and others. Gerald Killingworth, Susan Jones, and Ronald Bury were also involved editorially.

BL: ZA.9.a.2183
CUL: Vol. 1 no. 1. (L999.B.1.284)
NLS: HP4.86.141
PER
TCO: PER91-S14

Note: Incorporated by Tracks.
UCL


Related Imprint: Tangent Books

Poems, short fiction, articles, reviews, graphics, and listings. The fourth issue was the collection Away by William Pryor.

BL: 1—4. (P.901/3083)
CUL: 1—6. (UC.8.7437)
NLS: HP4.86.141 PER
TCD: PER 91—514

[204]
Chapter D: 1960–1975


With the strap line "Poetry, essays, criticism, short stories" was a general literary review featuring just one or two poems each issue, e.g. by Bill Butler, Barry Cole, Alan Crang, Christopher Levenson, Charles Tomlinson, and others. It also published a short story by Roy Fuller and an interview with Laurie Lee.

BL: P.901/1143
CUL: 1–2. (L999.c:3.353)
UCL


Related Imprint: Tarasque published small single-author collections such as Roy Fisher, Ten Interiors with Various Figures (1966), BL: YA.1987.a.9983. It also published the magazine Private Tutor

Minimalist, concrete, sound and visual poetry. Contributors included the editors, Ian Hamilton Finlay, Oliver Folkard, Ian Gardner, Stephen Bann, Anselm Hollo, Gael Turnbull, Robert Lax, and others.

BL: 2–7, 8 (signed by Hugh Creighton Hill), 9–11/12. (ZA.9.a.8580)
CUL: 2–9 (L727.C.378)
NLS: 2–9 (6.2175): 11/12 (IHE.m.1(10) PER)
UCL
Poetry Library: 2–7; 9–11/12


Note: Continued by: Euphoria

Typewritten mimeographed magazine. Poets included Anselm Hollo, Brian Patton, Jim Burns, Dave Cunliffe, Tina Morris, David Chaloner, Larry Eigner, d. a. levy, John James, Joan Gilbert, Bill Wyatt, Barry McSweeney, Alan Dixon, George Dowden, Mike Hall, Diane Wakoski-Sherbell, W. Price Turner, Paul Matthews, and others. The magazine changed its title to Euphoria to avoid confusion with Target, the monthly journal of the British Productivity Council.

BL: 2–4. (P.901/333)
UCL


Poetry from students of the colleges. Vol. 3 no. 7 (Nov. 1971) was a single-author collection by Coventry College of Education student Richard Green.


Teapot See Poor. Old. Tired. Horse. D385


Note: There were seventeen issues in total: the volume numbers are independent of the issue numbers. Index: Nos. 1–12 are indexed in no. 12.

Poems, reviews, essays. Contributors included: Alan Brownjohn, Douglas Dunn, D. J. Enright, Gavin Ewart, John Fuller, Roy Fuller, Thom Gunn, Seamus Heaney, Peter Howe, Michael Hulse, Michael Longley, Peter Porter, Peter Redgrove, John Wain, and others.

CUL: L727.c.913
NLS: 1–16. (HFJ.484 PER)
TCD: 1–16. (PER 76–38)
UCL

477 Thistle / [edited by Tom Malcolm]. Glasgow: [Tom Malcolm], No. 1 [1961]–4 [1962]

Printed badly by typewritten stencil, with faint illustrations. Very much a mixture of styles, from traditional forms to more avant-garde work. Contributors included: Tom Raworth, W. Price Turner, D. M. Black, David Holliday, Peter [i.e. Pete] Morgan, Vera Rich, Yann Lovelock, R. L. Cook, Frederick Brockway, and others.

BL: PP.5126.NJ
CUL: L727.C.289
NLS: 6.1180
TCD: PER 81–525
UCL

[205]

Note: Absorbed by Stand

Devoted to the arts: visual art, poetry, and drama in particular. Contributors included Henry Moore, Jean Cocteau (a drawing, and a poem, trans. Sheila Mann), Eugene Ionesco, Mervyn Peake, C. Day Lewis, Edwin Brock, Michael Horovitz, Paul Potts, A. Alvarez, Gregory Corso, Jenny Joseph, and others.

BL: I, 2; 4. (PP.1932.se)
CUL: L727.c.742
NLS: I. (1963.8.)
UCL


UCL


A “bag mag” in which individually printed sheets of paper were put into a plastic envelope. Probably a one-off.

CUL: L999.B.1.217
NLS: 6.2148
UCL


“Our aim is to provide a medium to stimulate new writing; poetry, experimental work, reviews, articles and short stories.” A foolscap format with illustrations largely made from cut-outs. Poems included those by George Barker, O. J. Enright, Christopher Logue, and George MacBeth.

BL: P.905/29
CUL: L999.b.1.203
NLS: [I]. (6.1960 PER)
TCD: PER 81–385
UCL


Related Imprint: Location Press

An emphasis on concrete and visual poetry. Contributors included: Anselm Hollo, Edwin Morgan, Gael Turnbull, bp Nichol, Dom Silvester Houëdard, Roy Fisher, Veronica Forrest (-Thomson), Bob Cobbing and others. An archive of correspondence and manuscripts concerning Tlaloc is held at UCL. Andrew Lloyd was also involved editorially.

BL: P.P.8005.21
CUL: L727.c.366
NLS: 6.1982 PER
TCD: 22. (OLS X-1-650 no.29)
UCL


John Fuller is listed as a Senior Member.

BL: ZA.9.a.10747
Poetry Library: Vol. 1 no. 2 (1971–2)


Note: Vol. 2 no. 1 is also described as no. 4. The subtitle was only used for the first issue.

Related Imprint: TR Press published e.g. several collections by Abdullah al-Udhari, and the anthology Dust and Carnations: traditional funeral chants and wedding songs from Egypt [translated from the Arabic by John Heath-Stubbbs and Shafik H. Megally] (1977), BL: X.907/a3560

"The main function of TR is to introduce British poetry to Arab readers and Arabic poetry to British readers" – from no. 3. Sometimes had parallel Arabic and English texts, sometimes Arabic alone (e.g. an interview with Hugh MacDiarmid by William Oxley). Contributors included: Samuel Beckett, Muhammad al-Maghat, Ion Silkin, Geoffrey Hill, Ibn Zaidun, Abu Mihjan, Majnun Laila, Buland al-Haidari, John Heath-Stubbbs, Urw Ibn al-Ward, Alji, Abu al-Shamaqmaq, Smih al-Qasim, Peter Porter and others. In no. 3 Heath-Stubbbs gives an account of the Arab world (as a subject) in English literature.

BL: [Vol. 1] no. 1–vol. 2 no. 1. (P.903/556)
CUL: L830.C.96
NLS: HPa.8a.344a

[206]
Chapter D: 1960–1975


Poetry, prose, drawings and some reviews. Contributors include Gael Turnbull, Jim Burns, and others.

BL: 2. (ZD.g.a.84)
UCL: 1–2


Note: No. 8 incorporated Tamarisk

A general arts review with a considerable amount of poetry and poetry-related articles and interviews. Philip Larkin is interviewed at length in the first issue. Included poetry by J. H. Prynne, John Temple, John Hall, Andrew Crozier, John James, Peter Riley, Elaine Feinstein, John Mole, Martin Booth, and others. Independent of the university.

BL: P.901/534
CUL: Lg.95.c.115
NLS: P.sm.2482 PER
TC: 2–5. (OLS L–6–495 no. 1–5)
UCL
Poetry Library: 2; 6–8


ISSN: 0039–6168

Note: First issue is sometimes recorded by libraries as Transformation; the cover and title page could be taken to read Surrealist Transformation

Related Imprint: Transformation also published the magazine Blue Food

“Founded by Jacques Brunius, E. L. T. Mesens and John Lyle in 1967 to provide a forum for the Surrealist movement in Britain.” Contributors include: Ian Breakwell, André Breton, Luis Buñuel, René Magritte, Philippe Soupault, George Melly, Conroy Maddox, Ken Smith, Alan Burns, and others. Included with no. 2 is a loosely inserted pamphlet by Eric Thacker, Arrojack: an illustrated novel. John Lyle’s Devon bookshop specialised in surrealism from across the world. Conroy Maddox was also involved editorially.

BL: 2 (Oct. 1968)–8 (1977); 10 (Oct. 1979). (P.901/1132)
CUL: 1: 4–10. (L700.c.269)
NLS: 10. (L.a.908o PER)
TC: 10. (PER 90–103 1979)
UCL
Poetry Library: 2


Note: Continues: Transgravity Advertiser

Related Imprint: Transgravity also published single-author collections in the Transgravity Publication series, and e.g. Paul Brown, Peter Nijmeijer and David Cevet (eds.), These Are Also Wings: a dada/surreal anthology (1972), BL: YA.1993.a.24641

Visual and minimalist poems, but not exclusively so, with contributors such as Robin Crozier, Djamila Bouacha, and others. See also Poetry Presented by Transgravity.

BL: 7; 10; 11; 13; 14. (ZA.g.d.389)

489 Transgravity Advertiser. [London]: [Paul Brown], (No. 1)–6 (1971)

Note: Continued by: Transgravity

Related Imprint: Transgravity also published single-author collections in the Transgravity Publication series, and e.g. Paul Brown, Peter Nijmeijer and David Cevet (eds.), These Are Also Wings: a dada/surreal anthology (1972), BL: YA.1993.a.24641

An A4 sheet intended to sell advertising space to like-minded projects, with artwork and a few poems, e.g. by John Robinson, Gillian Jones, Alison Dunhill, and others. See also Poetry Presented by Transgravity.

BL: 3/4–6. (ZA.g.d.388)
UCL

490 A Treasury of Modern Poets: an anthology of contemporary verse.


CUL: [1970], 1972–78. (L727.c.519)
NLS: NE.1024.a.

[207]
491 Tree / edited by Barry Miles. Cheltenham and Stroud: Barry Miles, [No. 1–2, 1960?]
UCL: 2

492 The Tree: an illustrated arts magazine / edited by Gregory Spiro.
Cambridge: c/o Emmanuel College, [No. 1, Summer 1966?]
Landscape format, high production values. Poems, reviews, an extract of a new Swedish novel by Eion Hanski, music and libretto, graphics. Poets included Thomas Blackburn, Gregory Spiro, and others.
BL: P.901/237

493 Trend / edited by Brian Woods.
BL: P.901/761

494 Troll: a magazine of articles, reviews, stories, illustrations, poems and letters.
Beckenham, [1, 1965]—?
BL: 2 (Mar. 1966). (P.8007.4j)

A magazine of poets associated with London’s Troubadour Coffee House.
Poetry Library

“We’re trying to break down the idea that you have to be a ‘writer’, ‘artist’, ‘media man’, ‘business freak’, etc. There is no cast list. If you like what we’re doing then you are a part of it.” – from the first editorial. Earlier issues folded out to become posters of poetry and graphics. No. 2 included Eugenio Montale on painting, translated by Maurice Slawinski. No. 3 was written, designed, and produced by pupils from schools in Cambridge. No. 5 was the single poetry collection, Just Twenty Two and I Don’t Mind Dying: the official poetical biography of Jim Morrison – rock idol, by Barry MacSweeney. This is different from the edition published as an issue of The Curiously Strong. No. 6 was devoted to the following small collections: all blue chickens go to goodgold by Michael Haslam, The last 10 poems of marine lift, by Peter Riley, and an untitled prose work by Martin Wright. Other contributors included: Michael Horovitz, Leigh Hughes, Blaise Cendrars (trans. Peter Hoida), Ian Patterson, David Chaloner, John Welch, Iain Sinclair, Peter Philpott, and others.
BL: 1–4; 6–9. (YA.9.b.829); 5 (YA.1992.a.19527.)
CUL: L727.b.146
UCL: 1–8

Twice (ed. Tom Clark) See Once D324

497 Twice: magazine for the once bitten ... / edited by Pat and Sidney Parker.
London: [Pat and Sidney Parker], No. 1 (1963)?
Related Imprint: S. E. Parker also published Emile Armand, Anarchism and Individualism: three essays (1962), BL: 08074.m.26
Not related to Tom Clark’s Once etc. Typescript format; short drama, poetry, fiction, comment. “In the main Twice will be a contraceptive against the self-destructive spirit of the age.”
BL: 1 (P.901/146.)

UCL

Note: The magazine also bore the title 2000 on each issue. A political and cultural review which was very international in outlook and this is reflected in a large number of poems in translation.
BL: Feb 1973; Winter 1976. (P.903/275)
Chapter D: 1960–1975


The first few issues were foolscap with the pages printed by typewritten stencil. Later issues were professionally printed throughout, and were illustrated with photos of some of the poets. This was the primary magazine of the Liverpool poetry scene, with contributors who included Roger McGough, Brian Patten, Pete Brown, and Adrian Henri (who also contributes a piece "Schwitters, the 'Nowness' of Rauschenberg and the Portobello Road School" to the first issue), as well as Spike Hawkins, Michael Horovitz, Harry Fainlight, Allen Ginsberg, Adrian Mitchell, Anselm Hollo, Robert Creeley, Libby Houston, and others. Brian Patten was only fifteen when he started it.

BL: 1–2; 5: 8. (P.P.8005, iiu)
UCL: 5–8
Poetry Library: 5; 8


A "journal devoted to promoting the unity of workers in both the highlands and the lowlands in the cause of an Independent Scottish Workers Republic", in the words of the first issue's editorial. There was a strong literary focus, with poetry and other texts by Hugh MacDiarmid, Andrew Tannahill, Susan Fromberg, John Manson, and others.

NLS: Vol. 1 no. 1–vol. 2 no. 5 (May/June 1973). (HP4.79.66 PER)
UCL: Vol. 1 no. 1–no. 2
Edited anonymously then possibly pseudonymously (by "Ed Tork"). Appears not to have thought of itself as a magazine to begin with: the first issue was an anthology of poems by Joe Warrington, Rik Kavanagh, and Tom Owen.
BL: 1–7; 10. (P.901/3138)
CUL: 3–13. (L.727.B.176)
NLS: 7–13. (P.5668 PER)
TCD: 7–13. (PER 92–418)
UCL: Poetry Library: Vol. 6–9
Urge See Yam D537
Ver Poets Poetry Post See Poetry Post D376

Poems and reviews within a friendly, chatty context. Aesthetically conservative. In no. 60 (Autumn 1966), which marks an upgrade in production values to a commercially printed format, it is described as the "oldest duplicated magazine in the U.K." The earliest issues were described as "folios", and the magazine as being "the organ of the Outsiders Forum". More well-known contributors include: Peter Finch, Eric Ratcliffe, Terry Kingham, Tony Curtis, R. L. Cook, Wes Magee, Lawrence Upton, Steve Sneyd, and Brian Louis Pearce. Regular contributors who seem particularly associated with the magazine include: Ken Price, Ian Caws, Doris Corti, Honor Butlin, Helen Shaw, and John Wiltshire.
BL: 60–80. (P.901/579)
NLS: 74–80. (P.5638 PER)
UCL: 37–81

UCL

510 Vision. Torbay: Torbay Diary of Arts Association, [1961?]
Mentioned in Umbrella. No holdings known.

510a Vision / edited by Angela Carter and Neil Curry. [Bristol: Bristol University, No. 1, 1963]
Angela Carter co-edited this 8-page poetry magazine while studying psychology and anthropology at Bristol, and contributed two poems under the name Rankin Crowe.
BL: Pressmark pending

A visual arts magazine, which appears to have been a one-off. The sixteen-page pink insert, "Sandwich", by Robin Crozier is essentially visual poetry, with a strong typographic element.
BL: P.421/62
CUL: L.900.C.424
NLS: 6.2809 PER

NLS: 7.165

Note: Subtitle: The angelical notebooks of Anthony Conran
Unbound typed sheets on pink and yellow paper, all given over to Anthony Conran's poems and his notes on poetry. Issued free of charge.
BL: P.901/811
CUL: L.727.C.492
NLS: 5.5668 PER
TCD: PER 80–398

BL: P.901/593

Note: Some issues in the new series also bore a second number, which continued the sequence of the first series. Variant subtitles include: working class poetry and prose with a socialist appeal; working class poetry and prose; working class stories and prose.

A magazine which grew out of an English class run by Ainley at New Cross Ward Labour Club, designed "to discuss literature on the basis of a Marxist analysis, and to encourage free and original expression by the class members." Many of the earlier contributors were from this English class but the magazine encouraged new writers.


CUL: L727.c.586
NLS: 1–3; 5. (HPI.77.1252 PER)
Poetry Library: 3

517 Vortex / edited by Derek Webb. Portsmouth: Vortex, No. 1 [1968?]

Noted in Driftwood Quarterly no. 1. No holdings known.


ISSN: 0307–5834


Experimental magazine, presenting half a dozen or so sequences of poetry and other texts and visuals in each issue. The first number was edited anonymously, after which the contributors were described as the "contributing editors" to each issue. It was an A4 stapled, mimeographed publication with a wrap-around cover consisting of a sheet of wallpaper. Despite the mimeo format, the range of visuals and other formal elements suggests a sophisticated and steady art direction to the magazine, and the poetry reflects this cerebral, avant-garde approach. An interest in the permutational suggests affinities at least with Oulipo, but, as the Wallpaper cassette makes explicit, there is also an interest in sound and performance. Contributors came from the world of poetry, drama, music, visual art, sculpture, and sociology, and included: Richard Quarrell, Amikam Toren, David Coxhead, Anthony Howell, John Welch, Anthony McCall, Andrew Eden, Richard Bernas, Susan Hiller, Bill Shepherd, Susan Bonvin, and others.


Related Imprint: Sonus Press published at least one collection, Joan Barton's The mistress, and other poems (1972), Bl: X.989/15728

A very understated poetry magazine: no editorial, no reviews, no blurbs, no notes on contributors. Just between thirty or forty pages of poetry per issue. Many well-known poets from a number of different traditions: Bob Cobbing, Eugen Gomringer, Elizabeth Jennings, Philip Larkin, Edwin Morgan, R. S. Thomas, Stewart Conn, Penelope Shuttle, Anne Ridley, Ian Crichton Smith, Peter Porter, Douglas Dunn, and many others. Edwin Tarling's papers connected with Wave are held at Hull University's Brynmor Jones Library.


Typewritten magazine, with poems and reviews. The intention was to publish the work of only four poets per issue, namely: Barry Bowes, Bill Byrom, George MacBeth, Graham Robottom; then Taner Baybars, Fernando Garcia-Bravo, Biltin Toker, and Anselm Hollo (who also co-edited the second issue with Lovelock and Butcher).

[211]
Contributors include Peter Shingleton, Roger Garffyt, Peter Finch, Colin Nixon, Eddie S. Linden, and others.

522 Weyfarers / edited by David Colbeck, John Emuss, Eric Harrison, and Julian Nangle; and others. Bramley: Guildford Poets Press, 1 (Jan. 1972)–. ISSN: 0307–7276
No reviews or essays, just poems. A great number of different contributors, making it difficult to categorise, including J. P. Dick, e.g. in issue 20, later known as John Burnside.

Note: Variant subtitles: Poetry and more poetry, A magazine of new poetry, A vehicle for modern poetry.
Self-consciously named after the Sitwells' magazine of the same name. Contributors included: Gavin Ewart, Anne Beresford, Norman Hidden, Valerie Sinason, Ivor Cutler, Anthony Rudolf, Adrian Henri, Philip Crick, William Oxley, Brian Patten, Judith Kazantzis, David Grubb, and others. The third and fourth issues had a few translations of Spanish poems, published with the editorial assistance of Joaquina González-Marina, who an advert indicates had in turn translated a number of English poets into Spanish for the Málaga magazine Caracola, including Brian Patten, Jeni Couzyn, Bob Cobbing, Adrian Henri, and Anthony Rudolf.

524 White Lion Poets. [Birmingham]: [White Lion Poets], No. 1 (1975)
The White Lion refers to the pub where readings took place every fourth Tuesday in the month, in the upper room. The first and probably only issue was essentially an anthology of poems by Geoff Charlton, Brendan Hogan, and Peter Buckingham. White Lion Poets events were publicised in Muse and the Birmingham Poetry Centre's Poetry News.

Note: No. 3 bore two titles on its cover: The Wivenhoe Park Review and The Park.
Contributors include: Peter Riley, Elaine Feinstein, Donald Davie, John Temple, Tony Ward, John James, Jim Burns, Lee Harwood, Ian McKelvie, Tom Raworth, J. H. Pynne, John Riley, Tim Longville, Doug [i.e. Douglas] Oliver, Chris Torrance, and others. American contributors include Robin Blaser, Larry Eigner, Ed Dorn, Tom Clark (who edited the first issue with Crozier, the latter editing the rest alone), Carl Rakosi, Jack Spicer, Charles Olson, Robert Duncan, Gilbert Sorrentino, Clayton Eshleman, Ted Berrigan, and others. Wivenhoe Park was the Colchester location of the University of Essex's Dept. of Literature, where the review was first edited. Later, Crozier moved to the Dept. of American Studies at the University of Keele, where issues 3–4/5 were edited.

526 Women’s Liberation Review / [edited by Astra Blaug?]. High Wycombe, then London: Women’s Literature Collective; [printed by the Falling Wall Press], No. 1 (Oct. 1972)–
Chapter D: 1960–1975

“This issue of the Women’s Liberation Review grew out of a workshop on Women and Literature at the Women’s Liberation Conference in Manchester (March, 1972). Most of us were women writing in the isolation of our own homes who wanted to share our experiences, communicate our ideas. All of us were women who felt the need for our movement to generate its own body of literature in response to our situation. A Women’s Literature Collective which would work together to create an anthology of women’s writings seemed to answer both these needs.” — from the anonymous editorial in the first issue. Poems, political essays and literary criticism, illustrations, photographs, and personal testimony.

Related Imprint: Wordsnare also published some local history publications.

Poems about Nenagh and North Tipperary, or by poets from the area (often still at school).

BL: P.901/3090
TCD: PER 81–126


Note: Continues: Corridor

CUL: 6–7 (L999.B.1.423)
NLS: 6–7. (HP3.78.1470 PER)
TCD: 6–7 (PER 75–927)
UCL: 1–5

Workshop See Writers’ Workshop D533

Workshop New Poetry See Writers’ Workshop D533

531 Write First Time. Liverpool: Write First Time, Vol. 1 no. 1 (Apr. 1975)–Year 9 no. 2 (June 1984)

“Written by people who did not think they could write”, a tag-line later expanded to “made by people who teach and learn in reading and writing centres.” A magazine, tabloid size, largely of poetry and photography, and associated with literacy projects initially in the Liverpool area, but broadened nationally in later issues. Contributors include Ann Donovan. Edited anonymously.

BL: P.2000/726


Note: Continued as: Writer. Giles Harmon was also involved editorially.

BL: P.P.8002.a.bt.
CUL: L727.B.44
UCL: Vol. 1 no. 4 (1964)–Vol. 6 no. 2 (1972)
Poetry Library: Vol. 5 no. 3 (1968)

[213]


Contributors included Andrew Motion, Colin Bell, Jeni Couzyn, and Chris Searle. Guest editors included Jon Stallworthy, Ivor Cutler, Philip Toynbee, and Edward Lucie-Smith. Also involved editorially were Michael Johnson and John Pudney.

BL: P.901/274
NLS: Writers' Workshop, 1. (5.3564 PER); Workshop, 2–13. (DJ.8.447 PER); Workshop New Poetry, 14–27; (DJ.8.447 PER); New Poetry, 28–51/52. (H13.6)
UCL: Writers' Workshop, Workshop, Workshop New Poetry, 1–27
Poetry Library: 2–3; 7–8; 11; 13–18; 20; 23–29; 47–51/52

Writing See Writing Published D534

534 Writing Published / edited by Sean Dorman; then Barbara Horsfall. Fowey, then Farnborough: Sean Dorman Manuscript Society, [1959]–[1971?]. Then as Writing, [1972?]–[Winter 1989/90]. ISSN 0308–2024

Note: Continues: S.D's Review. Absorbed by: Writers News, a magazine giving information for authors wishing to profit from their work. No issue for Spring/Summer 1986 was published.


Concordant Press advertised Poetry by Ray McCarthy and Concordant Poets 1st Anthology in 1989, though no holdings are known.

Usually three a year, but sometimes quarterly. Poetry, fiction and articles; details of writing courses, and hints on getting writing published. Produced by duplicated typescript stencil, even into the 1980s. Helena Lane and Fred Attfield were also involved editorially.


CUL: Writing Published, Autumn 1967–Autumn 1971. Writing. (L727.c.453)
TCD: Writing Published, Spring 1970–7. Writing. (PER 73–608)
Poetry Library: Writing Published: Spring 1969; Writing: Spring 1974, Autumn–Winter 1979


Note: The first issue was unnumbered and subtitled Dream or reality

Related Imprints: Xenia Press produced poetry pamphlets until at least the early 1980s, authors including Wes Magee, Nick Toczek, Alamgir Hashmir, Robin Buss, Steve Sneyd, David H. W. Grubb, Fred Beake, Alison Bielski, Susan Fearn, Vivienne Finch, and Rosemary Maxwell.

Poems, photography, and graphic art. Many of the contributors were also published by Xenia Press in pamphlet form.

BL: P.901/1105
CUL: 2–9 (L727.C.550)
NLS: 3–9. (HP3.79.655 PER)
UCL

536 Yahahbibi. Essex, c.1967


537 Yam / edited by Ulli McCarthy and Garrie Hutchinson. London: [Ulli McCarthy], [1, 1970?–7]

Note: The experimental presentation of text on the cover of this magazine means the title could be mistaken to be Ure.

A typewritten mimeographed foolscap production, with some visual work pasted in. Authors' work was divided by thin coloured card strips, some yellow, some blue. Contributors included the editors as well as Trevor James, Ross Rowan, John Rowan, Kris Hemensley, Bill Beard,
Chapter D: 1960–1975

Bernard Kelly, Colin Kimwood, Charles Buckmaster, and Jeff Nuttall. Garrie Hutchinson co-edited from Australia.

BL: [1]. (YD.2005.b.491)

538 Yorick: University of York

Note: Continued by: Y

University of York, Raymond Burton Library: March 1967, Summer 1968, Spring 1969, Festival 1969; vol. 2 (Summer 1974); vol. 3 (Autumn 1974); vol. 4 (Summer 1975); vol. 6 (Winter 1975); vol. 7 (Spring 1976). (K8.42741 YOR)
Poetry Library: vol. 8 (1976)

539 York Poetry / edited by Colin Simms.

Note: No. 9 was entitled North York Poetry. The next issue appears to have been designated no. 2, and was Bill Cowley's Copper Keld. Continued by: Genera.

The first volume was an anthology of poems offered to the York Poetry Society Inaugural Poetry Competition, but later issues were single-author collections. The first few of these were by Simms himself, but later ones were by other poets, e.g. no. 6 was Scarred Temple by Jeffrey Radley and no. 7 was Behind Heslington Hall by Cal Clothier.

BL: 1–4; 6. (X.0908/582)
NLS: 1. (1973.260); 2. (5.5401); 3. (5.5394); 4. (5.5394)
TCD: 1. (P 26640); 2. (P 26386); 3. (P 26153); 4. (P 26017)
UCL: 1–9

Zusammen See Prison Clothes Press D391

[215]
Chapter E: 1976–2000

The End of the Century: Exploring Possibilities for Poetry

The Reis Nod 0 UBT that the Sixties and early Seventies saw an exceptional increase in the number of little magazines: the many hundreds of new titles certainly warrant Eric Mottram’s designation of that period as the years of the British Poetry Revival. Although editors and poets of that time may feel there was a falling off in activity as the Seventies hit the halfway mark, this is not born out quantitatively. Many in the older generation of editors did close their titles: some sixty-five magazines founded in the preceding period closed between 1976 and 1979. But, while not repeating the steep mid-Sixties gradient of growth, the magazine scene continued to show an increase in the number of new titles. Most years in our survey of this period show thirty or more new titles each year, a “creativity index” as high for these twenty-five years as the years immediately before. In 1977 alone, coincidentally one of the most active years of that do-it-yourself movement, Punk, no less than forty-four new magazines were started.

As with the preceding period, however, high numbers of births of magazines were mirrored by high numbers of deaths. Across 1976–2000, there was an average annual net increase of just under four new titles per year. Clearly, the little magazine and the poetry it championed were in danger of appearing ephemeral, with editors sometimes relishing the transience but more often lamenting the unexpected brevity. Without a strong production, distribution, marketing, and reviewing infrastructure this was likely to remain the case. However, a combination of changes in technology, funding, mode of publication, and information networking meant that the challenge of permanence began to be answered.

Editors responded to the question of production values in a number of ways. Some continued to use cheap-to-produce stencil or mimeograph printing, gradually replacing this with photocopying. The intervention of national and regional arts councils meant perfect binding and photo-litho printing received funding and many editors subjected themselves to the necessary public
accountability procedures to secure this. Personal computers for
typesetting and in some cases printing came in during the eighties
and nineties and affected many magazines; finally, the Web
established a way of publishing without paper and ink (and also
answered a distribution need with potentially vast but non-sub-
scription-paying audiences). The decline of the independent
bookshops and of poetry’s presence in bookshops in general
brought distribution problems for all poetry publishers, especially
for those little magazines that aspired to a general arts audience,
and this remains the case for the physical object of the magazine or
book. Though not solely devoted to poetry, the founding of the
Association of Little Presses in 1966 meant that there was already
an organisation campaigning for better representation for small
presses in general. Issuing catalogues and hosting bookfairs, its
importance grew as poetry’s public presence declined, but it had
become dormant by the end of the 1990s and in 2002 its founder
and guiding light, Bob Cobbing, died. Today, an online service,
Lollipop: List of Little Press Publications, founded by Bill Griffiths,
Bob Trubshaw, and Peter Finch in 2000, to some degree translates
the work of the ALP to the virtual medium.

Magazines that were wholly or substantially devoted to pub-
llication or events listings helped keep poetry news flowing:
notably Peter Hodgkiss’ Poetry Information and its various reincar-
(and now known as Poetry London), edited by Leon Cych, Pascale
Petit and others. The Poetry Library also issued, and continues to
issue, poetry-related information; the formation of the Scottish
Poetry Library under Tessa Ransford’s direction in 1984 meant
there was a similar service in Scotland. Such information services
became online, alongside the digital newcomers The Poetry Kit
and Lollipop mentioned above. Reading and workshop series were
important ways for experimental writers to find a sympathetic
audience and to share their practice with other poets at the
innovative end of the poetry spectrum. These included the long-
established Writers Forum workshops and the SubVoicive
readings in London, the Cambridge Conference of Contemporary
Poetry, and Maurice Scully’s The Coelacanth Press reading series in
Dublin. Little magazines and other small press books would
typically be sold and distributed at these events.

Finally, the creation of lasting small presses, usually
originally associated with a particular magazine, began to answer
the need for a sense of permanence within the little magazine
world with the physical realisation of an alternative canon. While
such a practice has been pursued at various times over the century, it's likely that no period has matched the last quarter of the century in the number of magazine-linked individual presses and books.

Ken Edwards’ *Reality Studios* (1978–1988) is a case in point. It also shows how the little magazine and linked small press were key to the early reception of experimental American poetry in the United Kingdom: once again, this is a period where British receptivity to many different kinds of American poetry has been uneven but substantial. The roots of *Reality Studios* go back to *Alembic*, edited by Edwards, Peter Barry and Robert Hampson, which had started in 1973 and ran for six years. *Alembic* published a range of British and American exploratory or innovative poets, including Rosmarie Waldrop, Robert Lax, Allen Fisher, Eric Mottram, Tom Leonard, Barry MacSweeney, and Ulli McCarthy [Freer], and this Anglo-American editorial stance continued in Edwards’ later magazine. With *Reality Studios* he became instrumental in introducing Language Poetry to the United Kingdom (a process he had already begun in *Alembic*), through reviews and discussion, and by publishing Charles Bernstein, Ray Di Palma, James Sherry, and Alan Davies. UK-based poets, including Tom Raworth, Lee Harwood, cris cheek, Carlyle Reedy, Maggie O’Sullivan, Adrian Clarke, Bill Griffiths, Alan Halsey, Gad Hollander and Robert Sheppard, appeared alongside their American counterparts, creating a sense of dialogue between experimental poets either side of the Atlantic. A major step was the creation of the *Reality Studios* imprint, originally based in London. This later merged with Wendy Mulford’s *Street Editions* to become *Reality Street Editions* (which Edwards has run by himself in more recent years, currently from Hastings). *Reality Street Editions* has become a key small press, with books by many of the poets associated with the earlier magazines and their broadly modernist and postmodern poetics, notably publishing Denise Riley’s *Mop Mop* *Georgette* (1993), Fanny Howe’s *O’Clock* (1995) and the collected edition of Allen Fisher’s *Place* (2005).

Paul Green’s *Spectacular Diseases* (1976–1999) and *Loot* (1979–1987), based in Peterborough, also published experimental writers from England and North America, and followed through by publishing them in the *Spectacular Diseases* imprint. Amongst those included in the magazines were Paul Buck, Fanny Howe, Gil Ott, David Chaloner, Allen Fisher, Pierre Joris, Nigel Wheale, Peter Larkin, Alan Halsey, and Brian Marley, while the press published such writers as Bruce Andrews, Don David, Charles Cantalupo,
Ulli Freer, Dennis Barone, and Thomas Taylor, as well as the design theorist John Chris Jones. Green also acted as the distributor for the US experimental publisher Burning Deck.


And (1954–), edited by Bob Cobbing and others, may have been infrequent and irregular but in the last three decades of the century in particular its related imprint, Writers Forum, was instrumental in disseminating a vast number of publications by a wide range of experimental poets. Indeed, the list extends from Ernst Jandl and d. a. levy through Maggie O'Sullivan and Geraldine Monk to, in recent years, Jeff Hilson and Sean Bonney. Since Cobbing's death, And has been edited by Adrian Clarke, with Lawrence Upton being responsible for Writers Forum. While Writers Forum favours high quality photocopying as the means of production, John Kinsella and Chris Hamilton-Emery's Salt Books, at the other end of the spectrum, aspires to a much more commercial look — something which is true of other small presses in recent years — and to a more widespread presence. The press, which is a close relation of Kinsella's magazine Salt (1990–), publishes a long list of UK, US, and Australian poets, with an emphasis on innovative work. Anselm Hollo, Rachel Blau du Plessis, Ron Silliman, Bruce Andrews, Charles Bernstein, David Chaloner, Allen Fisher, Andrew Duncan, Chris McCabe and John Tranter are just a few of the poets involved. Robert Sheppard's Pages (1987–1990, with a new series from 1994 to 1998) is another example of a magazine with late modernist/postmodernist allegiances. Interestingly it has continued as an Internet publication which, unconventionally for a poetry e-zine, uses Blog technology as its means of communication. Simon Smith's Grille (1992–1993) and Ralph Hawkins, John Muckle and Ben Raworth's Active in Airtime (1992–1995) can also be seen as significant magazines in this vein. Influenced in part by both American Language and "Cambridge School" poetry, Peter Manson and Robin Purves' Object Permanence (1994–1997), based in Glasgow, published experimental and exploratory poetry by Scottish, English, and North American poets. Amongst the poets included were Fanny Howe, Rosmarie Waldrop, Charles Bernstein, Leslie Scalapino, Guy Birchard, Gael Turnbull, Ian Hamilton Finlay, Thomas A. Clark, Drew Milne, Allen Fisher, John Welch, Gavin Selerie, Tony Lopez, and Ken Edwards. There was also an interest in visual poetry, reflected in the decision to feature the late dom sylvester houédard's work. Once again, out of the ashes of a magazine a small press often emerges: Manson and Purves have since continued Object Permanence as a small press

[220]
imprint, with publications of J. H. Prynne, Fiona Templeton, Andrea Brady, and Keston Sutherland.

A reviewing infrastructure for experimental poetry has been more fragile and discontinuous. Angel Exhaust [1979–], most strongly identified with the editorship of Andrew Duncan after 1991, has had a clear tendency towards critical discussion of contemporary poetry – sometimes of a combative nature – as well as presenting the poetry itself. This emphasis has also been true of Simon Jarvis and Drew Milne's Parataxis [1991–] and Andrew Lawson and Anthony Mellors' Frangmente (1990–). All these magazines have either been, irregular, infrequent or shortlived: the Australian based online journal Jacket, edited by John Tranter, and the Canadian magazine The Gig, edited by Nate Dorward, help to ameliorate the effects of this critical partial vacuum.

Perhaps less easy to categorise, a number of presses and magazines arose in the early 1980s that published poets who don't quite seem to belong to even the loose affiliations suggested by such phrases as “Cambridge School” or “Language Poetry”. Tony Frazer's Shearsman Books, based in Exeter, developed alongside Shearsman, the magazine he founded in 1981. Frazer is especially interested in poetry which inhabits “a state of independence” (to refer to the title of an anthology he edited for Stride in 1998), and, while there is an overlap in the authors he has published, his list is arguably more catholic than Reality Street's, for example. Emmanuel Hocquard, Marcelin Pleynet, Guy Birchard, Gustaf Sobin, Christopher Middleton, David Jaffin, Peter Dent, Kelvin Corcoran, Andrew Duncan, and Martin Anderson are some of the poets published in the magazine, and many of these are published by Shearsman Books as well. Frazer also has an interest in translation and his imprint has published works by, for instance, the Peruvian modernist César Vallejo. Shearsman was in abeyance while Frazer collaborated with Ian Robinson and Robert Vas Dias to produce Ninth Decade and Tenth Decade (collectively, 1983–1991), a broadly exploratory poetry journal, in many ways similar to Frazer's Shearsman and to Oasis, founded in 1969 and edited principally by the late Ian Robinson. While Shearsman continues in hardcopy, Frazer also produces an e-zine version, using the virtual medium to offer an expanded section of reviews.

Rupert M. Loydell is another editor and publisher, also based in the South-West, who made an impact in these years, through his magazine Stride (1982–1995) and its related imprint, Stride Publications. Like Frazer, he is concerned with poetry that follows on, in one way or another, from modernism, and like Frazer he is
an eclectic editor who has published a wide and unusual range of writers not necessarily associated with any particular movement. To mention Robert Lax, Sheila E. Murphy, Robert Sheppard, Brian Louis Pearce, Martin A. Hibbert, Peter Redgrove, Alexis Lykiard, and William Oxley gives some indication of this diversity. David Miller, co-editor of this volume, has been a contributor to Stride over the years and is published by Stride Publications (as well as by Shearsman Books and Reality Street Editions). Significantly, Loydell has turned Stride magazine into a solely e-zine production.

Another of these almost uncategorisable eclectic magazines, The Poet’s Voice was begun by Fred Beake in 1982 and, with the added editorship of James Hogg and Wolfgang Görlschacher, continued until 2000, when it was effectively superseded by Görlschacher’s Poetry Salzburg Review. It featured poets who, whatever their aesthetic allegiances, were thought to have been unfairly neglected: consequently, experimentalists like Bill Griffiths, Eric Mottram, and Barry MacSweeney can be found in the magazine, together with formal or conservative poets, such as Donald Ward or William Oxley. Associated presses are Beake’s Mammon Press and James Hogg’s and Wolfgang Görlschacher’s University of Salzburg Press (later Poetry Salzburg). PQR (Poetry Quarterly Review) (1995–), edited by Derrick Woolf and Tilla Brading, has had a similarly open editorial stance in the poets it has published, while devoting most of its space to reviews of contemporary poetry. Tim Allen’s Terrible Work (1993–2000) also pursued more exploratory poetry, and again saw the need for critical discourse to contextualise the poets it favoured: it gave over considerable space to reviewing. Terrible Work, in fact, has since become an e-zine completely devoted to poetry reviews. Steven Holt, Harry Gilonis, Richard Leigh, and Richard Barrett brought a wide-ranging concern with the arts, not just poetry, to Fonta (1991–1994), though poetry – of an exploratory or experimental nature – remained central to the magazine. Again, there was an emphasis on informed discussion of writing and other art forms, especially music.

Patricia Oxley’s Acumen (1985–) and Other Poetry (1978–1989, 1995–), edited by Anne Stevenson, Evangeline Paterson and others, have each been very deliberately concerned with the notion of an independent approach to poetry, though at the same time tending to avoid experimentalism. Some other magazines have found a way of opening up an interesting space for poetry in the context of specialised interests: Stephen C. Middleton’s Ostinato (1989–1993) and Peter Thomas, Anne Cluysenaar and others’ Scintilla (1997–) come
to mind, with their declared concerns with, respectively, jazz and Henry and Thomas Vaughan. Survivors' Poetry Newsletter, founded in 1998, later Poetry Express, is published by Survivors Poetry, an organisation aimed at helping survivors of mental distress through the encouragement of poetry writing and performance and other creative activity. Interestingly, it acknowledges the prevalence of mental health problems in writers, while asserting writing's therapeutic qualities.

While our survey recorded no new little magazines with an explicitly feminist stance in this period, eleven new magazines featured what the magazines identified as "Women's writing" and journals such as Writing Women (1981–1998) and Mslexia, begun in 1999, clearly emerge from a feminist tradition.

After Eric Mottram's editorship from 1971–1977, The Poetry Review reverted to a relatively conservative poetry platform, with a succession of editors, perhaps most notably Peter Forbes. Although Forbes was not an enthusiast for experimental poetry, he did bring a distinctive approach and look to The Poetry Review during his long tenure (1986–2002). His promotion of the New Generation Poets, who included the now well-known Simon Armitage and Carol Ann Duffy, was a significant media moment in the history of the wider reception of poetry in the United Kingdom, and the New Generation poets – though not likely to be categorised as experimental – varied considerably in their aesthetics. Running parallel with Poetry Review in the eighties and nineties was Verse, originally based in Oxford, but essentially a Scottish and American magazine, founded by Robert Crawford, Henry Hart, and David Kinloch in 1984. As well as publishing and interviewing many of the New Generation poets before and after their relative celebrity, it published an international range of poets from Les A. Murray to the American avant-garde (and many in translation).

PN Review, edited principally by Michael Schmidt and based in Manchester, grew out of the 1960s magazine Carcanet and was and is similarly catholic. Schmidt's Carcanet Press has marketing and distribution presence and a more commercial look – in fact, it could be seen as less a small press than one that occupies a middle ground between the small presses and the mainstream publishers. Schmidt's list mixes mainstream with more exploratory or innovative writing, and British poets with those from across the world. Carcanet has published Charles Olson, Tom Raworth, John Riley, R. F. Langley, Edwin Morgan, and the experimental novelist Christine Brooke-Rose, alongside Anthony Hecht, Sophie Hannah, Les A. Murray, and C. H. Sisson, as well as F. T. Prince and
Penelope Shuttle. It has also published a substantial list of Scottish poets, including Iain Crichton Smith, Hugh MacDiarmid, Frank Kuppner, Iain Bamforth, David Kinloch, and co-compiler of this volume, Richard Price. PN Review has been notable for, amongst other things, its features on Laura (Riding) Jackson, George Barker, John Ashbery, Donald Davie, Charles Tomlinson, and Thom Gunn.

On the other side of the Pennines, the data suggest that there was something of a Yorkshire Renaissance in these years. Yorkshire towns and cities are especially noticeable as little magazine locations, all repeating or substantially increasing their new title count compared with the performance of these towns in the Sixties and early Seventies. Six new titles are recorded from Hebden Bridge, five from Huddersfield, nine from York and no less than 12 each from Leeds and Sheffield. This fertility of titles can surely be mapped to the rise of a Yorkshire scene, from which figures such as Simon Armitage emerge. Key titles included Peter Sansom and Janet Fisher's The North (1986-) and Geoff Hattersley's The Wide Skirt (1986–1997). Both also set up associated presses, respectively, Smith/Doorstop Books and The Wide Skirt Press.

As previous chapters have reported, from at least the Fifties London ceased to be the place of publication for the majority of poetry magazines: the Yorkshire phenomenon is part of this decentralising trend. Only 24% of those recorded in our survey were produced in London in the Fifties; 23% were recorded for the period 1960–1975. There is a similar proportion for the period 1976–2000, when only about 22% of little magazines were published in the English capital. In the last decades of the century most university towns, such as Exeter (7 new titles), Newcastle (11), Birmingham (13), Glasgow (13), Dublin (19), Edinburgh (22), Cambridge (25) and Oxford (27) produced new titles at about the same rate as they did in the preceding period, though Hull and Bristol seem to have produced quite a bit more (9 new Hull titles compared to 2; and 18 new Bristol titles compared to 6). The Kent towns of Canterbury (6 new titles) and Maidstone (8) also made an impact and again, as with Yorkshire, a cultural milieu appears to be at play here: the "Outcrowd" and Stuckist writers and artists, who included Rob Earl, Sexton Ming, and Billy Childish.

Belfast fared less well than it had in previous years, our survey recording only five new titles compared to the twelve new titles in the Sixties and early Seventies; The Honest Ulsterman, founded in 1968, nevertheless maintained its steady presence throughout this period. South of the border the story was quite different. Amongst
Irish magazines, Michael Smith and Trevor Joyce’s *The Lace Curtain* [1969]–(1978) and Benedict Ryan’s *Broadsheet* (1968)–[1983?] have already been mentioned as keeping alive an interest in poetry in Ireland that derived its impetus from modernism. Kevin Kieley and Maurice Scully’s *The Belle* (1978–1979) and Scully’s *The Beau* (1979–1981) maintained this outlook (with the veteran Irish modernist poet Brian Coffey a notable contributor to *The Beau*, alongside Scully himself and English poets John Freeman and Yann Lovelock). Scully also published a collection by Randolph Healy as part of a projected Beau Booklet Series from *The Beau* Press, and organised poetry readings, talks, recitals and exhibitions under the umbrella of The Beau Events in the early 1980s.


Review has been an eclectic journal, with contributors including D. M. Black, Peter Redgrove, Brian Louis Pearce, Rupert Loydell, William Oxley, and Peter Russell. Julian Ciepluch, Chris Bendon, Kenneth Livingstone, and Sue Moules' Spectrum (1982–1985) included a mixture of Welsh and non-Welsh poets, such as Sheenagh Pugh, Gillian Clarke, Penelope Shuttle, and Peter Redgrove. Spectrum had a related imprint, of the same name, and published collections by Moules, Bendon, and Norman Jope. Other magazines active in the period included Tony Curtis and Mike Parnell's Madog (1977–1981) and David Fellows and Brian Phillips' Maximum Load [1984–1986?], while Poetry Wales (1965–) continued to be influential. Poetry Wales has in this period published English poets like Lee Harwood and Penelope Shuttle alongside such Welsh poets as John Tripp, Sheenagh Pugh, Duncan Bush, and David Greenslade. It is also related to the well-established poetry press, Seren Books. Belinda Humfrey, Peter J. Foss, Michael Parnell, and Robin Reeves' The New Welsh Review (1988–) should also be mentioned here, as a general literary review with a substantial emphasis on poetry.

In Scotland, Chapman, founded by George Hardy and Walter Perrie in 1970, but edited for most of its life by Joy Hendry, continued to represent and champion Scottish culture in a period when hopes for Scottish devolution were initially dashed, to be joined in 1979 by Cencrastus with a similar remit. Some Scottish magazines in this period pursued a more aesthetically-honed approach with a sharper modernist line, the most avant-garde (and the most Anglo-American) represented by Object Permanence, outlined above. Alec Finlay's Morning Star Folios (1990–1995) paid very considerable attention to design and production values, and to the interaction between text and visual image. While there was some leaning towards poets with a minimalist approach (as such, part of a trend in this period, where several haiku-related periodicals flourished), the Folios display a fairly catholic range, with Friederike Mayröcker and Norma Cole as well as Ian Hamilton Finlay, Frank Samperi, and Robert Lax. The same is true of the artists included in the series, though a "spareness" is prevalent. Finlay's Morning Star Publications has mainly specialised in artists' books, while also publishing various poets, such as Thomas A. Clark, Ian Stephen, Harry Gilonis, and John Burnside, and going on to produce important documentary volumes, such as The Order of Things: An Anthology of Scottish Sound, Pattern and Concrete Poems (2001)

Dee Rimbaud's Dada Dance (1984–1989) evoked a post-Punk
spirit, while including a wide range of writers, such as Alasdair Gray, Joolz, Rupert M. Loydell, and Chris Mitchell. Rimbaud later edited *Acid Angel* [1998]–(2000), with work from Gray, Edwin Morgan, Loydell, and Tim Allen. W.N. Herbert's *Oxford* eighties magazine *The Gairfish* was resurrected with co-editor Richard Price as simply *Gairfish* (1990–1995), and, though publishing new Scottish writing, self-consciously took its aesthetic bearings from the high Scottish modernism of the interwar years. It published what it only half-jokingly called the "McAvant-Garde", including Tom Leonard, Frank Kuppner, Tom McGrath, Peter Manson, and, in particular, "The Informationists", namely David Kinloch, Peter McCarey, Alan Riach, Robert Crawford, and the editors themselves. Vennel Press, which Price set up with Leona Medlin, published a number of the poets associated with the magazine. Price went on to edit *Southfields* (1995–2000) with Raymond Friel (and with the involvement of David Kinloch, Peter McCarey, and Donny O'Rourke). *Southfields* incorporated the work of Scottish poets such as Edwin Morgan, Gael Turnbull, D. M. Black, Fiona Templeton, Drew Milne, Don Paterson, and Kathleen Jamie, alongside poets from England, the USA and elsewhere. It, too, had a related imprint, *Southfields Press*.

Other notable — and varied — Scottish magazines active during the period include Carl McDougall’s *Words* (1976)–[1980], Morley Jamieson’s *Bruton’s Miscellany* (1977–1979), Andy Scott and Andy Keighley’s *AMF* (Aristophanes' *Middle Finger*) [1979–1980], Hamish Whyte and others’ *The Glasgow Magazine* (1982/83–1985/6), Hamish Turnbull, Andrew Fox, and Brenda Shaw’s *Blind Serpent* (1984–1986) and Sally Evans’ *Poetry Scotland* (1997–). The *Glasgow Magazine* and *Poetry Scotland* are both associated with poetry presses, Mariscat Press and Diehard respectively. Alexander Scott and James Aitchison’s *New Writing Scotland* [1983–] has been important as a more general magazine of Scottish writing, particularly for younger writers, and is published by the otherwise academic organisation the Association of Scottish Literary Studies. The general arts magazine with a strong poetry element, *Inter Arts*, was edited by Pramesh Mehta, Colin Nicholson, and Moussa Jogee, and ran from 1986 to 1991. Gerry Cambridge’s *The Dark Horse*, founded in 1995, is especially interested in traditional forms in poetry and, in alliance with Dana Gioia, publishes British and American “New Formalist” poems.

Fiction, however, was arguably the overwhelmingly important literary artform in this period for Scotland, and its prominence would have repercussions throughout the United Kingdom. The
reincarnation of The Edinburgh Review (1985-) produced a particularly strong supporter of the Glasgow writers Alasdair Gray, James Kelman, Agnes Owens, and Tom Leonard who saw relative celebrity in these years and whose work has been so influential for later Scottish writing. This influence was more than consolidated with the Edinburgh magazine Rebel Inc, founded by Kevin Williamson in 1992 (and publishing poetry as well as fiction). Williamson championed Irvine Welsh many months before the publication of Trainspotting and so contributed to a major intervention in the cultural landscape of Scottish and British fiction.

The years that close our survey see a falling off of new titles. The only time in which new titles fall below twenty titles per year is in the very last years of the survey (18 titles in 1999 and 14 titles in 2000). These years also record enough closures to give significant deficits in net new titles – when “deaths” exceed “births” (~10 and ~8 respectively). Competition with fiction is not likely to be the culprit: rather, a stronger hypothesis would be that the rise of the Web has meant that e-zines, not recorded by this bibliography, have begun to take over from printed magazines. It is too early to be elegiac about the printed little magazine but if this is a trend, then the Digital Age will surely supply a successor virtually, with surely no less interest.
& See Ampersand E26

4word Magazine See [Four Word Magazine]
4word Magazine E297

10th Muse See Tenth Muse E825


   Note: Variant title: A–3
   Poetry Library

A4 Anonymous See Responses E691

   Note: Continues: New Hope International Review (NHI)
   Website: www.nhi.clara.net/nhihome.htm
   BL: ZK.9.a.6814
   UCL
   Poetry Library

   Note: Issues are given a running letter which is sometimes also meant to be the title.
   The first and second issues are called a and b respectively.
   BL: C. (LB.31.c.7432); D. (LB.31.c.7433)
   CUL: A–D. (L999.a.1.71)
   NLS: C. (8.75); D (8.75)
   TCD: C. (LB Folio Case: 2554)
   Poetry Library: E

   ISSN: 0143–7488
   BL: P.903/606
   CUL: L999.B.1.740
   NLS: QP4.82.1317 PER
   TCD: PER 90–389
   UCL: ?

   “The magazine of the Creative Writing Class, Cardiff University Extra-Mural Department.” Appears to continue Madoc. The contributors were Gill Brightmore, Edwin James, John Griffiths, Jane Verby, Ruth Verby, Edward Sweeney, Adrienne Hawkins, Angela Roberts, Mark Williams (tutor), and the guest writers Chris Tormance and Jeremy Hilton.
   BL: P.901/315
   NLS: P.med. 3770 PER
   UCL
   Poetry Library

   NLS: HI8.1859 PER
   Poetry Library
British Poetry Magazines 1914–2000

Related Imprint: Active Imprint published individual collections by, e.g. Ralph Hawkins and Clark Coolidge
BL: ZC.g.a.5025
UCL
Poetry Library

Poetry Library

Interview: with Patricia Oxley in Görtscacher 1
Related Imprint: Acumen have also published individual poetry collections
BL: ZH.g.a.8
(T.I.S.200 PER)
UCL
Poetry Library

11 Admiral Connor’s Hot True Steamy Confessions Quarterly. Wissett, nr. Haleworth, [1987?]
Prose and some verse. Listed in Zmas 7.
No holdings known

Related Imprint: Advent Books published individual collections and, beginning in 1968, had published the Advent poems series, devoted to a single poem each publication.
More a series of individual booklets, Advent was edited by the distinguished Irish poet Brian Coffey. (No.) VI was the most magazine-like issue, featuring work devoted to another important Irish modernist poet and associate of Coffey’s, Denis Devlin.
BL: II. (X.950/35568); III. (YA.1996.a.15803)
CUL: I–II; IV–VI (L.727.C.976)
Poetry Library: VI

BL: ZK.g.a.4264
Poetry Library

Note: Succeeds: The Transcendental Exhibitionist Rollin; Invisible Art; Relevant Material
Related Imprint: News Agency also produced a largely prose broadsheet, News Agency Sheet (1978–?), BL: Pressmark pending
Texts of a Dadaist and Surreal nature.
BL: 1–3 (Pressmark pending)

Poetry and short fiction. Agog Publications also issued Agog Agon Go, a little magazine on a personal computer disk.
BL: 2 [1987?]. (ZA.g.a.6964)
Poetry Library: 2 [1988?]–[4, 1990?]

Poetry Library

17 Air. Glasgow, No. 1 (Summer 1998)–.
BL: ZK.g.a.6220
NLS: H18.3150

The first issue, which may have been the only issue, includes poetry by Vernon Scannell, Eric Mottram, and others.
Chapter E: 1976–2000


Note: A supplement, Airdoom, edited by Jean Barker, appeared in 1990.

BL: P.901/3271
CUL: L727.d.321
NLS: 2–37. (P.la.9621 PER)
UCL
Poetry Library: 8–


Contains some contemporary poetry.

UCL

ALI See Avon Literary Intelligencer E71


UCL

Poetry Library: 2


BL: 1; 5/6. (Z.A.9.A.2451)
CUL: L727.C.799
NLS: HPz.85–3711 PER
UCL: 1–4
PL: 1–3: 5/6

23 Alternative Poets. Agnus Press, [No.1]–, [198?]–? ISSN: 0969–0263

Note: Related to Preston Alternative Poets


Note: Variant title: AMF Magazine. Continues: Logos Magazine but is then continued by Logos Magazine, i.e. it appears to have been an experimental title that reverted to the original.


BL: P.2000/800
CUL: 4. (L727.B.244)
NLS: 4. (P.la.7759 PER)
TCD: 4. (PER 78–459)
UCL


Contributors include Stephen C. Middleton, Maureen Macnaughton, and others.

BL: 1. (Z.K.9.b.1255)
CUL: L198.B.159
NLS: 1–8 (Mar. 1997)

Amoral Svelte See Lateral Moves E431


Note: Variant title: &.

Poetry Library

27 Ampersand (&) / edited by [Robin E. Wild]. Weston-super-Mare: Quickbeam Enterprise Designs, No. 1 [198?]–?

Related Imprint: Quickbeam Enterprises

Poetry Library: 3 (1983)
CUL: L999.C.3.1005
NLS: L999.C.3.1005
TCD: PER 90–460
Poetry Library: 2 (1985)

CUL: L999.C.3.643

Poetry Library: [1]–8

31 And Another Thing / [edited by Myra Connell]. Manchester: Amazon Press, [No. 17, 1983?]
BL: [17]. (YA.1999.a.4662)
Poetry Library: [17]

Related Imprint: Woodman’s Press also published Rustic Rub as well as a small variety of poetry, prose, biography and local history publications
BL: ZK.9.a.1080
CUL: L996.C.394
NLS: DJ.4.597(2). PER
Poetry Library: [1]–[3]


Note: Continues: Goalpost (and continues its numbering)
Poetry Library: 7–

BL: ZV.9.a.111
CUL: L727.C.922
NLS: HP.87.1375

35 Angel Exhaust / edited by [Steven Pereira], Adrian Clarke, Scott Thurston, Andrew Duncan, Michael Gardiner, Helen Macdonald, Simon Smith, Maurice Scully, John Goodby, and Charles Bainbridge. [London]: [Islington Press]; Southend-on-Sea; Cambridge; then again London; No. 1 [1979]?–. ISSN: 0143–8050
Website: Information on several of the issues is given on Andrew Duncan’s website www.pinko.org
Beginning as a magazine of the Islington Poetry Workshop, Angel Exhaust developed beyond this small group by increasing the number of experimental poems from across Britain and carrying intellectual if sometimes intense reviews and essays, notably by Andrew Duncan. It became a key magazine for various British avant-gardes. The first two issues were edited by Steven Pereira with production by Jenny Pereira, joined in the third issue by Adrian Clarke as co-editor. Clarke and Steven Pereira co-edited until their last issue, no. 7 (Summer 1987), after which the characteristic A4 typescript format was dropped forever. No. 8 was a perfect-bound A5 ‘book’, surfacing after a five year break (August 1993) with Pereira replaced by Andrew Duncan, though still with Clarke as co-editor. Scott Thurston joined them for no. 9 (Summer 1993), and Macdonald and Gardiner joined the team on no. 10 (Spring 1994). By no. 12 Duncan was editing alone, but he was joined by Simon Smith for no. 16. In 1999, what looked like the last issue, no. 17, was guest edited by Maurice Scully and John Goodby, a feature on Irish modernist poetry. However, Duncan returned with co-editor Charles Bainbridge to resurrect the magazine in 2005 with the 18th issue.
BL: 1–3; 6–12; 15–. (P.903/620)
CUL: 2–3; 6–. (L727.b.334)
NLS: 2–3; 8–. (P.Ia.9055 PER)
Chapter E: 1976–2000


BL: ZC.9.a.4033
CUL: L900.C.664
NLS: HJ4.919
TCD: PER.72–234


BL: 2 (ZC.9.b.420)
UCL


Note: Each issue has an individual title: [1], Bleb Residue; [2], Elephant Candy; [3], Punk at the Opera; [4], The Boy Detective. Related imprint: Ankle Press


Note: Continued by Samizdat

BL: ZK.9.b.11350
CUL: L727.B.370

Anonatextosaurus See Responses E691


UCL: 5–
Poetry Library: 1–4, 7, 10, 13


Index: Indexed by the UK Little Magazines Project
Profiled in: Notes attached to the index by the UK Little Magazines Project

"The policy of this magazine is to publish poetry and prose of an aesthetic that relates firstly to the tradition of English Lyrical Poetry, particularly with regard to the tone adopted by the poet, and by his choice of subject matter. In the lyric, life is approached primarily from a joyous, celebratory point of view. The stance adopted by the poet is: 'I sing about... ' Herrick's introduction to 'Hesperides' is a very good example of this." – Astrid Wilson, in the first issue.

Other acknowledged points of reference include Imagism, Concrete Poetry, and the writers linked with Tarasque Press, Aggie Weston's, and Coracle Press (Simon Cutts, Stuart Mills, and others).

BL: 1–2. (ZA.9.a.10803)
UCL
Poetry Library


BL: ZK.9.b.4168


Note: Continued as: The Illustrated Ape

Short stories, poetry, illustration and graphic design.

BL: ZK.9.D.1411
Poetry Library: 1


Poetry Library: 1

45 Apostrophe. Faversham: Mr. Pillows' Press, No. 1 (Spring 1991)–17 (Spring 1999). ISSN: 0967–1803

BL: ZK.9.a.2280
Poetry Library: 2–7
BL: ZK.9.a.3828

Poetry Library

BL: ZK.9.b.3838
Poetry Library: 2–27

BL: ZK.9.b.8532
CUL: 6–7. (L49.g.B.111)
NLS: 5–7. (HJ.1264 PER)

Note: Variant title: The Arcadian Poetry Magazine
BL: ZK.9.b.4513
CUL: 1–3. (L999.B.1.2437)
NLS: HP.1a.2624 SER
TCD: 4–11. (PER 88–106)
Poetry Library

51 Archangel / edited by Simon Miles. Radford, Nottingham, No. 1 [1986?]–7
Poetry Library: 6 (1991)

Index: Indexed by the UK Little Magazines Project
Profiled in: Notes attached to the index by the UK Little Magazines Project

BL: 14 (July 1993)–. (ZC.9.b.5587)
Poetry Library: 38 (Summer 1999)–

BL: ZC.9.A.5915
CUL: Periodicals Dept
NLS: HJ3.2070 SER
TCD: PER 103–676
Poetry Library

Note: Argo merged with Delta in 1981 with Vol. 3 no. 2, which is also designated Delta [No.] 63
BL: P.901/3166
CUL: L727.C.763
NLS: DI.8.217
TCD: PER 91–327
UCL: Vol. 1 no. 1–vol. 3 no. 3; vol. 4 no. 2–vol. 6 no. 1
Poetry Library

BL: ZK.9.a.4655
CUL: 1–2. (L999.b.1.2376)
NLS: 1–2. (HJ9.2448 PER)
Poetry Library
Chapter E: 1976–2000

"A magazine devoted to all kinds of poetry by school-children."
King's College London, Eric Mottram Archive: 7/48/1 1976

BL: Premier issue. (ZK.g.b.9087)
CUL: Premier issue. (L999.b.1.2849)
NLS: HJg.1977 PER

BL: P.425/109
CUL: 1999.B.1.409
UCL

Collections of the author's own poems in traditional metre.
BL: ZK.g.a.2570

Largely a short story magazine, with just one or two poems per issue. As the title suggests, an urban setting to most of the work.
BL: [Dec. 1998], 3 [Spring 1999]. (ZK.g.a.61188)

BL: 2 (Winter 1996). (ZC.g.b.6328)
CUL: 2 (Winter 1996). (L999.b.1.2740)

NLS: HI4.1401 PER
UCL: 1, 3–

Note: Merged with Oasis and Shearsman to form Ninth Dread
BL: [New Series ], No. 1–3. (P.901/3195)
CUL: [New Series ], No. 1–3. (L999.C.3.812)
NLS: [New Series ], No. 1–3. (5917/C PER)
TCD: [New Series ], No. 1–3. (PER 81–197)
UCL Poetry Library

Related Imprint: Woolley Dale Press published individual collections of experimental writing, especially by Jake Tilson, and the magazine Cipher.
Jake Tilson later brought together the four issues of this essentially art little magazine in a boxed set, with a video, bibliography of publications by Tilson and various other associated works including postcards and postage stamps.
CUL: 1–3. (Periodicals Dpt.)
NLS: 1–3. (DJ.m.789(1))
TCD: 1–3. (PER 91–742)
UCL

Note: May have continued after No. 7.
Related Imprint: Atlas Press, publisher of many translations of works associated with Romanticism, Symbolism, Expressionism, Dada, early Surrealism and

[235]
various continental European post-war avant-gardes.
Website: www.atlaspress.co.uk/

The first volume was an A4 anthology with typescript production values. Subsequent volumes were shorter in height, had more pages, and were more attractively produced. Some were not anthologies at all — no. 5 was Death to the Pigs: Selected Writings of Benjamin Péret, no. 7 was Raymond Roussel: Selections from his Writings.

CUL: 2 (1984)-7. (L.700.c.278)
NLS: 2 (1984)-7. (HP.med.40)

BL: 1. (ZC.g.a.3600)


BL: Vol. 1 no. 1. (ZC.g.b.5201)
CUL: L999.b.1762
NLS: D.l.m.1912(4) PER
TCD: PER 86-856


BL: ZK.g.b.898t
Poetry Library: 1

Related Imprint: Vampyric Press also published Miscellany: a magazine of literary reviews

BL: 3-7. (ZK.g.a.4589)


Note: Variant title: ALJ

72 Awen / [edited by Kaledon Naddair]. Edinburgh: Keltia, [No. 1, 1985]-? ISSN: 0268-5736
Note: Variant title: Search for Awen was the title of the first issue.
“A bardic magazine dedicated to poetry keltic, pagan or with a reverence for nature.”

BL: 1. (X.529/72694). 2. (ZC.g.a.1958)
CUL: 2 (1987). L999.c.3.1498
NLS: 1. (HP.sm.893 PER). 2. (DJ.s.713(6) PER)

Index: Contents listings of some of the issues are given at the website
Related Imprint: Atlantean Press also publishes Gorbuj, Monomyth and poetry booklets
Website: www.geocities.com/di_tyrer/

BL: 6 (Oct. 2000)-. (ZK.g.b.17204)


Listed here for its inclusion of poetry, as a student-produced art school magazine it can be compared with (e.g.) Accent, It’s: Wimbledon School of Art Magazine, Mute and The Slade Magazine. It may have continued after 1981.

Poetry Library: [?], with Poetry Pullout


BL: P.903/002
CUL: L727.b.271
NLS: DJ.m.71 PER
UCL: 1-3; 5-17.
Poetry Library: 1-3; 5-17
UCL

B.A.D See Breakfast All Day E126

Note: Issued weekly, despite title. Additional subtitle: Fine writing for the 90s. Nos. 57–60, 72–93, 112–113 appear not to have been published.
BL: 56–71, 97; 100–212 (ZK·9·a.1439)
CUL: 56–212 (L999.c.3.1387)
NLS: 56–212 (HJ4.975 PER)
TCD: 55–212 (PER 90–595)
Poetry Library: 1–6; 18; 23; 29; 34–37; 55/56; 61–62; 94; 97; 100; 109; 111; 114; 128–129; 138; 148; 158–159; 162–164; 166–170; 172; 180; 185–186; 188; 190–192; 194–198; 200–206; 209–

Related Imprint: Bad Seed Press also published The Soup Kitchen
BL: ZC.9.b.7097
CUL: L830.b.42 [p/hole: X.104]
NLS: HJ8.1673 SER
TCD: PER 101–184
Poetry Library

BL: ZC.9.a.1439
CUL: L999.c.3.1001
NLS: D1.m.143(10) PER
TCD: PER 90–595
Poetry Library

Poetry Library

Bandito See Codex Bandito E183

CUL: 5 (L999.c.3.1387)
Poetry Library: 3; 5–6

Interview: Margaret Obank, interviewed anonymously, in Poetry News: the Newsletter of the Poetry Society, Autumn 2005, p.8
BL: ZC.9.b.7097
CUL: L830.b.42 [p/hole: X.104]
NLS: HJ8.1673 SER
TCD: PER 101–184
Poetry Library

BL: ZC.9.a.3610
UCL: 5–8
Poetry Library

84 Bare Nibs / edited by Tracy Bateley, Des de Moor, John Webber and Steve Woollard. Ware: Ware Arts Centre / Bare Nibs Productions, No. 1 (1983)–13 (1986). ISSN: 0264–6137
Note: Continues: Harteforde Poets Journal
BL: P.901/3410
CUL: 4–13 (L718.c.376)
NLS: D1.s.67 PER
Poetry Library: 3, 5–13
85 Bare Wires. Rotherham: Blue Rose Book Press, Spring 1990–Summer 1991. ISSN 0955-2529

Related Imprint: Blue Rose Book Press also published anthologies in the Blue Rose Pocket Poetry series.
BL: ZC.9.a.1967


CUL: 2. (L999.b.1.533)
UCL
Poetry Library: 2


CUL: L999.b.1.739
NLS: No. 1 (HP.la.256 PER)


This magazine consists of poems by William Bealby-Wright, Gerard Benson, and Cicely Herbert.
Poetry Library: 1


Website: www.beatscene.net

"A new independent magazine packed with all the names from the alternative and often underground world of American writing, films, music, art – you name it." – from the first issue.
BL: 1–5; 12; 15—. (ZA.9.b.2819)
UCL: 1–4; 6–31; 33—.


Note: Variant title: Beau
Profiled in: Tom Clyde, Irish Literary Magazines: an outline and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414
Contributors include Anthony Cronin, Gavin Ewart, E. O Tuairisc, Ewart Milne, Brian Coffey, Rita Kelly, David Wright, Paul Durcan, John Jordan, Michael Mulcahy, and others. A successor to The Belle.
BL: 2. (ZD.9.a.70)
CUL: 1. (L999.c.3.902)
NLS: 1. (Pla.10.044 PER)
UCL: 1–3
Poetry Library: 1.


Profiled in: Tom Clyde, Irish Literary Magazines: an outline and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414
Perhaps named in reaction to The Bell of the 1940s and 50s. Maurice Scully's The Beau would later succeed The Belle.
BL: P.901/3199
CUL: 1–2. (L999.c.3.791)
NLS: HP.la.82.3873 PER
TCD: OLS 192.0.43
UCL


92 Bentilee Voices. [Bentilee?] [D.Thomas?], No. 1, 1989–2, Summer 1989. ISSN 0958–3416
BL: ZC.9.a.2771


As well as publishing new poetry, interviews and articles, the magazine organised a significant reading series in Hull.

[238]
Chapter E: 1976–2000


99 Billy Liar: from the frontlines to the frontiers. Newcastle upon Tyne: Billy Liar, 1 (15/12/97–31/3/98)–5 (Spring 2001). ISSN 1460–8529

100 Bizarre Angel / edited by Emanuel Z. March. London, No. 1 [1979]–2? [Oct 1979] From the editorial in the second issue: "poets be warned, only the best will be accepted. Bizarre Angel is not a poetry magazine and though poetry is and will be printed, only poetry of a decadent nature, or work by new and exciting poets (excite: to rouse emotion, agitate, to stir up, to produce electric or magnetic activity) will be featured. As far as artists are concerned, all I can say is that I am disappointed." Poetry by Steve Lockyer, Andy Robson, Ian Seed, Andrew Darlington, and others. Arthur Moyse and Vernon King contribute illustrations and other contributors include Dave Cunliffe and Michael Moorcock.


British Poetry Magazines 1914–2000

Includes poems by Cindy Artiste, Annette Reis, Georgina A. Blake, Sally Neaser, Kanta Walker, Lorna Euphemia Griffiths, and C. D. Williams, as well as articles, including pieces on black art, jazz, and C. L. R. James.

BL: 1. (ZV.9.b.191)
Poetry Library

BL: ZC.9.a.3504

BL: ZC.9.a.4432
NLS: HJ.1287 PER
TCD: PER 83–613
UCL
Poetry Library: 1–3; 5–8

Noted in issue 8 of the the zine ByPass as “A dynamic zine forum for the Young Blood Poets incorporating poems, prose and art collages.”
No holdings known

BL: P.905/244
CUL: L727.b.280
NLS: HP.la.990 PER
UCL
Poetry Library

ISSN: 1353–3320
Website: www.haikusoc.ndo.co.uk/first.html
BL: Vol. 6 no. 1–no. 4; vol. 8 no. 1–. (ZC.9.a.5226)
CUL: Vol. 6 no. 1–. (L727.c.1348)
NLS: Vol. 6 no. 1–vol. 10 no. 4; vol. 13 no. 1–. (H14.1847 SER)
TCD: Vol. 6 no. 1–. (PER 85–420)
Poetry Library: Vol. 1 no. 1–vol. 7 no. 1; vol. 7 no. 3–.

No. 1 consisted of work by the American poet Robert Lax ("Nine Poems"); no. 2 was a selection of poems by the French poet Jean Follain ("Twelve Poems", in "versions by Gael Turnbull in collaboration with Jean Beaupré and Jill Illes").
CUL: 1. (L999.C.3.1017)
UCL

Note: There seems to have been an earlier series of this magazine, beginning in 1983, and based in Adlington, Lancashire.
BL: 1. (ZC.9.a.3597)
Poetry Library

A magazine that tried to recapture the spirit of Bog, notably by using a number of original Bog contributors, including George Cairncross and Steve Sneyd. The editorial for the first issue states: "Yes, dear Readers, poetry should be fun, not locked up in the Universities and Colleges, to be dissected by the Profs and students; it should be writ large on the street hoardings, scrawled across the pavements, recited at madcap parties, given free with the cornflakes, printed on bogg rolls: in fact it should be everywhere to be enjoyed and laughed over by everyone."
BL: 2–5. (ZK.9.b.9170)
CUL: 2–5. (L727.b.346.2–)
NLS: H19.937 PER
Boite (a cockwerk whoreage) See Le Shovelle
Diplomatique E739

[240]
Chapter E: 1976–2000

113 **Bookmark.** [Edinburgh]: [English Department, Moray House College of Education], 1 (May 1978)–17 (1997). ISSN: 0260–0315
BL: (Spring 1980)–17 (1997). (P.2000/847)
NLS: H.8.904 PER

BL: ZK.9.b.2371
CUL: UL Periodicals Dept.
NLS: HJ.2039 PER

115 **Borderlines** edited by Diana Moss, then Dave Bingham and Kevin Bamford. Shrewsbury, then Welshpool, Powys: Anglo/Welsh Poetry Society, [No.1, 1981]–. ISSN: 0951–029X
Note: Includes Members’ Supplements (or Sections) to no. 17 and 25, and a Review Supplement to no. 17 Website: One of the magazines featured on www.poetrymagazines.org.uk
BL: [1]; 4; 8– (P.901/3498)
CUL: [1]–5; 10– (L.727.b.376)
NLS: 4; 5; 10– (HP.med.353)
TCD: 10– (PER 73–824)
UCL: 2–3
Poetry Library: 11–

Note: Subtitle for the first anthology was “Poems by South Ulster Youth”. Subsequent issues had the subtitle: “Poems by young people in the border area.”
A very occasional anthology, the third volume only issued in 2000.
BL: 2– (ZK.9.a.3788)
NLS: 1. (HP.29.11551); 2. (HP.29.6588); 3 (HP.201.00566)

BL: ZC.9.a.2371
UCL
Poetry Library

Note: Variant title: Boundary Magazine. Variant subtitles: A Kings Road Writers Publication; The British Alternative Workshop Magazine.

119 **Box.** Northampton, [No.] 1 [1982?]–2 [1983?]
Poetry Library: 2

BL: ZK.9.b.1189
CUL: 2–14. (L.727.c.889)
NLS: 2–14. (DJ.m.2148)
UCL: 2–14
Poetry Library: 12

BL: 10. (ZK.9.b.4473)
CUL: 6–10. (L.727.b.328)
NLS: 6–10. (DJ.m.21393 PER)
TCD: 6–10. (PER 91–636)
UCL: 8–10
Poetry Library: 9–10
122 Brainwaifs / edited by Leslie Richardson... and others. York, No. 1 (1978)–6 (1985)
Note: Variant titles: Brainwaifs Revisited; Brainwaifs + Other Strays; Brainwaifs – Not Orphan.
BL: 5. (YH.1987.b.186)
Poetry Library: 4 (Brainwaifs Revisited)

Note: Later issues published in the U.S.. Distributed by Spannu in the UK.
Contributors include: Pierre Joris, Allen Fisher, Asa Benveniste, Cid Corman, Jeremy Hilton, and others.
BL: ZA.g.a.11625
UCL: 2 (1978)

Website: The twelve issues of the new series have been digitised and appear on www.poetrymagazines.org.uk
"Brando's Hat was launched... as an occasional magazine, by Steven Waling. In 1998 it was adopted by Sean Body's Tarantula Publications in Salford and was published three times a year until issue 12 when its publication ceased." – from the note accompanying the poeetrymagazines.org.uk digitised set.
BL: [1] (ZC.9.b.3780)
UCL: [1]–2
Poetry Library: [New Series], 1–12

125 Braquemard / edited by David Allenby. Hull, Issue 1 [199?]–. ISSN: 1354–7356
Website: www.braquemard.fsnet.co.uk/
BL: ZK.g.a.3754

Note: Variant title: B.A.D. Additional subtitle: Quarterly: fiction, comment, humour, poetry, graphics
BL: ZK.g.b.8779
CUL: 14. (L96.6.b.201)
NLS: Hl9.1993 (PER)
TCD: PER 96–141
Poetry Library: 6–14

127 Breakthru Poetry / Art Magazine. Colchester: [Breakthru], No. 1 (1979)–?
BL: No. 1 (1979). (ZK.g.c.8)

128 Bridge / edited by Stuart Brown. Falmouth, [1979]?
Noted by the UK Little Magazines Project.
No holdings known.

129 The Bridge / edited by F. J. Williams. Widnes, [1979]?
Noted by the UK Little Magazines Project.
No holdings known.

Note: Related to Issue One with which it merged.
Poetry Library: [2 unnumbered issues catalogued as individual pamphlets] (1991), [1993]?

131 Briggistani: a broadsheet of words and images, fostering links among the communities of northern Scotland & Scandinavia / edited by Anne Sinclair, Sean Gibson and Anne Dickie. Lerwick: Shetland Arts Trust, No. 1–2 [1989]?
Large poster format.
NLS: 1. (S.Sh.S.2.90.22); 2. (S.47)
UCL: 2
Poetry Library: 1
Chapter E: 1976–2000


Note: Each issue also has an ISBN
BL: P.901/3303
CUL: 1.999.c.3.897
NLS: HP2.86.2210 PER
Poetry Library: 1: 3


Related to: The Brixton Poets House Mega Zine.
BL: Vol. 1 no. 2. (ZK.9.a.2219)
Poetry Library: Vol. 1 no. 2; vol. 1 no. 4–7; vol. 2 no. 1–2.


Related to: The Brixton Poets. This magazine consists of work by George Lee, Steve Micalef, and Ian Noble.
Poetry Library: [?]?


An irregular anthology from a group which meets every Sunday at the Midlands Art Centre, Birmingham.
BL: 2–. (ZK.9.a.2831)
NLS: 1; 2; 5 (HP2.96.2821).


Poetry Library: [1]–[5?]

137 The Brobdingnagian Times: broadsheet / edited by Gerry Brett, Tom Curran, Giovanni Malito, Martin O’Connor and Pat Walsh. Cork, No. 1–. ISSN: 1393–3302

BL: ZK.9.a.4893
CUL: L727.c.1354
NLS: HJ4.1835 SER
TCD: PER 72–809
Poetry Library: 1: 3


Poetry Library: [1]


A literary review, with essays and articles on Scottish authors, and publishing short fiction and poems.
Contributors included: George Mackay Brown, Michael Schmidt, John Herdman, George Campbell Hay, Hugh MacDiarmid, Norman MacCaig, Elspeth Davie, Giles Gordon, Gael Turnbull, Fionn MacColla, Sydney Tremayne, George Barker, Maurice Lindsay, Robin Fulton, Fred Urquhart, Ron Budlin, Iain Crichton Smith, James Aitchison, David (i.e. D. M.) Black, Stewart Conn, and others.
BL: P.901/3085
CUL: L999.c.3.744
NLS: HP3.81.493 PER
TCD: PER, 92–352
UCL

140 Brushstrokes: a Chinese writers’ quarterly newsletter. Liverpool: Writing Liaison Office, Toxteth Library, No. 1 (Summer 1995)– . ISSN: 1360–0923

Note: Title in transliterated Chinese: Huabi.
BL: ZK.9.b.8864
NLS: HJ8.1433 SER
TCD: PER 89–293
British Poetry Magazines 1914–2000

141 Budgie Breeders Poetry Magazine: the magazine of Chace Farm Hospital / [edited by Alan Cornelius?]. [Enfield, Middlesex?, 1–7, 1995?]
Poetry Library: [two issues, both numbered issue 7 and dated Dec. 1995]

BL: ZK.9.a.138
Poetry Library: 1–4


Related Imprint: Red Sharks Press published collections by Ken Cockburn, Ruth McIlraith, Ifor Thomas, Christopher Mills, Graham Hartill, Chris Broadribb, Patrick Egan, and others
Peter Finch recalls that Cabaret 246 was a poetry workshop which met weekly, emerging from a creative writing class led by Chris Torrance. (see dspace.dial.pipex.com/peter.finch/cardiff.htm)
BL: P.903/954
CUL: L727.b.295
NLS: HP.1a.834 PER
UCL: 1–4
Poetry Library: 1–2; 4–9

BL: ZK.9.a.8922
Poetry Library: 3–3

146 Cambrensis: Creative Writing of Wales: quarterly magazine. Bridgend: [Cambrensis], No. 1 (Dec. 1987)–
BL: ZC.9.a.1532
CUL: L715.C.799
NLS: HJ.8.1314
TCD: PER.85–551

Note: The Festival occasioned other publications by a number of different publishers, including Kettle’s Yard Art Gallery.
CUL: Programme. (Cam.b.241.17.1–). 19 poem posters for the 1975 Festival (Tab.a.67.).

Note: Succeeded by: Poetry Now: incorporating The Cambridge Poetry Magazine
CUL: Periodicals Dept.
UCL Poetry Library

149 Candle Light / edited by Laurie Linford. South Woodham Ferrers, then Clacton-on-Sea: Laurie Linford No. 16 [199?]–?
Note: Continues: Candle Light Reading Published the work of the Lantern Light Circle of writers, poets and artists.

150 Candle Light Reading / [edited by Laurie Linford] [South Woodham Ferrers?]: British Amateur Press Association, [No. 1, 1986?]–15 (Oct. 1991)
Chapter E: 1976–2000

Note: Continued by: Candle Light
Published the work of the Lantern Light Circle of writers, poets and artists.

BL: 2–15 (ZC.9.a.732)

BL: ZK.9.b.17700
Poetry Library

Canto See The Old Police Station E556

BL: P.903/691
CUL: 2–4. (L999.b.1.2079)
NLS: HP4.85:1500 PER
UCL
Poetry Library: 2

Note: Continued by: The Yellow Crane
BL: ZK.9.a.13370


Current affairs and culture, with poems.
BL: 7–17. (ZC.9.b.5111)
CUL: 2–16. (L206.b.187)
NLS: 1–5; 7–18. (Q9.1400 PER)
UCL: 1–6

BL: ZK.9.a.3300
CUL: 1–3. (L999.c.3.1450); 1–4. (English Faculty Library)
NLS: 1–3. (H8.1291 PER)
UCL
Poetry Library

157 CEJXOUQ / edited by A. Alexander. Douglas, Isle of Man: [Riakaj], 1 (June 1987)?
A magazine produced by typewritten stencil with an unusual mixture of quotations emanating from the Baha’i and other faiths, interspersed by new and old poems and other texts.
BL: 1. (ZK.9.a.862)

Note: Absorbs Yeats Club Review, so that Yeats Club Review No. 2 is Celtic Dawn No. 1, etc.
BL: ZK.9.a.809
CUL: L727.b.316
NLS: DJ.m.702
TCD: 2–5. (PER 94–460); Yeats Club Review (PER 72–514)
UCL
Poetry Library

“A new quarterly dealing with the literature in the Celtic languages. As you will see in this edition, both in time and subject matter, our range is broad. [...] The Celtic Pen aims to provide a platform for information on our respective literatures and through this hopefully increase awareness of its richness, not just among Celts but in the English speaking world." – from the editorial in the first issue.
British Poetry Magazines 1914–2000

160 Cencrastus: Scottish & International Literature Arts & Affairs / edited by Sheila Hearn, Glen Murray, Cairns Craig, Raymond J. Ross, Thom Nairn, Christine Bold... and others. Edinburgh, No.1 (1979)–7 ISSN: 0264–0856
A key Scottish cultural review which also published poetry.
BL: 1–31; 33–59; 61–. (P.903/450)
CUL: P900.b.60
NLS: 1–30; 32–. (HP.199 PER)
TCO: 1–2 (July 1979). (PER 92-525)
UCL: 3

161 Centra News: the Centre for Reading Arts monthly newsletter.
Reading: Centre for Reading Arts, No.1 (May/June 1979)–3 (1979). ISSN: 0319–0143
CUL: 1–2 (July 1979). (L999.b.1.611)
NLS: 1–2 (July 1979). HP.481.408 PER
TCO: 1–2 (July 1979). (PER 92–525)
UCL: 3

Strong visual content, with collage, cartoon strip and, occasionally, poetry elements. Began as a zine interested in bands such as The Birthday Party as well as William Burroughs, but became less text-based in successive issues.
BL: 1–7. (ZC.g.b.731)
NLS: 6–8. (HP.1a.199 PER)
UCL: 4–8

Poetry Library: 5 (1978)–8 (1979)

ISSN: 0962–6697
Note: Continued as: Open Book Website: Alliance of Literary Societies, www.sndc.demon.co.uk
BL: 2 (April 1999)–11. (ZC.g.b.4424)
NLS: 3 (April 1991)–11. (HP.med.804 PER)

BL: ZK.9.a.6127
CUL: L999.d.1.155

Short fiction, drawings and poems. Typewritten stencil production. A brief account of the Outcrowd milieu, of which the Medway Poets were a part, is given in the entry for Codex Bandito.
BL: P.903/642
CUL: L999.b.1.792
NLS: HP.481.161
TCO: PER 92–878 1980
UCL
Poetry Library

[246]
Chapter E: 1976–2000

Note: The first two issues are called 1st and 2nd edition
Poetry Library

168 Chimera. London: King's Poetry Society, King's College, No. 1–2 (1989?)
Poetry Library

Associated with Rutherford College, University of Canterbury.
BL: 2–3. (P.901/3170)
(Special Collections English Q–1 CHO)
Poetry Library: [1?]

BL: P.901/3283
UCL
Poetry Library

BL: P.901/3113
CUL: L999.c.3.719
TCD: PER.92–364

Note: Continues: Grendon Graal. Continued by: CPR International
BL: ZK.9.a.4393
Poetry Library

BL: ZK.g.b.9300

BL: P.901/3525
CUL: L727.c.874
UCL

Note: Included issue called "+(Boxed set supplement) (1981)"
Related Imprint: Woolley Dale Press published individual collections of experimental writing, especially by Jake Tilson, and the visual arts magazine Atlas
BL: 3. (Cup.935/386)
CUL: 1–6. (1400.c.368)
NLS: 1–6 (HP2.85.2693 PER)
UCL: 1; 3–5
Oxford University, Bodleian Library: 1–6. Boxed set supplement. (Per. 2705 e.1897 (vol. 1, no. 1–6)

Poetry Library: [1?]

City Writings was the magazine of the group, The Southampton City Writers.
Poetry Library
178 Clanjamfrie / edited by Duncan McLean and Giles Sutherland. Edinburgh: Clanjamfrie, then Morning Star, No. 1 (Jan. 1984)–7
BL: P.2000/1426
NLS: P.e1.396 PER
TCD: 3 (1988). (PER 90–924)

King’s College London, Eric Mottram Archive: 1; 2; 4; 5; 6a; 8a; 10–12. (7/147/1–9 1981–1982)

Related Imprint: Cloud
With the tagline “Bringing water to the seed”, there was a strong spiritual element to the writing in this magazine. Contributors included R. S. Thomas, Denise Levertov, Bill Wyatt, Paul Green, David Miller, Sue Arengo, Elizabeth Smither, and others, with translations of Rilke (by Roger Thorp) and Francis Ponge (by Peter Hoy). Thorp’s background in visual art was evident in his inclusion of artwork as well as in the design of the magazine. Michael Thorp’s Cloud project arguably found its main realisation in the books and pamphlets in the Cloudforms and Markings series which succeeded the magazine itself.

BL: ZK.9.a.646
CUL: L.727.c.978.1
NLS: HJ2.178 PER
UCL: Poetry Library

Poetry Library: 1–2

ISSN: 0956–0165
BL: ZC.9.a.2118
Poetry Library: 3–8

Related Imprint: Outcrowd was associated with Cheapo Review, Gazunda, Hack Hack, and Ving

Writing for the stuckism.com website, the artist Charles Thomson recalls that Outcrowd was originally a reading series organised by Rob Earl and Bill Lewis in Maidstone, emerging out of a Medway scene connected to Medway College in Chatham and Maidstone College of Art. This would later lead later in the 1980s to a group known as The Medway Poets, anthologised by Thomson’s Cheapo imprint and recorded on Billy Childish’s label, Hangman Records (British Library Sound Archive: lPoo006531). Tracy Emin was part of this milieu. Also part of the scene were the presses and record labels set up by Billy Childish (Hangman Press and Hangman Records), Bill Lewis (Lazerwolf Press), and Charles Thomson (Cheapo Press). The Medway scene was also later involved with the art movement Stuckism.

BL: 2 (YK.1996.a.7030); 3 (X.958/3055); 4 (YK.1989.a.3403); 5 (Cup.806.gg.14)
CUL: 2; 3; 5. (L999.d.1.36)
NLS: 1. (HPi.B1.501)
TCD: 1. (PB–50–948); 2 (PB–50–949); 3 (PB–95–144); 6 (PB–59–950)
UCL: 1; 3–6
Poetry Library: 2

Website: www.charnwoodarts.com
“Charnwood Arts is an independent community arts and media organisation based in the Borough of Charnwood in the East Midlands” – from the Charnwood Arts website.

Index: Indexed by the UK Little Magazines Project
Profiled in: Notes attached to the index by the UK Little Magazines Project

Coil includes work by filmmakers, video artists, poets, essayists, etc. Most (though not all) of the contents is related to film and video. Poets such as Sharon Morris and Gad Hollander contributed to the magazine, drawing on their concerns with visual or cinematic and electronic media. Other contributors included Pavel Büchler, Jayne Parker, Susan Hiller, Stuart Morgan, Regina Cornwell, Sean Cubbit, and John Stezaker.

186 The Collective Seasonal. [Abergavenny]: [Collective Writers], Vol. 1 no. 1 (Autumn 1997). ISSN: 1460–6070

Website: www.scriveners.supanet.com/

Collective Writers later became known as Scriveners, a writing group meeting regularly at the Hens and Chickens, Abergavenny.


Note: The first issue had the full title College Green Magazine
Website: www.gsu.tcd.ie/

BL: Summer 1996– . (ZC.9.b.668?)


BL: 1–2. (ZC.9.a.3966)
CUL: L737.d.285
NLS: H14.1185 SER
TCD: PER 87–463
Poetry Library


190 The Condescender / edited by A. R. Grant and others. [U.K.: No. 1, 1985?]

Poetry Library: [1]

191 Connections / edited by Jeanne Conn. London: [Jeanne Conn], [1, 198?– ]

Note: Issues are unnumbered
Poetry Library: Summer 1987, Spring 1990–


Note: Continues: Kent Connections
BL: Vol. 3 no. 5 (Spring 1996)– . (ZK.9.b.9559)
Poetry Library: Vol. 3 no. 6–no. 8


BL: ZD.9.b.2
Poetry Library: Unnumbered and undated issue
194 Contemporary Quarterly / edited by Graham Sykes. Leeds, [c.1979]
Noted by UK Little Magazines Project.
No holdings known.

BL: ZA.9.a.6824
UCL: 5
Poetry Library: 2 [1987?]

Note: Editorial adviser: Feyyaz Fergax
BL: ZC.9.a.1399
CUL: L727.c.1121
NLS: DJ.5.475(4) PER
Poetry Library

The literary magazine of the Cork Women’s Poetry Circle, which also organises readings and published a Newsletter (BL: ZK.9.a.5775), later called Tig Fflih Newsletter.
BL: ZC.9.a.4127
CUL: L727.d.243
NLS: HJ4.1263 SER
TCD: OLS L–6–113
Poetry Library: 5

198 The Cork Review / edited by Paul Durcan, then Tina Neylon, then Séan Dunne, then Thomas McCarthy. Cork: Triskel Arts Centre, [Vol. 1] no. 1 (Nov./Dec. 1979)–vol. 2 no. 3 (June 1981); 1990–1999
Contributors included Derek Mahon, Francis Stuart, Seamus Heaney, John Montague, John Banville, Eiléan Ní Chuilleanáin, and others. Tina Neylon edited all issues in vol. 2 (1981) then, after what appears to have been a nine-year gap, the 1990 volume. The magazine became at that point an annual volume. Séan Dunne edited 1991, and Thomas McCarthy edited 1993.
BL: [Vol. 1] no. 3–4; Vol. 2 no. 1; vol. 2 no. 3. (DSC: 3470.836800)
TCD: OLS X–4–435

UCL
Poetry Library: 5–6

BL: D.901/369
CUL: L727.c.658
NLS: DJ.4.475 PER
UCL: 2–17
Poetry Library: 6–7; 11; 13; 15; 17–18

201 Countryside Tales: tales, articles and poems about the countryside / edited by David Howarth. Cheltenham: Park Publications, No. 1 (Spring 2000)– . ISSN 1469–2244
BL: ZK.9.a.7244
Cowpat See The Old Police Station E556

Note: Continues Christian Poetry Review
BL: ZK.9.a.4393


A key cultural review which published articles on the history and cultural politics of Ireland. No poetry or fiction was published, but essays included Edna Longley on “Poetry and Politics in Northern Ireland”, interviews of Seamus Heaney, John Hewitt, John Montague, and, by Seamus Heaney and Richard Kearney, an interview of Jorge Luis Borges.

BL: P.971/405
CUL: F900.c.202
NLS: HJ4.389 PER
TCD: OLS Los-<13-96


BL: ZK.9.a.3752
CUL: L999.d.1.124
NLS: HJ4.1394 PER
TCD: PER.95–551 1995


BL: 1–4. (ZK.9.a.3673)
NLS: HJ4.1083 PER
TCD: PER 92–326


Note: Two different issues have been numbered as 5; one of them is probably no. 6. The numbering of other issues is uncertain

Website: ourworld.compuserve.com/homepages/LeoBrooks/
Poetry Library: 3, 5–9. [127], 15


Note: The last issue (no. 10) of South Yorkshire Writer was the first issue of The Cutting Room.

BL: ZC.9.a.2988
Poetry Library


BL: ZK.9.b.8005
CUL: Periodicals Dept.
NLS: 1–6; 12; 14–. (HJ9.1395 SER).
TCD: PER 86–205


Poetry Library
Note: Variant title: Damask
UCL
Poetry Library: 1

212 Dancing Ledge Mercury / edited by Tim Davies. Malvern: Dancing Ledge X Press, [c.1977–?]
Noted by the VK Little Magazines Project.
No holdings known.

Related Imprint: Fern Publications also publish books on calligraphy and painting for fun, as well as Student Magazine (BL: ZK.9.b.16071)
BL: ZK.9.b.4971
Poetry Library: 9 (1990)–

Note: Subtitles have included: “A journal of poetry and opinion”, and “The Scottish-American poetry magazine”
Website: www.star.ac.uk/darkhorse.html
Other editors who have co-edited or assisted include Aileen McIntyre, Dana Giola, Thomas DePietro, and Jennifer Goodrich. Though not entirely devoted to metrical and rhyming poetry, the magazine has a particular interest in new poetry utilising traditional form. In this sense it is a kindred spirit of the “New Formalists” of the American poetry of the day.
NLS: 1; 3; 4; 6–. (HJ.4.1970 PER)
UCL: 2– .
Poetry Library: 1–

215 Dart / edited by Bernard Simmonds.
Brentwood, [No. 1] (June 1976)–2 (Sept 1976)
BL: YA.1989.a.16868

BL: 1. (ZK.9.b.6557)
CUL: L999.b.1.2870
Poetry Library

Note: In some cases, the same number was used for different issues, eg. no. 25, which was used for the issue in Jan. 1998 and in May 1998
Related Imprint: Hilltop Press publishes various science fiction poetry, including work by Lilith Lorraine, Gavin Salisbury, Andrew Darlington, Peter Layton, and the fantasy poet Frances Campbell.
A magazine with a specific interest in genre poetry, e.g. science fiction and fantasy. Special issues, with separate ISBNS, are devoted to Steve Sneyd’s various historical surveys of the genre.
BL: 7–22; 25 (Jan. 1998); 25 (May 1998); 26, 30–32/33, 34/35; 34 (Dec. 1998); 37; 43–46; 49–. (ZK.9.a.3520)
NLS: 19/20 (HP.98.4028); 23/24 (HP.1.200.4181); 38/39 (HP.99.4000); 47/48 (HP.2.201.03820)

BL: P.903/863
CUL: L999.b.1.766
NLS: HP.48.375 PER
TCD: PER 81–839
UCL: 1
Poetry Library: 1

UCL
Chapter E: 1976–2000

Contributors include P. Lal, Keki Daruwalla, Shiv. K. Kumar, and others.
BL: 1. (YC.1988.b.6425)
CUL: 2–3. (L999.c.3.1457)
NLS: Dl.m.2338 (3) PER
Poetry Library: 1–3

A Cornish language magazine, edited by the Cornish poet and activist in Mebyon Kernow, the Party of Cornwall, Richard Jenkin (who also wrote under the pseudonym Garfield Richardson).
BL: ZC.9.a.2077
CUL: L733.c.103
NLS: HP.sm.995 PER

222 Dial 174 / edited by Terry M’ranjr [Moran] and Joseph Hemmings. Leeds then Fakenham, then Watlington, then King’s Lynn, Issue 1 (1989)–. ISSN: 0969–9732
Related Imprint: Dial 174 Publications
BL: 1–18; 20– (ZC.9.a.2218)
Poetry Library: 1–24; 25–

A magazine associated with the Leeds Writer’s Workshop, namely Fred Schofield, Dominic McCarthy, Migs Noddings, Ernest Noddings, David Stringer, and David Hurst.
BL: [1985]. (ZC.9.a.711)
CUL: [1987]. (L999.d.1.49)
NLS: [1987]. (HP.sm.842 PER)
TCD: [1987]. (PER 90–675)

This began as a magazine about West Midlands women writers, but later acquired the subtitle, “A magazine for writing women in London and the regions”, joining forces with the London Women’s Centre.
BL: Vol. 1 no. 1. (ZC.9.b.2170)
CUL: Vol. 1 no. 2–vol. 2 no. 2 (L718.b.191)
NLS: Vol. 1 no. 2–vol. 2 no. 2 (DJ.1.43 (6) PER)
TCD: Vol. 1 no. 2–vol. 2 no. 2 (PER 94–382 [1987–1988])
Poetry Library: Vol. 1 no. 7

Poetry Library: 10

Contributors included Ric Caddel, Jim Burns, Graham Sykes, Maggie O’Sullivan, Gladys Mary Coles, Matt Simpson, Rupert Mallin, Lee Harwood, Ian Robinson, and others.
BL: P.901/3294
CUL: L999.c.3.883
NLS: HP.la.505 PER
TCD: PER 81–629

227 A Doctor’s Dilemma: poetry, art, fresh air / edited by Peter Godfrey and Bol Marjoram. London: CB Press, [No. 1]–[2] [198–?] 
BL: ZK.9.b.512
Poetry Library
228 Dog / edited by Bill Lewis. [U.K.], No. 1 [197?]–2 (1978)
Poetry Library: 2

BL: 2. (ZK.9.b.5168)
UCL: 3
Poetry Library

Note: Absorbed by: South. Editors changed with each issue, but included Ivor Cutler, Libby Houston, and Alison Bielski.
Related Imprint: R. G. Gregory's Wanda Publications publish Gregory's own publications but also, for example, Stella Davis's Watershot (2001), BL: YK.2002.a.20097. The magazine was associated with Poetry Leaf.
BL: P.901/3128
CUL: L727.c.823
NLS: HJ.4.808 PER.
UCL: 2–26
Poetry Library: 17–18; 20–29; 40–42; 46; 54–55

231 Dorwey Voices. [Dorchester]: [Dorwey Writers], No. 1 [198?]–
"Writing by local people from the Dorchester-Weymouth area".
BL: ZC.9.a.1601

Related Imprint: Avalon Editions also published individual collections by Greg Galenby and Edward Kaplan, as well as the anthology, Horsedaling: a farewell to Green Horses, edited by Andrew Cozens (1978), BL: X.909/42991
The first and probably only issue was called the "W(h)ales Issue" and featured "extracts from Canada's best selling whale anthology, Welsh small presses, poetry on Whales and of Wales". Contributors included Yann Lovelock, Tony Curtis, Frederic Vanson, Peter Finch, Nina Carroll, David H. W. Grubb, and others.
BL: P.901/3559
CUL: L999.d.1.72
NLS: P.sm.4101 PER
UCL
Poetry Library

Note: Also described as "East Anglia's own literary and drama magazine". Poetry, short fiction, stage and television drama. Contributors included Malcolm Bradbury, Margaret Atwood, George MacBeth, Rupert Mallin, and others.
BL: 1 (P.413/312)
CUL: L1 3. (L999.b.1.2027)
Poetry Library

234 Down to Heel: magazine of Heeley Writers / edited by Nick Rogers. Heeley, Sheffield: Heeley Writers, No. 1 [198?]–?
Poetry Library: 2 [1987]

BL: P.903/783
CUL: L727.b.253
NLS: 1087/B PER
Poetry Library: 1–5; 8–12

236 Dragon / edited by Mike Everley, Judith Wilson and Christiana Van Bussel. [Aberystwyth], [No.1] (1979)
Perhaps an anthology, but perhaps the first and only issue of a magazine. An A5 stapled format, with short stories, poetry (e.g. from David Annwn, Judith Wilson, Gwyn Owen Jones, and others), and illustrations.

[254]
Chapter E: 1976–2000

237 Dream Catcher / edited by Paul Sutherland and others. York, then Lincoln, No. 1 [1996?]–. ISSN: 1466–9455
Website: www.dreamcatcher-arts.co.uk. Digitised issues are displayed at www.poetrymagazines.org.uk
BL: Edition no. 5 issue 2–. (ZK·9·a.7399)
Poetry Library: 3–

BL: P.803/998
CUL: L488.b.58
NLS: HP.4.86.424 PER
TCD: PER 91–792

Index: A contents listing of each issue is provided on the website
Website: www.thedublinreview.com
From the website, June 2005: "The Dublin Review is a quarterly magazine of essays, criticism, fiction and reportage. Founded and edited by Brendan Barrington, it is published in book format – printed on 100gsm Munken Cream stock and thread-sewn – to a design by David Smith (Atelier, Dublin). It is published with financial assistance from The Arts Council of Ireland." The magazine’s title evokes the venerable Dublin Review which began in 1836 and ran until 1869.
BL: ZC.9.b.815
CUL: 1–19; 21–. (Periodicals Dept.)
NLS: 2–20; 22–. (HJ3.1763)
TCD: 2– (PER 77–13)

BL: ZC.9.b.3176
CUL: L727.b.325
NLS: HP1.a.2050 PER
Poetry Library: 1–11; 15; 17–21

BL: ZC.9.b.815
NLS: 1–15. (DJ.m.2131(2) PER)
UCL: 1–8
Poetry Library

BL: ZC.9.a.5660
CUL: 1–19; 21–. (Periodicals Dept.)
NLS: 2–20; 22–. (HJ3.1763)
TCD: 2– (PER 77–13)

"A selection of poetry, prose, art and graphic mayhem." The editorial to no. 4 describes a relaunch in 1992, presumably with new numbering, but original publishing going back to the 1988. Contributors include Sam Smith, Steve Sneyd, Sarah I. Oswald, and others.

244 Écorché / edited by Ian Taylor. Thornford, Nr. Sherborne, No. 1 (1997)–. ISSN: 1460–9789
Website: www.indigogroup.co.uk/lpp/ecorche.html
Contributors include: Georges Bataille, Paul Buck, Ontó Orbán, David Barton, Bernard Noel, David Chaloner, and Kathy Acker (interviewed), and others.
BL: ZK.9.b.12266
Poetry Library
Note: Variant subtitle: translation journal of contemporary work in Spanish, English and Portuguese.
Includes work by Robert Creeley, Enrique Molina, Jack Spicer and others.
BL: P.903/67S
CUL: LHoo.c.3.862
NLS: HP3.85.279 PER
UCL
Poetry Library

Note: Variant subtitle: a magazine of creative writing and art.
BL: ZK.9.b.8093
Poetry Library

Note: Continues New Edinburgh Review, taking up its numbering. From issue 109, Edinburgh Review published a book alongside each issue as part of the subscription package, including Stella Rotenberg's Shards, translated from the German by Donal McLaughlin and Stephen Richardson (issued with 112), and Angela McSeveney's imprint (issued with 111). Anthology: Mundo Macdonald (ed.) Nothing Is Altogether Trivial (Edinburgh University Press, 1995). BL: HPt.95.4185 Website: www.englit.ed.ac.uk/edinburghreview/
“Scotland's leading journal of ideas, the Edinburgh Review publishes essays, short fiction, poetry and reviews aimed at an educated reading public with an interest in critical thought” – from the website (Oct. 2004). Referring back to the nineteenth century Edinburgh Review (BL: P.P. 6199.h), edited most famously by Francis Jeffrey, the new magazine attempted to make a similar cultural intervention. It was politically and philosophically internationalist in outlook from the outset, with writers as diverse as Kathy Acker, the Salvadorean Roque Dalton, Michel Foucault and Christa Wolf appearing alongside contemporary Scottish writers. Despite the Edinburgh location, the Review was perhaps most significant in its first decade as a publisher of Glasgow-based writers, several of whose work emerged to transform the Scottish literary landscape, particularly in fiction. As well as Alasdair Gray, writers associated with the Glasgow renaissance included James Kelman, Janice Galloway, Agnes Owens, A. L. Kennedy, Jeff Torrington, Frank Kuppner, Tom Leonard, Peter McCarey and Alan Riach (whose collaborative piece For What It Is was published in no. 72), Edwin Morgan, David Kinloch, and others.
BL: P.523/237
CUL: L900.b.338
NLS: H10.108 PER
TCD: 67/8–105. (PER 95–965)
UCL: 67/68–70; 97
Poetry Library: 70; 85–86

Note: May have continued after No. 4
Includes work by Jeff Nuttall, Adrian Henri, and others.
King's College London, Eric Mottram Archive: 2–4.
(7/202/1–3 1980)

BL: 3; 5. (Pressmark Pending)
NLS: PSm.2499 PER
Brotherton Library, Leeds University: 2–3. (Special Collections English Q–1 EFF)
Poetry Library: 5

Related Imprint: Mermaid Turbulence publishes artists' books and other book art Website: www.mermaidturbulence.com/
Paperback format for this attractively produced little
Djeribi's first editorial announces that Element is "a literary journal with contributions from all over the world – arranged in alphabetical order – and a cooking recipe at the end." The range of work is international, with conventional, experimental, and translated texts and visuals interspersing each other. There's a light touch to the editing, as the recipe pledge suggests – and the context is as much visual arts and book arts as poetry or fiction. After the second issue each has its own theme e.g. no. 3, All Food Matters; no. 4, Exit, Escape, Exiles; no. 5, The Enemy; no. 6, Space; no. 7, What Machines? The more literary contributors include Al Berto, Nuno Judice, and Sophia de Mello Breyner (each translated from the Portuguese by Richard Zimler), Ciaran Carson, Tom McIntyre, and Derek Mahon (translating Philippe Jaccottet).

251 Element 5 / edited by Andy Sanderson.
Swansea, [No. 1, 1981?–7]
No. 2 is noted by the UK Little Magazines Project as appearing in 1982.

Brotherton Library, Leeds University. 1. (Special Collections English Q-I ELE)

252 Engaged / edited by Rachel Steward.
London: Engaged, Issue 1 (1994)–.

“Engaged is an arts magazine that allows artists to publish their work in the way it was intended to be experienced. Each issue appears in a different medium.” – from a card accompanying the fifth issue. No. 1 was a t-shirt; no. 2 a poster; no. 3 a CD-ROM; no. 4 a tinned issue; no. 5 a video; no. 6 a radio broadcast (also available in CD format); and no. 7 a comic strip. Steward worked with different editors for different issues, including David Rainbird and Martin Spinelli. The radio broadcast included work by Elizabeth James, Jane Draycott, and others.

BL: ZK.g.a.1981
CUL: Periodicals Dept.
NLS: HJ9.2043 PER
UCL: Vol. 1 no. 1–vol. 2 no. 1
Poetry Library

255 Eos / compiled by Louisa Lockwood, Roger Jackson, Faith Dunne and Susie Davis.
[Durham?]: [Eos], June 1991

Contributors include Vernon Scannell, Geoff Hamilton, and others.

BL: ZK.g.b.5944


Contributors include John Wiener, Barry MacSweeney, Andrew Duncan, J. H. Prynne, Denise Riley, and others.

BL: i–3 (ZC.g.b.1465)
CUL: i–3. (L728.b.170)
NLS: i–3. (D.l.m.254(5) PER)
UCL: 1

Note: Continues: Gallimaufry, whose last number was no. 20. The first issue of Eric is therefore expressed as (2)1, i.e. both no. 21 of the old magazine and no. 1 of the new. The next issue is expressed as no. 2.

BL: ZK.9.a.1948
TCD: No. 2 (1). (PER 92–235 1994)

258 Excerpts: some working pages by... London, No. 1 (1989)

Note: Consists of work by Andrew Cottingham, Roger Braithwaite and Janie Reynolds, who also produced the magazine.

UCL


Note: Continued as: X-Calibre Website: www.wordwrights.co.uk/pub/xcalibre/xcalibre.html#info

Had its beginnings in an Exmouth-based series of poetry workshops ran by Ken Taylor known as Wordsmiths.

BL: ZK.9.a.459
CUL: L718.c.862
NLS: DJ.a.660(a) PER.


Note: From Jan. 2004 the numbering changed to simple succeeding numbers, i.e. no. 61 onwards

“Flying Cleveland's flag: the poetry magazine for and by the people of Cleveland and the North East.”

BL: [Vol. 1] no. 3, no. 5; vol. 2 no. 2; vol. 3 no. 1; vol. 4 no. 1; vol. 10 no. 2, no. 3; vol. 11 no. 1; vol. 12 no. 1–. (ZK.9.a.2307)

UCL

Poetry Library: [Vol. 1] no. 1–4; vol. 2 no. 2–vol. 3 no. 1; vol. 3 no. 3; vol. 4 no. 1; vol. 5 no. 1–3; vol. 7 no. 2–vol. 8 no. 3;


Note: Supplement to: Lantern Light. Continued by: Star Light (which appears to have had no poetry, so is not featured in this bibliography)

Modest poems from the local writers group Lantern Light Circle, who write, in the editor’s words and emphasis “as a hobby”.

BL: 1. (ZK.9.b.10572)

262 Extremes / edited by Shirley Cameron and Gillian Clark. Issue 1 (June/July 1976)–?

Contributors included Gay Sweatshop, Geraldine Monk, Paul Buck, Sally Potter, Jeff Nuttall, and others.

BL: 3 (Winter 1976). (ZD.9.b.76)
Nottingham Trent University, Live Art Archive: 1; 4


Poetry Library: 2–3


Related Imprint: The Fatchance Press published Linda Chase's collection These Goodbyes (1995), BL:

YK.1996.a.1784

BL: ZK.9.a.2421
UCL: 3–10

Poetry Library


Brotherton Library, Leeds University: 1. (Special Collections English Q–1 FAU)

Poetry Library
Chapter E: 1976–2000

BL: P.971/404
CUL: L999.c.3.613
NLS: HP2.78.2158 PER
TCD: PER 76–992
UCL

Paul Buck recalls that Fête was published in an edition of 100 copies, and distributed solely by way of a mailing list: each issue consisted of a single contributor (in order of appearance, Paul Buck, Glenda George, Paul Green, Ulli McCarthy, Kathy Acker, Kris Hemensley, Sylvie Née).
CUL: Sylvie Née (L999.c.3.1372); Glenda George. (2003.8.5470)

BL: ZK.9.a.5731

BL: 1–10. (ZK.9.b.9250)
Poetry Library: 9: 18

BL: 1–10. (ZK.9.b.9250)
Poetry Library: 9: 18

Note: A supplement to no. 2 was published, Chris Mabbott’s From the Tales of Balaam and the Ass, BL: YA.2002.a.39152
BL: P.903/613
CUL: 4: 6. (L727.b.319)
NLS: 4. (HP2.83.629 PER)
TCD: 4. (PER 90–388)
UCL
Poetry Library: 1–9; 11–13

UCL

An anthology series by Small Heath Writer’s Workshop, in the West Midlands. The group also produced the magazine Hard Lints.
BL: ZC.9.a.1233

274 Fingertips / edited by Gerald Roome and Ian Lang. Longfield: Egonibs, No. 1 (199–)–?

Website: www.poetical.org/fire/index.htm. Many issues are digitalised at www.poetrymagazines.org.uk
Fire “is radical, multicultural and international in outlook, and publishes a broad range of poetry from around the world. It tends towards the more alternative end of the poetry spectrum, and is interested in poetry with heart, spirit, imagination, innovation, risk-taking, openness, and most of all poems that have something to say. Not neat, tight, closed, clever, cynical, fashionable poems.” — from the Fire Manifesto mounted on the website.
BL: ZK.9.a.5046
Poetry Library

276 The Firing Squad / edited by Geoff Stevens. West Bromwich: Purple Patch, No. 1 (1989)–?

[259]
British Poetry Magazines 1914–2000

Related Imprint: Purple Patch are also the publishers of Purple Patch and Purple Pastiche
Website: purplepatchpoetry.co.uk/

Specifically political poems. About thirty issues had appeared in hardcopy, with the website publishing issues electronically from c.2004
BL: 2nd Series no. 1 (2000?). (ZK.9.b.16817)

277 First Offence / edited by Tim Fletcher. Canterbury: No. 1, 1986–? ISSN: 1462-8953
Contributors include Paul Buck, Kelvin Corcoran, Robert Hampson, Robert Sheppard, Rosmarie Waldrop, Gilbert Adair, Bruce Andrews, John Seed, John Wilkinson, Clayton Eshleman, Pierre Joris, Lawrence Upton, David Annwn, Maggie O’Sullivan, Allen Fisher, Adrian Clarke, and others.
BL: 2; 4–11. (ZA.9.b.1150).
UCL: 4–
King’s College London, Eric Mottram Archive: 1; 3; 6–8 (7/228/1-5)

Website: www.josephineaustin.co.uk/
As the title implies, designed to encourage new authors. No. 19 (Autumn 1990) reprints a letter from a Literature Officer of the Arts Council of Great Britain, declining to fund the magazine on the grounds that the quality of material was low, that too little funding was being requested (the Arts Council tending only to fund larger projects), and that First Time should address the problem of its too low cover price (at the time £2). Included in the same issue, among various but formally conservative verse, were poems from Laura Hird and Toby Litt, later better known as novelists. The magazine has survived for many further issues.
BL: 1–20; 22–26; 34; 36; 37–. (P.901/3475)
CUL: 1–26; 28–. (L727.c.1318)
NLS: 1–26; 34–. (HJ4.1767)
UCL: 1–27
Poetry Library: 1–2; 7–10; 13; 15–29; 31–

Note: No. 6 is also numbered Vol. 1 (1). Continued by RSVP
Related Imprint: Purple Heather published a number of single-author poetry collections, several anthologies, and another poetry magazine, The Toll Gate Journal
BL: P.901/3612
CUL: 1. (L999.c.3.880)
NLS: 1. (HP2.85.4693 PER)
UCL: 1–5
Poetry Library

280 Five Minute Bl’d. No. 1 (1986)–7 ISSN: 0950–6721
Note: “No. 5 never the saw the light of day” – from the editorial, no. 9
Sci-fi and fantasy fiction and poetry.
BL: 1–4; 6–9. ZC.9.b.1804

281 Flaming Arrows. Sligo: Interaction Publications, then County Sligo Vocational Education Committee, No. 1 (1989)–
Website: www.sligovec.ie/arts.html

UCL: 1
Brotherton Library, Leeds University: 2 (1990)–3 (Spring 1991). (Special Collections English Q–1 FLE)

Note: Continued by: South
CUL: L727.c.1300
NLS: HJ4.1969 PER
TCD: PER 73–109
Poetry Library

[260]
Chapter E: 1976–2000

UCL: 1

ISSN: 0140–0878
Note: Continues: Broadsheet. Continued by: Waves
BL: P.901/3067

286 FOCUS / edited by Robert Holdstock, Chris Evans, Chris Bailey, Allan Sutherland and Dave Swindon. Reading, [1979–?]
Recorded by the UK Little Magazines Project.
No holdings known.

Foldan Sceatas See Folded Sheets E287

Note: Variant title: Foldan Sceatas
Related Imprint: Open Township
BL: LC.9.a.1965
CUL: 1–7. (L727.c.1070)
NLS: 1. (DI.S.247 PER)
TCD: 1–7. (PER 91–458)
UCL: Poetry Library: 6

Note: Variant title: Folio International
Related Imprint: Folio International published several collections, including Des Carroll's Reflections from a Cell (1986), BL: YC.1986.a.6286
An A5 stapled format. Contributors include: Tim Love, Robert (i.e. Rob) Mackenzie, Maureen MacNaught, Dave Cunliffe, Steve Sneyd, Johan de Wit, Josephine Austin, Raymond Tong, David Grubb, Frederic Vanson, Gerald England, Ivor C. Treby, Rupert Loydell, and others.
BL: 1–7; 9–13. (P.901/3535)
CUL: 7–13. (L727.c.1234)
NLS: 7–13. (DI.S.68221 PER)
UCL: 12–13
Poetry Library: 2; 4; 11–13

Folio International See Folio E288

No. [2?] is entitled “The Apocalypse issue – a sacred civil­ization.”
CUL: L999.b.1.760
TCD: PER 92–568
UCL: 1
Poetry Library: [2?]

Related Imprint: Spanner also published Spanner
BL: X.955/1680
CUL: 1990.11.210
Poetry Library

Judi Benson co-edited with Ken Smith, Klaonco: Poems for Bosnia (Bloodaxe, 1993, BL: YK.1993.a.17288). Her own col-
Note: Continued by Paperweight
BL: ZC.9.a.10350

296 The Four Elements. [Cheltenham]: Friends of the Cheltenham Festival of Literature, 1989–?.
An annual fine press production, printed at the Whittington Press.

BL: ZK.9.a.4289
CUL: L727.c.1255
NLS: HJ4.1663 PER
Poetry Library: 1; 3–6

Poems, reviews, and essays, with contributors including Tom Raworth, Kelvin Corcoran, Alan Halsey, Nigel Wheale, Ken Edwards, John Wilkinson, Peter Middleton, Simon Smith, Gilbert Adair, Charles Bernstein, David Bromige, Peter Finch, Lyn Hejinian, Karen Mac Cormack, Steve McCaffery, Michael Palmer, Marjorie Perloff, Rosmarie Waldrop, Peter Riley, Tony Baker, Harry Gilonis, Geraldine Monk, Bill Griffiths, John Welch, Peter Larkin, Nicholas Johnson, Richard Caddel, and others. No. 8 was guest-edited by D.S. Marriott and Vicky Lebeau.
BL: 1–3. (ZC.9.a.2606)
CUL: L727.c.1157
NLS: HJ4.1323 PER
TCD: PER 95–21
UCL: 1–6
Poetry Library: 1; 4–8

CUL: 2–4. (L718.c.873)
Chapter E: 1976–2000

300 Free Hand / edited by Jo Wood. West Kirby: FootPrints, [No. 1, 1998?]–? ISSN: 1463–0044


Note: A supplement, Frogmore North, ed. Jonathan Hall, was published in 1986
Related Imprint: Frogmore Press has published a number of anthologies and single-author collections, including those by Giles Goodland, Matthew Mead, Marita Over, and Brian Aldiss
Website: www.frogmorepress.co.uk
From the website (Nov. 2004): “Writers who have appeared in their pages include Tobias Hill, Sophie Hannah, Linda France, John Mole, Elizabeth Garrett, Susan Wicks, John Whitworth, Elizabeth Bartlett, Brian Aldiss, Geoffrey Holloway, Carole Satyamurti, James Brockway, Marita Over, Paul Groves, Mario Petrucci, Caroline Price, Matthew Mead, Tamar Yoseloff, Myra Schneider, Andrew Waterhouse, John Harvey, Pauline Stainer, Ian Caws, Mike Jenkins, Judi Benson, Jane Holland, Ian Parks, Christine McNeil, Derek Sellen, Ros Barber, Patty Scholten, Merryn Williams and many more ...” The magazine began as a stapled A4 format, without a card cover, but changed to A5 with a slightly more robust cover with issue 19, production values improving further in later issues. A poetry competition is associated with the magazine.
BL: ZC.9.b.3573
CUL: 19–. (L717.d.294)
NLS: 19–. (HP.sm.874 SER)
TCD: 19–. (PER 85–377)
UCL: 55–.
Poetry Library: 10–45; 47–. Supplement

Poems, collage, short fiction, listings of magazines and bookshops. This magazine had a music fanzine-like look and tone, with the music editor listed as “Fulvolume”. Poets included Steve Sneyd, Dave Cunliffe, and Alistair Paterson.
BL: ZK.9.a.3717
Poetry Library

304 Fusion: poetry, fiction / edited by Ken Mann. London: [Fusion], 1 (1979)–? ISSN 0260–2172
Fusion “is no torch-bearer for any one genre or style of writing. It has no literary pretensions. And all I hope for is that one story or one piece of poetry draws a favourable response from you, the reader.” – from the editorial in the second issue.
BL: 2. (X.0950/340)
CUL: 2 (1981). (L999.c.3.796)
NLS: 2 (1981). (HP.sm.302 PER)

The first (and last?!) issue includes work by Alison Brackenbury, Jean 'Binta' Breeze, U. A. Fanthorpe, and others.
BL: Vol. 1 no. 1 (ZC.9.a.5322)

Note: Continued by: Gairfish
Started by W. N. Herbert when a student at Brasenose College, Oxford. Includes early work by Robert Crawford and David Kinloch.
CUL: L727.d.294
NLS: HP.sm.341


BL: YK.1996.a.9102
CUL: All, but lacking the broadsheets. (L727.d.294)
NLS: I-i). (HP.sm.341) Broadsheets no. 1-2. (P.eI.675 PER)
Poetry Library: Nos. 1-[31, 5-i); Broadsheet no. I.

NLS: 2 (1990). (DJ.a.575(6) PER)

309 Garbaj: the politically incorrect paper. Southend-on-Sea: Atlantean, 1 [2000]–.
Related Imprint: Atlantean has also published Aum, Monomyth and poetry booklets
Website: www.geocities.com/dj_ryrer/garbaj.html
BL: 3; 4; 6-11; 13–. (ZK.9.b.17503)

Published in Paris, but with substantial British content, a significant magazine of experimental prose, poetry and reviews.
BL: ZA.9.b.1970
UCL

Contributors include: Robert Hampson, John Wilkinson, Allen Fisher, cris cheek, Bob Cobbing, Carlyle Reedy, Maggie O’Sullivan, Robert Sheppard, and Geraldine Monk.
UCL: 2
King’s College London, Eric Mottram Archive: 7/249/1-2, 1992, 1993

Short stories, articles, debate, poetry, and visuals.
Contributors include Oswell Blakeston, Ivor C. Treby, Martin Foreman, Vivien M. Bellamy, Roj Behring, and others.
BL: Cup.821.cc.17
Chapter E: 1976—2000


Note: Related to Cheapo Review, Codex Bandito, Hack Hack, Uncle Nasty’s and Ving.

Poetry, cartoons, and other visuals (notably by Bill Lewis). A4 format, issued free. A brief account of the Outcrowd milieu is given in the entry for Codex Bandito.

BL: 1–3. (P.973/314)
CUL: 1–2. (L999.b.1310)
NLS: Lacking no. 1. (P.1.27375 PER)
TCD: PER 90–621


Beginning as a magazine for South African writing, the remit was gradually extended. Mainly short stories, but poetry always included.

CUL: 12 (Sept. 1998)–26. (Periodicals Dept.)


Note: The final issue is entitled Last Steps.

BL: 1–5: 7–8. (P.44/1058)
CUL: 1–9. (L.1727.c.1229)
NLS: 1–6: 8–9. (Dj.m.1033(2) PER)
UCL: 2–10

316 The Gig / edited by Nate Dorward. Willowdale, Ontario: Nate Dorward, No. 1 (Nov. 1998)–. ISSN: 1481–5133

Website: www.ndorward.com/

Despite the Canadian address, a significant publisher of experimental poetry from England, Scotland, and the Republic of Ireland (and North America). Contributors include: John Wilkinson, Alan Halsey, Trevor Joyce, Maurice Scully, Allen Fisher, Peter Manson, Clark Coolidge, Drew Milne, Tony Lopez, Gavin Selerie, R. F. Langley, Robert Sheppard, Bill Griffiths, Bruce Andrews, Randolph Healy, cris cheek, Thomas A. Clark, John Hall, Peter Riley (to whose work the double issue 4/5 was devoted), Geraldine Monk, Steve McCaffery, Helen Macdonald, Tony Baker, Lisa Robertson, Karen Mac Cormack, Keston Sutherland, Rae Armantrout, Peter Larkin, Ken Edwards, Elizabeth James, Adrian Clarke, Ralph Hawkins, Ian Patterson, David Chaloner, Tom Pickard, Leslie Scalapino, Gilbert Adair, Martin Corless-Smith, Scott Thurston, Jackson Mac Low, Rob Mackenzie, Ira Lightman, Chris Goode, Sean Bonney, Pete Smith, Tom Raworth (to whose work the double issue 13/14 was devoted), Marjorie Welish, Lisa Downe, and others.

BL: ZA.9.a.10786
CUL: P.727.c.111


Related Imprint: Mariscat Press have published many single author collections, including works by Edwin Morgan and Gael Turnbull. In July 2004 the Press moved from Mariscat Road, on the southside of Glasgow, to Edinburgh.

The first issue established what would continue to be a mixture of Scottish (especially Glaswegian) texts and work from further afield, a declared aim of the magazine being to be international and with contributors including Alasdair Gray, Laura (Riding) Jackson, Edwin Morgan, and Peter Porter.

BL: P.901/3478
CUL: L.718.c.373
NLS: DJ.sc.48 PER
UCL: 1–6


BL: ZC.9.a.874
CUL: 2–. (L.700.d.41)
NLS: 2–. (HJ.3.1735)
TCD: PER 85–147
UCL
319 Glass: poetry magazine. 
Portmarnock, Co. Dublin, Oct. 1986 
CUL: L999.c.3:1268 
NLS: HP.la.1735 
TCD: PER 91-664

320 Goalpost: friends of St. Clements
/ edited by Paula Bellot, Mike Ludlow, Alan Edward, Jo Williams and Winston Bartholomew. London: The Creative Writing Club, St. Clements Hospital, [No. 1, 199?-6, 1997?]
Note: Continued by: Angel 
Poeetry Library: 3 (1996)

321 God’s Spy: a singular magazine showing the progression of The Life
Poeetry Library: 1 (1977)

BL: ZK-9.a.3590 
CUL: L999.d.1151 
NLS: HJ4.1535 PER 
TCD: PER 92-335 1995

BL: ZC-9.a.3400 
CUL: L900.d.135 
NLS: HJ4.1756 PER 
TCD: PER 95-367 
UCL


Paul Funge invokes the spirit of Rimbaud and Rosa Luxembourg in the editorial of the first issue. Short fiction and poems from John Banville, Dermot Bolger, Dermot Healy, Francis Stuart, and many others. Perhaps deliberately grainy photos of contributors are reproduced in the text.

BL: 1-2 (Summer 1978). (P 901/3115) 
CUL: 2 (Summer 1978). (L999.b.1.671) 
NLS: 2 (Summer 1978). (HP3.82.625) 
TCD: OLS X-2-157 no.6-12 1977-1983

The first two issues had the subtitle “the Stockbridge magazine” but the reference to this locality within Edinburgh was dropped after that, with the new phrase “a free magazine of new poetry” adopted instead. No. 15 was guest edited by Alan Spence.

BL: 4. (4208.020000 DSC); 15. (YA.1994.a.506) 
CUL: 1-8. (L900.c.589) 
NLS: DI-1.187 
TCD: 1-8. (PER 79-916) 
Poeetry Library

A simple A5 format of sixteen pages of poetry per issue, with no editorial, essays, or reviews. Contributors include Patricia Pogson, Peter Middleton, Maggie Gee, George Szirtes, Hamish Whyte, Peter Forbes, William Scammell, John Lucas, Wes Magee, John Lane, Tim Dooley, Jim C. Wilson, Rodney Pybus, Sue Hubbard, Sue Stewart, Gillian Fisher and others. No. 11 is an Alan Harris memorial issue.

BL: 3-5; 7; 10; 11. (P 901/3406) 
CUL: 1-11; 13. (L727.c.1237) 
NLS: 2-7. (HP.la.289 PER) 
UCL 
Poeetry Library: 6; 11-12

327 Granta / edited by Bill Buford; then Ian Jack. Cambridge; London and New York, [New Series], No. 1 (1979)-. ISSN: 0017-3231 
Related Imprint: Granta Publications 
Website: www.granta.com/

[266]
Perhaps only a true little magazine in its early stages, in that, after being founded by postgraduates, it soon became a commercial journal with considerable financial backing and mainstream distribution. Nevertheless, drawing on its university association and the reputation of its predecessor The Granta, which ran from 1899 to 1973 (BL: PP.6058.i.), it is sometimes mentioned as a little magazine in the national press. It is included here on that basis. It has been a pioneer of fiction, non-fiction, and documentary photography, and its contributors include: Martin Amis, Julian Barnes, Saul Bellow, Richard Ford, Martha Gellhorn, Nadine Gordimer, Romesh Gunesekera, Milan Kundera, Doris Lessing, Ian McEwan, Blake Morrison, Gabriel García Márquez, Arundhati Roy, Salman Rushdie, Zadie Smith, George Steiner, Graham Swift, Paul Theroux, Edmund White, Jeanette Winterson, Tobias Wolff, and others. Its Best of British Young Novelists campaigns have helped the reputations of many British writers.

Related Imprint: Redcliffe Press has published many books on the history of Bristol and the West Country


Associated with the annual Greenbelt Festival, which presents music and other arts on a broadly Christian theme. Probably a one-off.


Text and collage-based conceptual art. Contributors include Johnny Havenshurst, Andrew Land, Angela Manolete, Tommy Connell, David Tidball, Andrew Barrack, and Bernard Moore.

333 The Greenland Magazine. [Bath, No. 1, 1976?]–? ISSN: 0142–9175

Grille, or 'GRILLE' as Simon Smith preferred (perhaps emphasising a geometric shape in keeping with the title), was produced simply and inexpensively. It was notable for its diverse range of contributors within a broad context of what was then termed linguistically innovative poetry (experimental, avant-garde, etc.). Contributors included Lee Harwood, Peter Riley, Iain Sinclair, Denise Riley, John Welch, Tony Lopez, Peter Larkin, Maurice Scully, Kelvin Corcoran, Alan Halsey, Roben Hampson, Ken Edwards, Harry Gilonis, Andrew Duncan, Anthony Mellors, and David Rees. It also included translations of Andrea Zanzotto (by Anthony Barnett with Claire Jakens) and Andre du Bouchet (by George Messo). The title was derived from Speech-Grille, the title (in English translation) of one of German poet Paul Celan's best-known collections.

Website: dspace.dial.pipex.com/town/park/yaw74/HQ.htm

Contributors included Roben Garioch and Antonia Stott (translating Giuseppe Belli), Norman MacCaig, Iain Crichton Smith, Michael Alexander (translating poems from the Exeter Book), Roderick Watson, Stewart Conn, Michael Hamburger, and others.

Related Imprint: Open Township. Halifax Eye Opener was also the title of a series of pamphlets published by Haslam's Open Township imprint, such as Margaret Gledhill's Bridge Over the Calder (1987), BL: YC.1988.a.8759, described by Haslam as "quiet traditional poems of a local, spiritual, and delicate imagination."

Presenting some of the work done by members of a Creative Writing Class which meets at Horton House on Wednesday Mornings at 9.45 a.m., during term-time. This class was operated by Calderdale Adult Education Service, with Haslam leading the class.

341 Handshake. [Warrington]: Dunnock Press, No.1 [1994]-. ISSN: 0960–3638
Note: "The newsletter of the British SF [i.e. Science
Chapter E: 1976–2000

Fiction) Poetry Association, the Eight Hand Gang."
BL: ZK.9.b.6980

Poetry Library: 1; 3–5

Related Imprint: The Small Heath Writer’s Workshop also produced Fingerprint.
West Midlands Creative Literature Collection

Produced by the Bradford Creative Writers Group, based at Bradford’s Central Library. Includes poetry by Nick Toczek (who set up the group in October 1982), David Tipton, and others, short stories, and artwork. The final page of the first issue has a cartoon of Margaret Thatcher, drawn by Alex Birch, with the speech bubble: “3 million unemployed... HARDLINES! Let them eat cake or write poems in garrets.”
BL: [1]. (P.901/3396)
Poetry Library: 3

Reproduces an extract from an essay by Raymond Williams on literary magazines, taken from the Times Literary Supplement, as well as short fiction, poetry, and strong visual work.
BL: P.803/1200
NLS: HP4.87-246
Poetry Library

Related Imprint: Jackson’s Arm published short collections by Kim Taplin, Brendan Cleary, Michael Blackburn (who appears to have founded the press), and others.
Contributors included Ric Caddel, Geoff Hattersley, Martin Stannard, Ian McMillan, George Charlton, Peter Middleton, Robert Sheppard, David Caddy, Judi Benson, Gilbert Adair, Janet Fisher, James Keery, Alan Dent, Johan de Wit, John Goodby, John Harvey, Michael Laskey, and others. Michael Blackburn closed Harry’s Hand in part to concentrate on Sunk Island Review.
BL: ZC.9.a.1458
CUL: L999.c.3:1048
NLS: HP.med.254 PER
UCL: 1–5

Note: Variant title: HP. Continues: Hartford Poets’ Newsletter, hence numeration beginning at no. 5. Continued by: Bart Nibs
BL: (P.901/3235)
Poetry Library: 17

348 Hartford Poets Newsletter. [No. 1, 1977–?]
No holdings known.

349 The Hat / edited by Ian Hogg, Phil Carradice, Karen Buckland and Alawn Tickhill. Croft: No. [1]–[2] [1986?]
Note: Related to Hat Poetry Magazine
Poetry Library

Note: Related to The Hat
CUL: 3:5/6. (L999.c.3:697)
NLS: 3–?. (HP3.80:903)
UCL: 2
Poetry Library: 5/6

[269]
351 Havoc: the new literary magazine with a political edge, for the Canterbury area. Canterbury: Havoc, Issue 1 (1995)–7. ISSN: 1362–1416
BL: 1. (ZK.9.a.4531)

BL: 3–9/10. (ZK.9.a.3995)
UCL
Poetry Library

Note: Continues: People to People. Continued by: Raw Edge Magazine
"The literature magazine for the West Midlands Arts region."
BL: 1–2. (ZK.9.a.1733)
CUL: 2–3. (L999.b.1.2172)
NLS: HG.7.v87 PER

Note: Continued by: Reach
Related Imprint: Cherrybite Publications Website: www.cherrybite.co.uk/
BL: 1–14; 16–19. (ZK.9.a.44225)
CUL: 14–19. (L727.c.1569)
Poetry Library: 4–13

Note: Variant title: Heter-tic. Referred to as "Organon of the 5th International." The publisher's name is also given as Pre-Text.
CUL: Vol. 1 no. 2. (L999.b.1.884)
NLS: Vol. 1 no. 2. (HR.la.14 PER)
UCL
King's College London, Eric Mottram Archive: 7/270/1–2 1981
Poetry Library: Vol. 1 no. 1

BL: P.903/614
Poetry Library

BL: ZK.9.a.5501

Noted by the UK Little Magazines Project.
No holdings known.

359 Hoke / edited by Simon Coury and Cathal McCabe. York: Derwent College, University of York, [No. 1] [1985?]
Poetry Library

360 Holophrase / edited by Ian Patterson, Martin Thom and Nigel Wheale. Cambridge: [Holophrase], [1, 1987?]–?
Continues: A Vision Very Like Reality
UCL: 1984

Poetry Library: 2
Hot Poetry See HP E364

[270]
BL: ZK.9.a.2284

363 How Do I Love Thee? the magazine for love poetry / edited by Adrian Bishop. Lymington, then Winchester: Poetry Life, Issue 1 (Spring 1997)–9 (Summer 2002)
Website: freespace.virgin.net/poetry.life/
BL: 1–7; 9. (ZK.9.b.14040)
Poetry Library: 1–2

Note: Variant title: Hot Poetry
Related imprint: Hounslow Poetry Workshop also published a series of broadsheets
Poetry Library: 3, 5
HPJ See Hartforde Poets Journal E347

Note: Continued by: Treglodyt. A supplement on Africa was also published, Black Eagle
Website: www.cs.vu.nl/~fdick/biddulph/hrafnhoh.html
Related Imprint: Joseph Biddulph and the Languages Information Centre publishes booklets on lesser-known languages

From the website: “HRAFNHOH, adapted from Anglo-Saxon HRÆF, a raven, and HOH, a hill-spur, comes from the original form of RAINOW HILL near CONGLETON, at the edge of BIDDULPH parish, Staffordshire. A study of the surname and place of Biddulph and the origin of surnames and of placenames was the starting point of this fascinating compilation of bygones and origins, heraldic and hereditary bits and pieces, combined with measured poetry and reviews, social comment, philosophy, and erudite meanderings. In its own rather miscellaneous way, ‘Hrafnhoh’ is a magazine dedicated to the intellectual, aesthetic, and spiritual development of its readers: almost denomination-blind, it encourages an appreciation of authentic Christianity in its many manifestations: for instance, issues have alluded to Primitive Methodist history, monasticism, and Biblical study.”
BL: 1; 2; 8; 13–33. (ZC.9.a.1341)
NLS: HP.la.1760 PER
TCD: PER 85–453

BL: 1. (ZK.9.a.2720)
UCL: 2
Poetry Library

367 I Want To Eat Your Stomach / edited by Ethelred Skudge Naggernunk. Burnley, [1985?]–7
Noted by the UK Little Magazines Project.
No holdings known.

Edinburgh: Department of English Literature, University of Edinburgh; Ibid Press. [No. 1] [1994?]–5 (Spring 1997)
BL: 3–5. (ZK.9.a.4654)
CUl: 2; 5. (L727.c.1267)
NLS: [1]–4 PER 88–430 1994–1997
Poetry Library: [1]–5

369 Icarus / edited by Marc Alexander.
UCL
BL: ZK.9.a.5334

Poetry Library

Note: Early issues were published from San Francisco, Tanzania, and other locations. From perhaps no. 9 to no. 12 publication was from the Isle of Wight, after which the publication moved to Charleston, South Carolina.
CUL: 3 (Spring 1984)—13 (Summer 1997). (L727.c.958)
NLS: [Unnumbered] (Spring 1987)—13 (Summer 1997). (HJ4.902 PER)
TCD: [Unnumbered] (Spring 1987)—13 (Summer 1997). (PER 89—447)
Poetry Library: 4 (1985); 7; [97]—14

BL: ZK.9.a.5117

BL: P 901/1933

Poetry Library

UCL Poetry Library: 1—2

Note: Each issue consists of a single folded card, with (in almost all instances) work by one poet/writer and one artist.
CUL: 1—40, 47, 73 (1986—87). (L900.b.725)
Poetry Library: 1—72, 74—100


379 Ink. [Warminster: R.D. Stevenson, 1, 1989?]
BL: ZK.9.a.1535
TCD: PB-112—648
Chapter E: 1976–2000


Poetry Library


Note: Originally with the subtitle: "Humberside poetry and fiction magazine"

BL: 2–13. 20–22. (ZK.9.a.198)
CUL: 2–13. (L718.c.766)
NLS: 2–13. (DJ.s.188 PER)
Poetry Library: 13; 15; 17–22

383 Innercity. London: Open Door Writers, Vol. 1 no. 1 [1993?]–?

BL: Vol. 2 no. 4 (Spring 1995). (ZK.9.b.8660)


Note: Vol. 2 no. 9 appears not to have been published

BL: [Vol. 1 no. 1]; vol. 1 no. 5; vol. 1 no. 8; vol. 2 no. 6. (P.903/686)
CUL: 1999.b.1.3005
NLS: [Vol. 1 no. 1] (1980); vol. 2 no. 12. (1986). (P.la.9321 PER)


BL: No. 1. (ZK.9.a.952)
CUL: No. 1. (L999.c.3.1467)


BL: 1. (ZC.9.b.6101)
CUL: L727.b.352
NLS: H19.1856 PER
TCD: PER 95–213 1995
UCL: 1


Note: Variant subtitles: "the arts of the third world"; "a journal of third world cultures"; "a quarterly journal of cultural connections"

"Interarts is a non-profit making body based in Edinburgh which aims to promote in the main the performing and visual arts of the ethnic culture." – from the first issue. Colin Nicholson later became editor (while Mehta and Jogee remained involved, Mehta becoming Arts Editor, Jogee becoming Executive Editor), and Jenny Dawe was Reviews Editor. Although this was a general cultural review, poetry was an important part of it with contributors including Nissim Ezekiel, Angus Calder, Alan Spence, David Dabydeen, David Constantine, Stephen Watts, Liz Lochhead, Jean Arasanyagan, Andrew Jackson, Eric Wishart, Janet Paisley, Tessa Ransford, Elizabeth Burns, Duncan Glen, Shamshun Rahman, Hugh McMillan, Sigmund Mjelve, and others.

BL: Vol. 1 no. 1–no. 4 (Summer 1987); no. 6 (June (988), no. 7 (Oct. 1988); no. 9 (Sept. 1989) (ZK.9.b.472)
NLS: HP.med.217 PER
Poetry Library: Vol. 1 no. 9 (Sept. 1989)


0956–5396

BL: Vol. 1 pt. 1–vol. 7 pt. 2. (ZC.9.a.2212)
Poetry Library
BL: ZC.g.a.5206
CUL: L727.c.1345
NLS: HIJ.1700 SER
TCD: PER.8g–938
Poetry Library

Contributors included Edwin Morgan (translating Gennady Aygi), Richard Price (on the Informationists), W. N. Herbert, and others.

UCL
Poetry Library

International Melodic Scribble Set Melodic Scribble E487

Note: Related to Prospice, Printer’s Pie and The Moorlands Review.
Noted by the United Kingdom Little Magazines Project. No holdings known.

392 The Interpreter’s House: poems and short stories / edited by Merryn Williams. Wootton, No. 1 (Feb. 1996)–. ISSN: 1361–5610
Website: Issues are digitised at www.poetrymagazines.org.uk

"I believe that modern poetry has drifted dangerously far from the common reader and admire work which is technically accomplished, has powerful images, and appears to mean something." – Merryn Williams, from the statement given at www.poetrymagazines.org.uk. Contributors include: Dannie Abse, Alan Brownjohn, David Constantine, Sophie Hannah, Sheenagh Pugh, Carole Satyamurti, Vernon Scannell, R. S. Thomas, and others.

393 Intimacy: written being / being written / edited by Adam McKeown. Maidstone: [A. McKeown], [No. 1] (Sept. 1992)–? ISSN: 0967–6651
Contributors include Paul Buck, Antonin Artaud (trans. Stephen Barber), Paul Green, and others.

BL: [1]. (ZD.g.a.56)
UCL: [1]
Poetry Library: [1]–[3]

394 Into Print: the magazine of Stirling Writers’ Workshop. Stirling: c/o University of Stirling, [No. 1, 1985]. ISSN 0267–3738
BL: ZC.g.a.288
CUL: L999.c.3.1057
NLS: DI.s.124(5) PER
TCD: PER.8g–946

BL: P.903/448

Poetry Library: 2

CUL: 1. (Cam.c.41.26)
UCL

BL: ZC.g.a.776
CUL: L999.c.3.965
NLS: 2–3. (HP.sm.945 PER)
TCD: 2–3. (PER.90–911)
Chapter E: 1976–2000


Note: Variant subtitle: "experimental poetry"

Poetry Library: 2 (1994–4)

400 Iota: poetry quarterly / edited by David Holliday, then Bob Mee and Janet Murch. Chesterfield, then Stratford-upon-Avon, No. 1 (1988)—. ISSN: 0266-2922

Website: www.iotapoetry.co.uk/

BL: ZC.9.a.1393
CUL: L727.c.1187
NLS: 1–58; 60–62; 64–. (HP.sm.890 SER)
TCD: PER.85–637
UCL: 1–2; 5–


Related Imprint: Hub Publications produced many poetry and play collections throughout the 1970s

Poetry Library: 1: 4–7

402 [Blank]

403 Island / edited by Robert Ford. Newark, No. 1 (1999)—.

Poetry Library


Note: Related to The Bridge with which it merged

UCL: [8 unnumbered issues, 1987–1993]

Poetry Library: [4 unnumbered issues, 1984–1993]


BL: ZC.9.a.2504


BL: ZK.9.b.5672
NLS: Hl9.1783 PER


Stories, poems, articles, and reviews (including of other magazines). Contributors include Alan Sillitoe (poems), Derek Stanford, Martin Amis (interviewed), Gavin Ewart, Geoffrey Holloway, Iain Banks (interviewed), Tony Curtis, Nicholas Royle, Peter Daniels, Tim Love, and others.

BL: ZK.9.b.197
CUL: L718.b.173
NLS: Dl.m.273 PER
TCD: PER 90–94
UCL: 1–3

Poetry Library: 1: 5–7


Mark Hillringhouse, Paul Violi, Lydia Tomkiw, and Ian McMillan were also involved editorially at various stages in the magazine's history.

BL: 10. (ZC.9.a.1245)
CUL: 1–13; 14–16. (L727.b.247)
NLS: 1–11. (DI.m.374 PER)
TCD: 1–11. (PER 92–545)
UCL: 1–15

Poetry Library: 1–3; 5; 9–10; 12–16


BL: 1. (ZC.9.a.8748)
Website: gofree.indigo.ie/
Related Imprint: hardPressed Poetry is a significant publisher of (not exclusively) Irish poetry within the experimental / avant-garde / innovative / independent spectrum
A magazine of experimental poetry. Contributors in the first issue include: Catherine Walsh, Maurice Scully, Geoffrey Squires, Tom Raworth, and Brian Coffey (the magazine reproduces his reading notations for two sections of "Advent"). The second issue was much more North American-orientated, with poetry by Nicole Brossard, Charles Bernstein, Cid Corman, Theodore Enslin, Peter Gizzi, Fanny Howe, Keith Waldrop, Rosmarie Waldrop, and Craig Watson. It included papers delivered at the 1999 3rd Cork Conference on Experimental Irish Poetry by Alex Davis, Romana Huk, and Karen Mac Cormack.
BL: ZC.g.a.5287

Note: Continues: Journal of Contemporary Anglo-Scandinavian poetry.
BL: ZK.9.b.17206
UCL

Note: Succeeded by The Journal
BL: ZC.9.a.4281
UCL
Poetry Library: 1–9

413 Kaleidoscope. London: [s.n.], [1, 1985?]–?
BL: CUp.818/30

Note: Continued by Keith Wright Memorial Literary Competition, with a wider remit (so not recorded here).
Contributors included Richard Price and Stephen Greenhorn (later better-known as a playwright and writer for television)
BL: X.0958/305
CUL: L.727.c.841.6
NLS: HP.sm.114
TCD: PR.12093

Note: Continued by: Connections
BL: Vol. 3 no. 4. (ZK.9.b.9595)
Poetry Library: Vol. 3 no. 1; vol. 2 no. 3–no. 4

CUL: L.727.c.1190

Poetry Library

Kite published many of those associated with the Cabaret 246 workshop (and magazine of the same name) and Red Sharks Press, but writers from further afield, too.
BL: 1. (ZK.9.a.417)
UCL: 1–2
King's College London, Eric Mottram Archive: 1; 3.
(t/337/1–2)
Poetry Library: 1
Chapter E: 1976–2000


Note: Additional titles included: 1, Kites Jubilant; 2, Kites Flying; 3, Kites Free.

BL: 1–8; 15–. (each with a separate shelfmark)
CUL: 2–. (L727.c.1010.4)
NLS: 2 (HP.72.930); 4 (HP.81.21); 5 (HP.82.652)
TCD: 16; 21– (PR 17574)
Poetry Library: 4


Poetry Library


BL: ZK.g.a.6307
Poetry Library: 2–6


Note: Each issue has an ISBN


Others involved editorially included Avril Forrest; Aodán Mac Póilín; and Eve Patten. Krino was devoted to Irish writing, but not exclusively so. No. 14, co-edited by Dawe and Jonathan Williams, was given over to “The State of Poetry”, with various poets contributing their thoughts, and their poems, e.g. Dennis O’Driscoll, Harry Clifton, Peter Fallon, Vona Groarke, Francis Harvey, Brendan Kennelly, Thomas Kinsella, Michael Longley, Medbh McCugkian, Nuala Ní Dhomhnaill, and others.

BL: 1–9; 12–18. (ZA.g.a.5824)
CUL: 1–3; 6; 12–15. (L733.c.106.1)


From the outset wishing “to become a focal point for modern poetry and writing, not only in Britain but internationally.” Although there were always visuals used in the magazine, the occasional article on art, and prose by Alan Sillitoe, Nicki Jackowska, Ian Robinson, and others, the heart of the magazine was poetry. The editorial style was eclectic, with poets including D. M. Thomas, Gerda Mayer, Peter Redgrove, John Heath-Stubbs, Steve Sneyd, Jim Burns, Clayton Eshleman, John Ash, George Bacovia (trans. Peter Jay), Adrian Mitchell, Martin Stannard, E. A. Markham, Paul Eluard, Jorge Luis Borges, and Octavio Paz (all three trans. Yann Lovelock), Takis Sinopoulos and Tassos Denegris (both trans. John Stathatos), Alan Halsey, Jeremy Reed, Ivor Cutler, D. J. Enright, Allen Fisher, Larry Eigner, Harry Guest, Tony Frazer, Peter Robinson, Antonio Cisneros (trans. Maureen Ahern and David Tipton), Robert Sheppard, Michael Hulse; and others.

BL: 1–5; 7; 8; 10; 11. (P.90I/3164)
CUL: 1–11. (L727.c.838)
NLS: 1–11. (DJ.s.428)
TCD: 1–11. (PER 92–521)
UCL Poetry Library: 1–11


Index: “Kunapipi is an internationally refereed journal... cited in Journal of Commonwealth Literature’s Annual Bibliography (UK), The Year’s Work in English Studies (UK), The
British Poetry Magazines 1914–2000

American Journal of African Literature (USA), The Indian Assc for Commonwealth Studies (India), The New Straits Times (Indonesia), The Australian Public Affairs Information Source (National Library of Australia), and the MLA Bibliography. — from the website.

Website: www.uow.edu.au/arts/kunapipi

“Kunapipi is a bi-annual arts magazine of critical and creative writing with special but not exclusive emphasis on the new literatures written in English. It aims to fulfil the requirements T.S. Eliot believed a journal should have: to introduce work of little known writers of talent, to provide critical evaluation of the work of living authors, both famous and unknown, and to be truly international.” — from the website (November 2004). Special issues include:


BL: Vol. 1 no. 1–. (5133-450000). Second set: Vol. 1 no. 1–vol. 20 no. 3. (P.901/1743)
CUL: Vol. 1 no. 1–vol. 4 no. 2; vol. 10 no. 1–vol. 14 no. 3. (RCS.Per.1597). Vol. 15 no. 1–. (P700.c.809)
NLS: Vol. 1 no. 1–vol. 21 no. 3. (HJ4.945)
TCD: Vol. 19 no. 1–. (PER.89-153)
UCL: Vol. 10 no. 3–


BL: 3. (P.901/3547)
NLS: 3–8. (DI.8.574(1))
UCL: 4–7

426 Labrys / edited by Grahaeme Barrasford Young. Hayes, then London, then Frome, No. 1 (Feb. 1978)–11 (1985)

Related imprint: Brian's Head Books

An eclectic journal with contributors including Philip O'Connor, David Gascoyne, Kathleen Raine, Edwin Morgan, Brian Keeble, Alexis Lykiard, Douglas Barbour, Brian Ferneyhough, David Miller, and Jeremy Reed. It also included translations of Giacinto Scelsi, Tonino Guerra, Pascale Charpentier, Severo Sarduy, Marie Luise Kaschnitz, Offried Buthe, and others. Special issues included those on Michael Ayrton (no. 3); Lawrence Durrell (no. 5); and Alan Garner (no. 7). In no. 8 there was a George Seferis feature; and no. 9 included features on Michel Butor, George Perros and the artist John Piper. John Matthews, Robin Freeman and Douglas Barbour were also involved editorially.

BL: 1–5; 7. (P.901/3098)
CUL: 1–2; 4–5. (L718.c.250)
NLS: 1; 4–5. (HP1.82.214)
TCD: 1–5. (PER 92–451)
UCL Poetry Library: 2; 4–6; 9; 10–11


Small, A6, format, each issue only eight pages long, and each devoted to just one poet: respectively, Ralph Hawkins, Václav Pinkava, Douglas Oliver, Anthony Barnett, and Joseph Simas. There is a long gap between issue 4 (Apr. 1982) and issue 5 (Mar. 1985).

BL: P.901/3284
CUL: 1–4. (L727.e.7)
NLS: 1–4. (HP.1a.197 PER)

428 Lancaster Literature Festival Publications, [1, 1978?–


Note: Title given as Language aLive. Issues have ISBNs rather than an ISSN

Website: www.slang.demon.co.uk/
Related imprint: Sound & Language has published work by Caroline Bergvall, Allen Fisher, Miles Champion, Ulli Freer, Ira Lightman, and others

Language aLive, edited by the experimental poet and musician cris cheek, was concerned with performance-based writing. Number 1 had work by Fiona Templeton, Forced Entertainment, and Fiona Wright. Number 2 had Gary Stevens, Caroline Bergvall, Brian Catling, Tertia Longmire, Aaron Williamson, and Steve Benson.
Chapter E: 1976–2000

Language Issue was intended as a satire on Language Poetry and consisted of pseudonymous contributions (apart from a letter from J.H. Prynne, addressed to a fictitious or pseudonymous recipient).

Variant titles: Mortal Lateral (issue 13), Late Removals (issue 14), Amoral Sleuth (issue 17), A Mole Travels (issue 23). Insert in issue 14: Buzzsaw (comic-strip)


433 Lay Poets. Gressenhall: Gressenhall News & Views, [198–]–?


NLS: Spring–Fall 1997, Dec. 1997–Jan. 1998; vol. 3 no. 2; vol. 3 no. 5. (H/81.1436 PER)
TCD: Winter 1996/7–? (PER 88-936)
Poetry Library: [Vol. 1 no. 2]–3, vol. 4 no. 3–?

Note: Related to Poetry and Audience


Linear A was a magazine of criticism of contemporary poetry, but utilizing a poetic (and very individual) approach. The poet Johan de Wit was the author of the entire contents of both issues.
BL: ZC.9.a.3323
CUL: L999.d.1.100
NLS: PER
TCD: PER 87–723 1996

439 Links / edited by Bill Headdon.
Tunbridge Wells: Links, [No.] 1 (Spring 1997)–. ISSN: 1366–4553
BL: 2– (ZK.9.a.5504)
UCL
Poetry Library: 6–
BL: ZK.9.a.4270
Poetry Library: 9; 12; 14; 19–


BL: i–4. (P.901/3102)
CUL: 5. (L999.c.3.631)
NLS: i; 5. (HP.80.1746)
TCD: i; 5. (PER 92–417)

442a Literary Review / edited by Gillian Greenwood, then Auberon Waugh, then Nancy Sladek. Edinburgh, then London, No. 1 (5th Oct. 1979)–.
Note: Absorbed Quarto
Website: www.literaryreview.co.uk
Founded by Anne Smith, Department of English, University of Edinburgh.
BL: Newspaper Collections
CUL: L700.b.71
TCD: PER 79–451

Note: Related to Magma
BL: P.901/3325
CUL: i. (L999.c.3.951)
NLS: i. (HP.88.1703 PER)
Poetry Library

Note: Succeeds Littack. Published in association with the American journal, Lapis Lazuli
Interview: with William Oxley in Götschacher
Related Imprint: Ember Press also published Acumen, Headland, Laissez Faire and various single-author collections
BL: P.901/825
CUL: L727.b.173
NLS: P.la.5424 PER
TCD: PER 81–702
UCL: 2–6
Poetry Library

The Stow Hill Poets were Keith Mclaren-Martin, Tim Llewellyn-Jones, Robert Sims, Pete Walsh, P. J. O'Donoghue, and David Harding.
BL: i. (P.901/3703)

A strong visual character, with the use of calligraphy and woodcuts, mixing older texts (Byron, Emily Bronte) with contemporary poems. Later, Bently "toured the books" with musicians. The cross-arts nature (some have a very physical even sculptural aspect) and sometimes controversial content make Liver & Lights a particularly notable little magazine project.
BL: i; 2; 7. (P.421/876); 23. (YK.2000.a.420); 25 (YK.2002.a.5312)
CUL: i–4; 71; 25–. (L400.c.425)
NLS: 1–3; 6–7 (HP.med.86 PER); 23 (HP.200.03235); 25 (HP.200.02139); 27 (HP.202.05079)
TCD: i–7. (PER 90–619)

BL: ZK.9.b.12968

LJ See Lovely Jobly E457
Chapter E: 1976–2000


Note: Variant titles: Lobby Press; Lobby Newsletter

Lobby Press Newsletter combined poems, letters, interviews and visual work. Contributors include Paul Buck (featured in no. 18/19), Carlyle Reedy, Bob Cobbing, cris cheek, Bill Griffiths, Glenda George, and others. The editor used his social security number as a pseudonym in some issues.

BL: 16–18/19. (ZA.g.a.10597)
CUL: 5; 10; 12; 18/19. (L999.b.1.747)
UCL: 1–2; 4–18/19
Poetry Library: 1: 3–5; 8–14; 18/19


Note: Variant title: Logos. Continues: AMF: Aristophanes' Middle Finger.

BL: P.903/652
CUL: 1–6. (L.727.b.244)
NLS: 1–6. (P.la.7759 PER)
TCD: 1–6. (PER 92–407)
UCL
Poetry Library: 2–7/8


UCL


Interview: With William Oxley, www.poetrykit.org/will/oxley.htm
Website: www.dgdelynx.plus.com/lpg/lpgn1.html

Discussion and championing of the long poem as a distinct poetic genre.

BL: ZC.g.b.6130
CUL: Periodicals Department
TCD: PER 77–473
UCL: 2–


BL: 1. (ZC.g.a.1247)
CUL: 1. (L999.c.3.1451)
NLS: 1. (HP.med.255 PER)


Website: www.indigogroup.co.uk/lpp/spectac.html
Related Imprint: Spectacular Diseases has published many poetry collections often by authors associated with the magazine, including works by David Miller, Tom Raworth, Ulli Freer, Peter Larkin, Alaric Sumner, Rosmarie Waldrop, Alan Halsey, Stephen Rodefer, Connie Fox, Paul Buck, Elaine Randell, Gavin Selerie, Wendy Mulford, and others. They also have acted as distributors for Burning Deck, the American imprint.

BL: P.903/604
CUL: L.727.a.17
NLS: Vol. 2 no. 1 (Mar. '98,–.
UCL

453 Lost Dreams. Leeds, then Norwich, No. 1 [1989?]–3 [1990?]

Poetry Library: 2–3


BL: 1. (P.901/3261)
CUL: 1. (L999.c.3.802)
NLS: 1. (HP.3.83.22)
TCD: 1. (PER 90–388)
UCL: 1


BL: Vol. 1. (ZC.g.a.2960)

Note: Variant title: LJ
Related Imprint: Our Wonderful Culture also published a small number of books, including Scanlan and Fisherman’s Hasting Hastings (undated), BL: YA.1996.a.19016
BL: Vol. 1 no. 1–no. 2. (ZC.9.a.2678)
Poetry Library: Vol. 1 no. 1–no. 2; vol. 2 no. 1–no. 3

Minimalism from both sides of the Atlantic was a strong aesthetic strand in the work of the contributors, who included Robert Lax, Thomas A. Clark, Simon Cutts, Ian Hamilton Finlay, Harry Gilonis, Spike Hawkins, Denise Levertov, Thomas Meyer, Stuart Mills, Ron Padgett, Iliassa Seguin, Jonathan Williams, Cid Corman, Colin Sackett, Stephen Duncafl, and others. The editorial, referring to the New Generation promotion of twenty younger poets, to "paraphraseable" poetry, and to other aspects of contemporary poetry, includes the lines, "For those who think anthologies make rather generous claims. / For those who aren't quite satisfied with their new generation.”
BL: 1. (ZK.9.a.4482)
Poetry Library: [1–2]

459 The Mad Hatter, Exeter?, c.1980?
Known only from The New Truth which states that it incorporates the previous magazine.

Related Imprint: Colophon Press
BL: ZK.9.b.10282
CUL: L999.b.1.2803
NLS: Hl9.2450 PER
TCD: PER 95–312 1996
Poetry Library

Appears to be continued by Accidents & Devotions
BL: 1 (P.903/566)
UCL: 1
King's College London, Eric Mottram Archive: 2. (7/367/1 1978–1979)

Eclectic mix of U.S. and U.K. writers, including Denise Levertov, Ted Hughes, Jeremy Hooker, Norman MacCaig, Gillian Clarke, Anne Stevenson, and Charles Simic. At least one Madog poster was also issued, no. 1 featuring the poetry of Danny Abse. The last issue was co-edited by Tony Curtis and Mike Parnell.
BL: P.421/754; Second set: 5330.360000 DSC
CUL: L985.C.169.1
NLS: Hl9.84.460 PER

The third issue has a cloth (but not hardback) binding, designed and printed in yellow, black and red by Douglas White. Cut-out typewriter texts and images are used inside and there are some surrealist-influenced texts and illustrations.
BL: 3 (1984). (Pressmark Pending)

Note: Continued as: Wordplay (beyond the period of this bibliography)

BL: 1–3; 5–6. (ZK.g.a.4190)
CUL: L727.c.1339
NLS: H14.1793
TCO: PER 72–409
Poetry Library: 1–6


Leeds University, Brotherton Library: Unnumbered issue (1987–); 9 (Mar. 1987)–12 [1990?]. (Special Collections English Q–1 MAG)

466 Magma / edited by Tony Burrell. Clacton-on-Sea, No. 1 (Autumn 1979)–7 (1982?)

BL: 1–3. (ZA.g.a.2796)
CUL: 1–6. (L727.c.1139)
NLS: 1–6. (HPa.86.2207 PER)

467 Magma / edited by Laurie Smith, David Boll, Helen Nicholson and others. London: The Stukeley Press (The City Literary Institute), then Magma, No. 1 (1994)– . ISSN: 1352–9269

Note: Related to Litmus
Website: www.magma.poetry.com/

“We look for poems which give a direct sense of what it is to live today – honest about feelings, alert about world, sometimes funny, always well crafted. When we decided on the title Magma, it was to suggest the molten core within the world, hidden as deep feelings are and showing itself in unpredictable movements, tremors, lava flows, eruptions.”
– from the website, Nov. 2004. Unusual in that each issue has a different editor, on a rotating basis. The magazine launches each issue with a reading, often at the Troubadour Coffee House, Earls Court.

BL: ZC.g.a.3597
NLS: H19.2156
UCL: 2–3
Poetry Library: 3, (New Series), Issue 001–

468 Maidstone Poets News, c.1984

Note: Continued by: The Mighty Column
No holdings known.


Note: Variant title: Main Street Journal. Issues also have ISBNs

BL: ZK.g.a.3292
CUL: L727.c.1202
NLS: H18.2498
TCO: PER 87–163
Poetry Library

ISSN: 1359–754X

BL: ZC.g.a.4342
Poetry Library


Website: www.goldsmiths.ac.uk/departments/english-comparative-literature/caribbean-centre.php
A refereed journal which features and discusses Caribbean women’s writing.
British Poetry Magazines 1914–2000

BL: ZC.g.a.4165
Poetry Library

Note: No. 6 was accompanied by the supplement, Prehrnsile Tail No. 2
The Surrealist Group in Leeds was founded by Kenneth Cox, Bill Howe, and Sarah Metcalf in 1994.
BL: ZK.9.a.4836

Note: Continued by: Zero
BL: 2–3. (ZK.9.a.4836)
CUL: 1; 3. (L727.c.1258.1)
NLS: 1; 3. (HJ3.1311 PER)
Oxford University, Bodleian Library: P.F01858 (Issue 1 (1995)–issue 3 [1996])

Related Imprint: The Many Press Website: www.shadoof.net/many/
BL: 1–4. 6. (P.901/3412)
CUL: L718.c.787
NLS: HP.sm.350 PER

Contributors included Jeremy Adler, Paul Buck, Herbert Burke, Robert Sheppard, and others.
Poetry Library

Contributors include Robert Vas Dias, Tom Pickard, John Heath-Stubbins, Sorley MacLean, Clayton Eshleman, George Szirtes, and others.
BL: ZK.9.a.465
CUL: L718.c.457
NLS: DJ.m.2251
UCL
Poetry Library: 1, 5–11

478 Markings: new writing and art from Dumfries and Galloway / general editor, John Hudson; arts editor Anne Darling; assistant editors, Elspeth Brown, Jeff White, and Donald Adamson. Kirkcudbright:
Markings, No. 1 (1995)–. ISSN: 1460–7166
Related Imprint: Markings publish the Galloway Poets Series, including short collections by Elspeth Brown, Douglas Lipton, Rosemary Baker, John Manson, and others.
Website: www.btinternet.com/ffij.hudson/j.hudson/index.html
BL: ZK.9.a.5450
NLS: 8–. (HJ3.1686)
Poetry Library: 5; 6; 9–

479 Mars / edited by Kristina Dusseldorp. London: [Kristina Dusseldorp], distributed by Paperchain, [No. 1–2, 1978?]
Contributors included Yevgeny Yevtushenko, Rabindranath Tagore, Michael Horovitz, Anthony Edkins, Yehuda Amichai, Elias Canetti, Nicanor Parra, Octavio Paz, Margaret Atwood, and others. Ted Hughes was an advisory editor.
BL: 2. (ZA.9.b.1605)
CUL: 1–2. (L999.b.1.459)
Note: Continued by: Poetry Monthly
BL: ZK.9.a.4683
Poetry Library: 2–11

Associated with Queen's University, Belfast. Interview with Declan Kiberd, essay on Heaney, essay on Beckett, poetry by Alan Gilles and Frederic Legrand, short stories and reviews.
BL: ZK.9.a.6639

482 Mauvaise Graine / [edited by Walter Ruhlmann]. Ashton Keynes then South Cerney then Caen, France: Mauvaise Graine, No. 1 (1996)—. ISSN: 1365–5418
BL: 1; 3–5; 7–12. (ZK.9.a.4925)

Contributors include Peter Finch, Robert Minhhinnick, and others.
BL: P.901/3710
CUL: L999.b.1.2191
NLS: 1. (HP.la.1448 PER)
Poetry Library

Contributors include Ian Hamilton Finlay, Roy Fisher, Tom Raworth, and (interviewed) Basil Bunting.
BL: P.901/3081
CUL: L999.c.3.700
NLS: HP.3.80.1234 PER
TCD: PER 94–223 1977
UCL

Note: No. 5/6 was published in Paris with cover title Méditerranéennes semestriel. It changed its named to Méditerranéennes from this point on. Each book-length issue features a theme (Marseille, Corsica, Morocco, Istanbul, Alexandria, Israel/Palestine, Beirut/Sarajevo) depicted with short stories, poetry, eyewitness accounts, interviews and photography.
BL: 1, 2/3. (ZC.9.a.3141)
CUL: 7–8/9
Poetry Library: 1–6

Poetry Library

486a Melmoth / edited by Salah Faiq, with the collaboration of Michael Bullock and John W. Wilson, [No. 1—?, 1979?]
Related Imprint: Melmoth later became an imprint based in Vancouver Surrealist texts
BL: 2. (Pressmark pending)

Note: Variant Title: International Melodic Scribble
CUL: 5–6. (L.999.b.1.1940)
NLS: 5. (HP.la.1402 PER)
Poetry Library: 1–6 + Supplement

According to the editor's introductions in issues 1 and 3, Memes was concerned with a meeting between the "magical" or "spiritual" and the "artistic", and was interested in experimental writing. Contributors included Peter Redgrove, Martin A. Hibbert, Tilla Brading, Johan de Wit, Sheila E. Murphy, Jay Ramsay, Robert Sheppard, John

490 Metrix / edited by David Gill and others. [London]: Guildhall Poets, [No. 1] [1980?]


Note: Continues: Maidstone Poets News

Note: Later issues are referred to as “Issue” rather than “Vol.”

Publishes the work of the participants of the Fulham and Chelsea Survivors’ Poetry Group.


Related Imprint: Vampyric Press also published Aulon

499 Mixed-up, Shook-up / edited by Margery Hill. [London]: [No. 1, 1979?]
ISSN: 0260–8413
Contributors include Tony Baker (on Paul Blackburn), Gael Turnbull, Peter Riley, Wendy Mulford, Lee Harwood, David Chaloner, and Kelvin Corcoran.
BL: P.901/3263
CUL: L.999.c.3.810
NLS: P.la.9618 PER
TCD: PER.90–388
UCL
Poetry Library

BL: ZC.9.a.786
UCL: 1–20

BL: P.901/3074
TCD: PER 90–376

Variant Title: M(onkey) K(ettle)
Poetry Library

504 Monomyth / [edited by D. J. Tyrer].
Southend-on-Sea: Atlantean Press, 1 [199?]–.
Related Imprint: Atlantean Press also publish Auen, Garbaj, and poetry booklets
Website: www.geocities.com/dj_tyrer/monomyth.html
Short stories and longer poems.
BL: 21 (Jan. 1999)–. (ZK.9.b.16955)

Note: Variant titles: Dr Monstarr Dat Eight Japaned; The Monster That Hate Chiffon
Poetry Library

Noted by the United Kingdom Little Magazines Project. No holdings known.

BL: 1–8; 11; 13–16. (BL: ZK.9.a.1877)

BL: 43– (ZK.9.a.2259)
CUL: 28–. (L727.c.1252)
NLS: 28–. (HJ.4.1529)
Poetry Library: 17–36; 38; 40–42: 44–

Note: Incorporated in Prospice with No. 5. Related to: Printer’s Pie and The International Review
BL: P.901/3413
CUL: L999.d.1.35
NLS: 1–2. (HP.87.2244 PER)
UCL: 2; 4
Poetry Library: 2

More Scratchings See Scratchings E721

Note: Also known as Morning Star Folios. Vol. 2 in the sixth series, planned as a collaboration between David Miller and Ian McKeever, was not published.

Index: Indexed by the UK Little Magazines Project. A catalogue raisonné of Morning Star, including the folios, is given at the press’s website.

Profiled in: Notes attached to the index by the UK Little Magazines Project.

Related Imprint: Morning Star went on to produce the more commercial Pocket Books series of anthologies, as well as the Under The Moon series of folios.

Website: www.platformprojects.org/htmlpages/morningstar.htm

Morning Star Folios were distinguished by the poets and artists involved in the series, and by the often beautiful design of each issue. Alec Finlay showed a preference for a sparely worded poetry and for interactions between text and art, as well as an emphasis on poetry in translation. Most issues consisted of a single folded sheet in an envelope, often with an additional enclosure, usually also a single sheet (e.g. an essay on the featured poet). Many issues featured a single poet or writer in collaboration or conjunction with an artist, but there were also anthology issues. Poets published in the series include Robert Lax, Thomas A. Clark, Frank Samperi, Ian Hamilton Finlay, Robert Creeley, Ian Stephen, and Norma Cole. There were also translations by Cid Corman (Santoka and Masaoka Shiki), Jerome Rothenberg and Pierre Joris (Kurt Schwitters), Edwin Morgan (Attila József), Rosmarie Waldrop (Friederike Mayröcker), and others. Artists included Sol Le Witt, Jess (Collins), Hans Waanders, David Conneen, Ron Costley, and Andrew Bick.


Appears to have been a forerunner of Talc Talc.

BL: ZC.9.a.1099


Poetry Library


BL: ZK.9.a.5103


Index: A contents listing for each issue is given at the website.

Website: www.mslexia.co.uk/

From the website: “No other magazine provides Mslexia’s unique mix of debate and analysis, advice and inspiration; news, reviews, interviews; competitions, events, courses, grants. All served up with a challenging selection of new poetry and prose.” Publishes many poems and carries articles on poetry. Guest editors are often poets, too, including: Michele Roberts, Jackie Kay, Carol Ann Duffy, Wendy Cope, Kate Clanchy, Sophie Hannah, and Liz Lochhead. Linda France contributes a twelve-part series, “First principles in contemporary poetry”.

BL: ZK.9.b.14905

CUL: Periodicals Dept.

TCD: PER 102–572, ISSUES

NLS: HJ8.2144 SER

Poetry Library


Apart from the Supplement on Language poetry, published in 1980, each issue consisted of the work of one poet, printed on a folded card, with a photograph of the poet on

CUL: I.727.b.430
NLS: H18.2345
TCD: PER 102–638
Poetry Library

521 N.D.Y. / [edited by Rupert Mallin?].
Leicester: N.D.Y. Collective, Issue 1 (1985)–?
From the editorial statement: "N.D.Y. is a magazine of visual arts and writings. Our aim is to give exposure to artists and writers who for economic or social reasons do not normally have the facilities to realise their work in print and so reach a wider audience." Contributions include an article by John Hoffman on the crisis in South Africa with an illustration by Martin Berry, poems by Rupert Mallin and Martin Stannard, Alison Jackman on women under apartheid, and an account of the Leicester Anti-Fascist Defence Campaign. The format is photocopied and stapled, tall and narrow, with comic strips.

522 Nerve / edited by Ruth Black, Linda Jackson, Dave Manderson and Brian Whittingham / Glasgow: Nerve Magazine, Cardonald College, Issue 1 [1999]–?
ISSN: 1466–5891
Website: docs.metamute.com/view/Another/OmContent#OpenMute_and_Mute_History
High production values for this square-shape magazine, publishing stories, poetry, screenplays, articles and reviews. Contributors include: Hamish Whyte, Des Dillon, Magi Gibson, Brian McCabe, John Maley, Kevin McNeil, S. B. Kelly, Jim Carruth, Valerie Thornton, Louise Welsh, Rachel Seiffert, Janice Galloway, Zoë Strachan, Dilys Rose, Robin Lindsay Wilson, A. M. Forster, James McGonigal, Liz Niven, Tom Bryan, Jen Hadfield, Jim Ferguson, and others.

Chapter E: 1976–2000
ISSN: 1350–4371
Website: www.nbpoetry.care4free.net/

Contributors included John Wain, Wes Magee, Adiran Henri, Alex Lykiard, Frances Horovitz, Anne Stevenson, Jeff Nuttall, and others. Details taken from a catalogue by the bookseller I. D. Edrich.

ISSN: 1356–7748
Website: docs.metamute.com/view/Another/OmContent#OpenMute_and_Mute_History
Mute began as a student art magazine edited by Simon Worthington, Daniel Jackson, Helen Arthur and Stephen Faulkner with four issues published between 1989–1990, employing various (sometimes unusual) formats. In common with other art school magazines such as it's: Wimbledon School of Art Magazine and AX5: the Student Art Magazine, it included some poetry-related work. It was revived in 1994, as Mute: Digital / Information / Services (also known as Mute: Digital Art Critique), and later became Mute: the Art and Technology Newspaper.

ISSN: 1350–4371
Website: www.nbpoetry.care4free.net/

522 Nerve / edited by Ruth Black, Linda Jackson, Dave Manderson and Brian Whittingham / Glasgow: Nerve Magazine, Cardonald College, Issue 1 [1999]–?
ISSN: 1466–5891

521 N.D.Y. / [edited by Rupert Mallin?].
Leicester: N.D.Y. Collective, Issue 1 (1985)–?
From the editorial statement: "N.D.Y. is a magazine of visual arts and writings. Our aim is to give exposure to artists and writers who for economic or social reasons do not normally have the social reasons do not normally have the facilities to realise their work in print and so reach a wider audience." Contributions include an article by John Hoffman on the crisis in South Africa with an illustration by Martin Berry, poems by Rupert Mallin and Martin Stannard, Alison Jackman on women under apartheid, and an account of the Leicester Anti-Fascist Defence Campaign. The format is photocopied and stapled, tall and narrow, with comic strips.

CUL: I.727.b.430
NLS: H18.2345
TCD: PER 102–638
Poetry Library

521 N.D.Y. / [edited by Rupert Mallin?].
Leicester: N.D.Y. Collective, Issue 1 (1985)–?
From the editorial statement: "N.D.Y. is a magazine of visual arts and writings. Our aim is to give exposure to artists and writers who for economic or social reasons do not normally have the social reasons do not normally have the facilities to realise their work in print and so reach a wider audience." Contributions include an article by John Hoffman on the crisis in South Africa with an illustration by Martin Berry, poems by Rupert Mallin and Martin Stannard, Alison Jackman on women under apartheid, and an account of the Leicester Anti-Fascist Defence Campaign. The format is photocopied and stapled, tall and narrow, with comic strips.

522 Nerve / edited by Ruth Black, Linda Jackson, Dave Manderson and Brian Whittingham / Glasgow: Nerve Magazine, Cardonald College, Issue 1 [1999]–?
ISSN: 1466–5891
Website: docs.metamute.com/view/Another/OmContent#OpenMute_and_Mute_History
High production values for this square-shape magazine, publishing stories, poetry, screenplays, articles and reviews. Contributors include: Hamish Whyte, Des Dillon, Magi Gibson, Brian McCabe, John Maley, Kevin McNeil, S. B. Kelly, Jim Carruth, Valerie Thornton, Louise Welsh, Rachel Seiffert, Janice Galloway, Zoë Strachan, Dilys Rose, Robin Lindsay Wilson, A. M. Forster, James McGonigal, Liz Niven, Tom Bryan, Jen Hadfield, Jim Ferguson, and others.

ISSN: 1350–4371
Website: www.nbpoetry.care4free.net/

ISSN: 1356–7748
Website: docs.metamute.com/view/Another/OmContent#OpenMute_and_Mute_History
Mute began as a student art magazine edited by Simon Worthington, Daniel Jackson, Helen Arthur and Stephen Faulkner with four issues published between 1989–1990, employing various (sometimes unusual) formats. In common with other art school magazines such as it's: Wimbledon School of Art Magazine and AX5: the Student Art Magazine, it included some poetry-related work. It was revived in 1994, as Mute: Digital / Information / Services (also known as Mute: Digital Art Critique), and later became Mute: the Art and Technology Newspaper.

NLS: [New Series], 9 (1998). (H18.1506 PER)
UCL

BL: YA.1998.b.2363
UCL

Contributors included John Wain, Wes Magee, Adiran Henri, Alex Lykiard, Frances Horovitz, Anne Stevenson, Jeff Nuttall, and others. Details taken from a catalogue by the bookseller I. D. Edrich.

NLS: [New Series], 9 (1998). (H18.1506 PER)
UCL
New Arcadians Set [New Arcadian Broadsheet] E524


Note: Continues: The Blue Tunnel
Index: A contents list is given for the first fifty-six issues in New Arcadian Broadsheets: Index [2003?]
Website: www.leeds.ac.uk/fine_art/external/press/nap/index.html
Related Imprint: New Arcadian Press publishes cards, small books, print portfolios and New Arcadians’ Journal

“The New Arcadian Broadsheets are published as serial pages of a Book-in-Progress. These text-image prints are overprinted onto the A4 letterheaded paper of the New Arcadian Press. The broadsheets comprise pithy comments upon the cultural and political environment, and are variously commemorative, lyric, whimsical or polemic. No actual title is given on the broadsheets; the one given here is constructed from the prefatory information in the Index.


Index: Listing at www.leeds.ac.uk/fine_art/external/press/nap/index.html
Website: www.leeds.ac.uk/fine_art/external/press/nap/index.html
Related Imprint: New Arcadian Press publishes cards, small books, print portfolios and New Arcadian Broadsheet

Founded in 1981 by Eyres, Gardner and Grahame Jones this evolved from Eyres and Gardner’s earlier Blue Tunnel magazine but, unlike New Arcadian Broadsheet, it has a more substantial format, publishing scholarly work on the 18th century garden alongside new lyrical poetry and prose. The new creative work celebrates a sense of place and the pleasures of walking, and there are occasional polemical pieces. Special issues include: 14, The Atlantic Wall: Thoughts on the Picturesque (texts by Ian Hamilton Finlay and Patrick Eyres); 18, Happy Valley (Patrick Eyres, with illustrations by Ian Gardner); 22, A Far Distant Landscape (Stuart Mills, with illustrations by Ian Gardner); 41/42, Landfall: Encounters with English Landscapes (edited by Patrick Eyres).

BL: 1–56. (Pressmark pending)


BL: ZC.9.b.18
CUL: L727.b.210
NLS: Pla.8216 PER
TCD: PER 92–802
UCL
Poetry Library: 3 (1979)–6


Poetry Library: 2


Oxford University, Bodleian Library: An unnumbered issued dated 1983. (2805 c.3040)

Poetry Library: 3 (1984)–6


New Spokes See Spokes E773


Note: Incorporates: The Mad Hatter

Poetry Library: 8
Chapter E: 1976–2000


Note: Variant title: NWR. Each issue also has a running number, so that e.g. vol. 4 no. 1 is also no. 13. After vol. 14 no. 4 (issue no. 56), the simpler form was used alone, i.e. no. 57 onwards
Website: www.newwelshreview.com/

Modelled on The Welsh Review (1939–1948) and Dock Leaves and its successor Anglo-Welsh Review (1949–1988). “Each issue - which features a whole host of writing talent, from the literary heavy-weights to rising new stars - includes a range of critical articles, book reviews, fiction and poetry. Engagingly written, visually attractive and intellectually ambitious, New Welsh Review casts a challenging, exuberant eye over the literary scene in Wales. While the magazine’s focus is on Welsh writing in English, its outlook is deliberately cosmopolitan, encompassing broader European and international literary contexts.” - from the website, Dec. 2004.
Contributors include the poets Sheenagh Pugh, Ruth Bidgood, Stephen Knight, Tiffany Atkinson, and Christopher Meredith.

BL: Vol. 1 no. 1–. Lacking vol. 3 no. 2. (ZC.9.A.788)
CUL: Vol. 1 no. 1–. Lacking vol. 3 no. 2, vol. 3 no. 3. (L718.c.814)
NLS: Vol. 1 no. 1–. Lacking vol. 3 no. 2, vol. 3 no. 3. (H18.14 6 4)
TCD: PER 77–631
UCL: Vol. 1 no. 1–vol. 2 no. 3.
Poetry Library: Vol. 1 no. 1–


Poetry Library

533 New Writing Scotland / edited by Alexander Scott and James Aitchison [and subsequent editors]. Association for Scottish Literary Studies, [No. 1, 1983]–.

Note: Often given a separate title that is individual to the volume as well as a running number
Anthology: No. 22, given the separate title, Bringing Back Some Brightness, edited by Valerie Thornton and Hamish Whyte, is actually an anthology selected from the preceding twenty years of the annual.

A significant annual for Scottish writers of poetry and fiction, many publishing their work here early in their writing career.

BL: ZC.9.A.788
CUL: 11–18. (L718.c.295)
NLS: HP.sm.417
UCL: [1]–7


Note: Continues: ‘Y’ (which had continued Yorick)

CUL: 10–11; 16–20. (L985.b.248)
NLS: 10–20. (H18.14 6 4 PER)
Poetry Library: 10–12


Note: Supplement to The Month in Yorkshire, a non-literary magazine
Related Imprint: Yorkshire Arts Association had published previous magazines, including Yorkshire Review, BL: ZA.9.a.2782, and had supported Headland, BL: P.901/539.

CUL: NPR.B.566
NLS: 7.192
TCD: PER 92–443
UCL: 1–2.
Poetry Library: 2


A poetry broadsheet.

Durham University, Palace Green Library: L 058.2129 NEX


BL: 1–7. (P.903/615)
CUL: 8. (1999.c.3.701)
TCD: 8. (PER 93–65 1979)
Poetry: 7–8

[291]
Poetry Library

Note: Incorporated Telegram and The Atlantic Review as well as Shansman and Oasis, the latter two separating out again and each beginning a new series in their own right.
Continued by: Tenth Decade
Related Imprint: Oasis Books published Oasis and many poetry collections
BL: 1−2. (P.901/3429)
CUL: 1-4; 6. (L727.c.943)
NLS: 1-6. (DN.8.11 PER)
UCL
Poetry Library

540 Ninth Wave / [edited by Jeremy Silver?], [c.1987]
Note: Continued by: Strange Mathematics
No holdings known.

A number of different editors have changed over the issues of this magazine, which publishes poetry and other texts by survivors of the mental health system, of abuse or addictions.
BL: 1−8. (ZC.9.a.4918)
NLS: HJ8.1910
Poetry Library: [1]; 3; 5−

Related Imprint: The Poetry Business’s Smith/Doorstop imprint has published many collections, pamphlets and cassettes
Website: www.poetrybusiness.co.uk/
Founded by Peter Sansom as a magazine of the English Society of the Huddersfield Polytechnic, the first two issues were published by the Polytechnic itself. Contributors have included Carol Ann Duffy, Harry Guest, Jon Silkin, Michael Schmidt and Simon Armitage. The North, with for example The Wide Skirt, is associated with a Huddersfield-associated grouping of poets, notably Simon Armitage.
BL: 3; 6; 8; 10−. (ZC.9.a.3557)
CUL: 5−8; 10−. (L727.b.331)
NLS: 1−8; 10−11: 13−14; 16−. (HJ9.1595 SER)
TCD: 5−. (PER 82−216)
UCL
Poetry Library: [1]; 3−

Profiled in: Tom Clyde, Irish Literary Magazines: an outline and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414
Andrew Elliott, Adrian Maddox, Patrick Ramsey, and Kevin Smith were also involved editorially.
CUL: L727.b.388
Belfast Central Library: IR
Queen’s University Library: hPR8700.N8
Poetry Library: 1−5/6
Chapter E: 1976–2000


Note: A number of broadsheets were published in conjunction with this magazine. Broadsheet no. 3 (1980) is amongst the holdings at The Poetry Library.

CUL: 4 (1978); 13 (Summer 1981)–16/17. (L999.d.1.106)
UCL
Poetry Library: 5 (1979)–16/17


BL: ZC.g.a.2748
NLS: 1–3. (DJ.s.676(2) PER)
UCL
Poetry Library: 1–3–5

546 Northwords: the magazine from the North for poetry and fiction / edited by Angus Dunn, then Robert Davidson. Dingwall: Issue 1 (Autumn 1991)–. ISSN: 0964–6876

BL: ZC.g.b.4887
CUL: L727.b.421
NLS: H9.g.1592
TCD: PER 73–916
Poetry Library: 1–18; 20–


Related Imprint: Galloping Dog published collections by many contemporary poets

"The purpose of the magazine is to present a wide range of prose writing, including writing that falls in that nebulous area between poetry & prose." – editorial statement in first issue. Specifically not poetry, for example short fiction by Kathy Acker, Jeff Nuttall, Jim [i.e. James] Kelman, but the contributors are often poets, e.g. Ken Smith, Tom Pickard, Allen Fisher, Elaine Randell, Kelvin Corcoran, John Muckle, Alan Halsey, and others.

BL: 1–4; 7/8. (P.903/679)
CUL: L718.b.110.1
NLS: HP4.g.609 PER
TCD: PER 92–705
UCL


Poetry Library


Note: Each issue was also given a single running number, the set forming no. 1–6/7. The last was a double issue.


BL: ZC.g.a.2214
CUL: L727.d.237
NLS: DJ.s.619 PER
UCL: 1–4
Poetry Library: Vol. 1 no. 1–vol. 4 no. 2


Jeff Phelps and Roger Pearson’s last issue was no. 8 (Apr. 1990) after which Christopher Nankivell and Penny Grimley edited the magazine.

BL: 8–13. (ZK.g.a.2507)
UCL: 3–11
Poetry Library: 3 (1989)–9; 11–13

NWN See New Writing Network E532
NWR See New Welsh Review E531

[293]
Guest editors included Seamus Heaney, Iris Murdoch, P.D. James, John Mortimer, and others.
Website: A selection of issues has been digitised and is available at www.poetrymagazines.org.uk
Related Imprint: Flarestack
From the editor’s introduction at poetrymagazines.org.uk: “Obsessed with Pipework is a stapled A5 quarterly magazine of new poetry begun in Autumn 1997 as an essential complement to Flarestack Publishing’s poetry pamphlet programme, to provide a platform for established or beginning writers’ poems that surprise and delight.”
BL: ZK.9.a.5486
Poetry Library

Website: www.objectpermanence.co.uk
Related Imprint: Some time after the magazine closed an imprint of the same name emerged. Short individual collections have included those by J. H. Prynne and Keston Sutherland
In the ‘Manditorial’ to the first issue, the editors wrote: “Our idea is to try, on as regular a basis as possible, to publish the work of Scottish writers beside those experimental- and/or modern- ists (from Britain, the US or whatever) who seldom seem to reach print here.”
Contributors included Carl Rakosi, Cid Corman, Fanny Howe, Rosmarie Waldrop, Charles Bernstein, Clark Coolidge, Johanna Drucker, Norma Cole, Keith Waldrop, Pierre Joris, Leslie Scalapino, Gael Turnbull, Ian Hamilton Finlay, Edwin Morgan, Thomas A. Clark, Drew Milne, Frank Kuppner, Richard Price, W. N. Herbert, Allen Fisher, Barry MacSweeney, Bill Griffiths, Guy Birchard, John Welch, Peter Riley, Gavin Selerie, Maggie O’Sullivan, Johan de Wit, Geraldine Monk, Denise Riley, Tony Lopez, Peter Middleton, Harry Gilonis, Carlyle Reedy, Ken Edwards, Robert Sheppard, and Ramona Fotiade. There was also an emphasis on visual poetry and image and text, with a small feature on Dom Sylvester Houédard (dsh) and other work by Bob Cobbing, Tom Phillips, Richard Kostelanetz, John Byrum, Spencer Selby, and others.
BL: 1–7. (ZK.9.a.3093)
NLS: Di.a.787(4) PER
UCL Poetry Library: 1–3; 5–8


A4 stapled format, with usually only five main contributors per issue, allowing each five or six pages of work. These included Ulli McCarthy, Pierre Joris, Tom Raworth, Charles Ingham, Andrei Codrescu, Anne Waldman, David Tipton, Allen Fisher, Ralph Hawkins, Rochelle Kraut, Lee Harwood, Iain Sinclair, Bill Griffiths, Anthony Barnett, Opal. L. Nations, John James, Paul Evans, Douglas Oliver, Wendy Mulford, John Welch, and others. A statement credits assistance from the University of Essex English Department.
BL: 1–4. (P.903/568)
CUL: L727.b.340
UCL: 2–5
Poetry Library: 1; 3–4; 6

Related Imprint: PQR (Poetry Quarterly Review) was published under the Odyssey imprint
Special issues of Odyssey included: ‘Poets in Their Thirties’ (15), ‘Poetry and Place’ (18), and ‘Unanchored in Ecumenopolis’ (20) which was guest edited by Elisabeth Bletsoe.
BL: ZC.9.a.2554
UCL
Poetry Library
Chapter E: 1976–2000


Note: Two different issues are both numbered 13 and 43/44/45. No. 1–86 is Series 1. No. 87–131 is Series 2 (with the second ISSN). Variant titles: Tops; Cowpat; The Toadbird; Canto; Witana Gtmot

Related Imprint: Lark Lane Poetry Books

Special issues included no. 104, City Confessions by Pauline Connor and no. 112, Making Men of Us by Anthony Cooney.

BL: 1–82; 88–127; 129–131. (P.903/574)
CUL: 3–4; 6–8; 10–131. (L727.b.213)
TCD: PER 92–571
UCL: 12–86
Poetry Library: 11–14; 16–46; 50–55; 57–64; 68; 71–108; 110–114; 118–129; 131


Poetry Library


UCL

Poetry Library: 1–[6/7]


Note: Continues: Chapter One

BL: ZC.9.b.4424


BL: ZK.9.a.4628

Open Press See Vigil E861

Open University Poetry See O.U.P.A Magazine E565


Related Imprint: Tenormen Press

Dedicated to poems about jazz, and to jazz criticism. Visually striking, with graphic design by Wendy Carlton-Dewhirst and illustrations by Owen Elias and David Smart. The first issue was stapled, while subsequent issues were perfect bound; the format was A4, with stiff, glossy covers. Contributors included: Alexis Lykiard, Douglas Barbour, Barry Wallenstein, Jim Burns, Martin A. Hibbert, Rupert M. Loydell, John Gibbens, Bill Wyatt, and Keith Iafrate.

BL: 2–3. (ZC.g.a.2227)

UCL

562 The Other Merry-Go-Round / edited by Tom Bingham. Corby, [No. I, 197?]–?

Note: Variant title: T.O.M.

Poetry Library: 152 (1986)


Note: Vol. 2 is also referred to as Series 2. Publication was suspended between 1990 and 1994.

Website: www.northernpublishers.co.uk/publishers/Other_Poetry

"We are expressing our right to differ. We are a protest against monopoly and hype. We believe there are many good poems which may not conform to current trends, and we want to see these poems brought into daylight. We believe it is important to maintain outlets, however small, where work can be judged, not by whether it is commercial or fashionable, but by whether it is the authentic stuff of life – perhaps not for everybody, but for somebody; where the work of an unknown writer has as good a chance as that of the established." – From Evangeline Paterson's editorial, vol. 2 no. 1 (1995). After more than a five-year
break, the magazine re-started in 1995 in Benton, Newcastle-upon-Tyne, attracting funding from Northern Arts by 1996.

BL: P.901/3153
CUL: [Vol. 1] no. 1-28; vol. 2 no. 2- (L.727.c.736)
NLS: HJ4.1632 PER
TCD: PER 79-367
UCL: [Vol. 1] no. 2-28

BL: ZC.9.a.2008
Poetry Library

Note: Variant title: Open University Poetry. “Strictly for members only” - from the website, Sept. 2005
Website: www.oupoets.org.uk/index.htm

Note: Variant titles: Out of Our Heads Again; Out of Our Heads and Out of Work
Edited by a collective. A5 typewriter and cut-and-paste visuals, photocopied and stapled.
BL: 3-4 (P.901/3409)
CUL: 3-4. (L.999.c.3.877)
NLS: 3-4. (HP2.85.3709 PER)
Poetry Library

BL: 1. (X.955/396); 2-3. (P.901/3268)
NLS: 2-3. (P.ia.9902)
UCL: 1-2
Poetry Library: 1-3

UCL
Poetry Library: 1-12

CUL: Spring 1977 (L.999.b.1.461)
Poetry Library: 4

Note: Variant title: O.P.C.
Poetry Library: [Vol. 1 no. 1?–vol. 1 no. 2?]

Poetry Library


[296]
Chapter E: 1976–2000

BL: ZK.g.a.6558
Poetry Library: 1; 3–

Website: homepages.which.net/ffipanic.brixtonpoetry/index2.htm
Related Imprint: Pinko Press has published several poetry collections, some online
Begun as *Panic! Brixton Poetry*
BL: ZK.g.a.6558
Poetry Library: 1; 3–

BL: ZK.g.a.7744

Note: A magazine of creative work from Northwick Park Hospital. Probably a one-off, with ISBN 0950805319.
BL: X.950/36410
NLS: HP2.83.495
TCD: PL–135–347
UCL
Poetry Library

Note: The magazine has an ISBN (0–9510373–0–7)
Contributors included Pat Bennett and Twentieth Century Boy (who together may have been the editors), Tim Holt Wilson, and others. A5 stapled, line drawings and some cut-and-paste, red-white-and-black card cover.
BL: ZC.g.a.40
Poetry Library

Index: An index to the first six issues appears in no. 7, and a listing of the contents of 1–10 appears on the website.

Website: drewmilne.tripod.com/parataxis.html

Related Imprint: Parataxis Editions has produced several collections, including John Wilkinson's Flung Clear (1994) and an edition of Nancy Cunard's Parallax (2001)

"The journal aims to develop discussion of the legacies of modernism, refusing to characterise modernism as that which is simply past while providing a forum for the discussion and debate of contemporary writing and critical theory." – from the website, Jan. 2005. Contributors include: Denise Riley, Simon Smith, Wendy Mulford, Douglas Oliver, Alice Nodley, Fanny Howe, Michael Haslam, Edwin Morgan, Andrew Duncan, Charles Bernstein, Out to lunch, Ralph Hawkins, Aaron Williamson, Peter Manson, Peter Finch, Miles Champion, Scott Thurston, Kesotn Sutherland, Sheila E. Murphy, Stephen Rodefer, Anthony Barnett, Peter Nicholls, Peter Larkin, J. H. Pynne, D. S. Marriott, Anthony Mellors, John Wilkinson, Alan Marshall, Tony Lopez, Richard Makin, Simon Perrill, and others. The first three issues were edited by Simon Jarvis and Drew Milne, but later ones by Milne alone. The cover of no. 5 uses a pastiche of Russian Futurist graphic design to refer to the Cambridge Conference on Contemporary Poetry (thus, CCCP). No. 6 adopts a Blast-like use of typography to "blast" Cambridge (Milne was then at the University of Sussex), and to Bless "All who sail in US". No. 7 (Spring 1995) was guest edited by J. H. Pynne, with translations by Jeff Twitchell and entitled 'Original: Chinese Language Poetry Group'. After 8/9 (1996) there was a long gap, with no. 10 appearing only in 2001.

BL: ZC.9.a.2852
CUL: L718.d.39
NLS: HJ4.1414 PER
UCL
Poetry Library: 2; 5, 10

Poetry Library: 5


Note: Each issue also has an ISBN

BL: ZK.9.a.3301
UCL: Lacking no. 1
Poetry Library: 2–9; 11–12


Perfect-bound, laminated colour-cover, A5 paperback format. The focus here is on prose from across the world, but several British poets contribute texts, including Ken Smith, Nicki Jackowska, Fiona Pitt-Kethley, Jim C. Wilson, Penelope Shuttle, and others. Issues included: 4: 'Children of the Revolution'; [No. 5]: 'Passport to Arabia'; 6: 'Vengeance!'; 7: 'Passport to Travel'; 8: 'Passport to Portugal'. Later issues were co-published with Serpent's Tail, London.

CUL: L996.c.349.1
UCL
Poetry Library: 1–6, 8


BL: Summer 1986. (ZC.9.a.2853)


Related Imprint: The National Poetry Foundation also published many single-author collections

Note: The magazine was often edited without naming the editor. The National Poetry Foundation was set up in the late 1970s, with charity status by 1980. Its logo appeared on the cover of Pause from issue no. 26 onwards.
Chapter E: 1976–2000

BL: Vol. 7 no. 1–vol. 11 no. 1; vol. 12 no. 1; vol. 13 no. 1.
ZK: 27(b.1:1995)
CUL: Vol. 1 no. 1–no. 3; vol. 7 no. 3.
NLS: 6–25. (HJ3.1347 SER)
TCD: 14–53. (PER 78–712)
Poetry Library: 24; 39

A broadsheet produced by the magazine Stony Thursday Book
Poetry Library: 1
Western Washington University, Bellingham, U.S.A: 2
(Knute Skinner Collection)

589 Peeping Tom: the lonely man’s magazine / edited by Cory Harding.
A satirical magazine targeting various experimental poets, including Bob Cobbing, Eric Mottram, Allen Fisher, Lawrence Upton, David Miller, Lee Harwood, and others.
UCL


Note: Sometimes bearing subtitle: The Creative Writing Society. Earlier known issues are undated while later issues are dated but unnumbered.


593 Pendragon Collection. [Newquay]: Pendragon Writers’ Circle, 1997–. ISSN: 1460–843X
Annual collection of poems and short stories from the Pendragon Writers’ Circle.

Poetry Library: 1–5; 7–

Poetry and prose, published essentially annually. According to the National Association of Writers’ Groups website, the Pennine Ink Writers’ Workshop was set up in 1983, meeting weekly at the Woodman Inn, Burnley.
BL: 2–3; 5–24. (ZK:9.a.7435)
CUL: 2–23 (1:727.c.1264)
NLS: 6–25. (HJ3.1347 SER)
Poetry Library: 13
   UCL

   Poetry Library

   Note: Continued by: Heart Throb
   BL: 1–18. (ZK.9.a.1733)
   CUL: L727.b.400
   NLS: HP.la.1675 PER
   Poetry Library: 5; 7: 9–15; 17–19

   Related Imprint: Precious Pearl Press also published several poetry collections and the magazines Romantic Heir and The Cadmium Blue Literary Journal
   The guest editor for no. 16 was Pamela Constantine.
   BL: 1–6; 10–16. (ZK.9.a.2440)
   CUL: 2. (L999.d.1.172)
   Poetry Library: 1–13; 15–16

600 Perceptions: women’s poetry for a change / edited by Temi Rose. Brunswick, Maine; then London; then Brookline, Massachusetts; then Austin, Texas; then Catasauqua, Pennsylvania, Issue 1 [1987]–
   ISSN: 0888–9058
   Note: Issues 36–39 were published in London; all other issues were published in the U.S.A.
   Website: www.2cyberwhelm.org/archive/perceptions/
   The guest editor for issue 36 was Lyn Westerman.
   Poetry Library: 32 (1994)–

   Note: Issues for Summer 1976 and Winter 1976/77 have no numbering but constitute nos. 1–2
   Bill Bennett, Aidan Semmens, and Richard Hammersley were also involved editorially.
   BL: [1]–4: 6
   CUL: Cam.c.21.95
   NLS: [z]–5
   TCD: [z]–5
   UCL
   Poetry Library

   Note: Sometimes with the alternative subtitle: literature magazine
   BL: ZC.9.a.204
   CUL: HJ4.818 PER
   NLS: L727.c.988.1

   Note: Continued by: Vigil. The editor’s name is also given as John Howard Greaves. Later issues only have issue numbers, rather than volume and issue numbers.
   BL: P.903/664
   CUL: L700.b.80
   NLS: Vol. 1 no. 1–no. 2; nos. 4–16. (Pla.9349 PER)
   TCD: PER 95–485
   UCL
   Poetry Library: Vol. 1 no. 4; no. 6; no. 9–16
<table>
<thead>
<tr>
<th>Page</th>
<th>Title / edited by</th>
<th>Place</th>
<th>Date(s)</th>
<th>Notes</th>
<th>Related Imprints</th>
<th>Library Holdings</th>
</tr>
</thead>
</table>
614 PN Spark. Peterborough: Forward Press, [199?]
Website: www.forwardpress.co.uk
“PN Spark was a bi-monthly newsletter packed with poetry news and competitions, challenging workshops, and the opportunity to exchange views on poets and poetry. PN Spark was free to contributors recently accepted for a Poetry Now anthology” - from the Forward Press website.
No holdings known.

615 Poem Film Film Poem / edited by Nicholas Baumfield and Peter Todd. London, [No. 1] (1997)-.
Note: [No. 1] was printed in an edition of 50 copies, and is also no. 2 of the Poem Film Society Newsletter. No. 3 (1998) is also no. 5 of the South London Poem Film Society Newsletter. A special unnumbered issue, Film Poems, also constitutes the notes for a British Film Institute touring programme.
BL: 3- . (Pressmark pending)
Poetry Library: [1], 3-; Film Poems

Note: Title spelt as Poem 1. Related or variant title: Poet 3
Website: www.page844tcom/newpage.htm
Related Imprint: P.E.F., i.e Page 84, also produced Undercurrent and Untouched
Poetry Library

Pamphlets by the Robert Cochrane were available from the same address as the magazine, perhaps indicating that he was the editor. Rupert Loydell, among others, contributes a poem to Edition 2.
BL: 2. (P.901/3693)
Poetry Library: 2

618 Poems from Portsmouth / edited by Christopher Martin. Southsea, [1978?]
Note: Mentioned in Double Harness.
No holdings known

ISSN: 1367-8760
BL: 1- . (ZK.9.b.18319)
Poetry Library: 1-3; 5; 7-

Related Imprint: Feather Books publishes a number of Christian poetry collections
Website: www.waddysweb.com/
This is "an ecumenical Christian poetry magazine, which features the work of international Christian poets coming from a wide variety of backgrounds in the mainline churches. The magazine has a pastoral role as well as a literary one. Some of our poets and readers suffer from terminal illness, some are handicapped or lonely. Some are seekers, wanting to know more about the Christian faith and a closer relationship with Christ and his followers. We pray for them all and for each other." - from the website.
Poetry Library: Vol. 2 no. 1 (1997), vol. 5 no. 2 (2000)-

Note: Variant title: Poetry Digest Weekly, Poetry Digest News. Later incorporated by Poetry Monthly
Related Imprint: Bradgate Press also published various poetry collections
BL: 1-89. (ZK.9.b.4376)
CUL: 1-86; 88-102. (L727.b.415)
Chapter E: 1976–2000

BL: P.901/35/6
CUL: L727.c.916
NLS: HJ4.1299
PER
UCL CUL
Poeny Library: 1–74; 77–106

Profiled in: Tom Clyde, Irish Literary Magazines: an outline and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414
BL: 1. (Pressmark pending)

Note: Related to Poetry Ireland Poems
Profiled in: Tom Clyde, Irish Literary Magazines: an outline and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414
TCD: 1–3; 5–16. (OLS X-1-361, number 1)

Note: Related to Poetry Ireland (1978–1980)
Each issue an A5 leaf with a single poem on it, signed by the poet. Contributors include Sorley Maclean, Fleur Adcock, Gerard Smyth, Robert Greacen, John Montague, Gavin Ewart, John Heath-Stubbs, Eithne Strong, and John F. Deane, among others.
TCD: 1 (OLS X-1-361 no.2a); 7 (OLS X-1-361 no.2b ); 9 (OLS X-1-361 no.2d); 11 (OLS X-1-361 no.2e); 12 (OLS X-1-361 no.2f )

629 Poetry Ireland Review / edited by John Jordan, then others. Mornington, Co. Meath, then Sandymount, then Dublin: Poetry Ireland, No. 1 (Spring 1981)–. ISSN: 0332–2998
Index: Hayes
Profiled in: Tom Clyde, Irish Literary Magazines: an outline history and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414
Interview with: Peter Sirr, in Poetry News: the Newsletter of the Poetry Society, Summer 2004, p.8
Website: www.poetryireland.ie/
Related Imprint: Poetry Ireland has published occasional

Website: www.pitshangerpoets.co.uk/
BL: 1 (May 1997)

Poetry Library

Note: Continues: Survivors Poetry Newsletter, whose numbering it takes up

The magazine is the official publication of Survivors’ Poetry, an organisation aimed at helping survivors of mental distress through the encouragement of poetry writing and performance and other creative activity. Later issues — beginning with no. 16, which focuses on spirituality — include a Poetry Broadsheet in the middle.
BL: 9–11; 13– (ZK.g.b.20017)
Poetry Library

629 Poetry Ireland Review / edited by John Jordan, then others. Mornington, Co. Meath, then Sandymount, then Dublin: Poetry Ireland, No. 1 (Spring 1981)–. ISSN: 0332–2998
Index: Hayes
Profiled in: Tom Clyde, Irish Literary Magazines: an outline history and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414
Interview with: Peter Sirr, in Poetry News: the Newsletter of the Poetry Society, Summer 2004, p.8
Website: www.poetryireland.ie/
Related Imprint: Poetry Ireland has published occasional
anthologies, translations and pamphlets, and also publishes the news and events magazine Poetry Ireland Newsletter, BL: ZK.9.5306

A solid literary review, tracing its lineage to previous Poetry Irelands and publishing most of the leading poets of Ireland as well as international figures such as Miroslav Holub, Joseph Brodsky, Edwin Morgan, Derek Walcott, and C. K. Williams. After the 1983, editors have been published on an about annual basis.

BL: 4, 7; 10-12; 18/19; 24-. (ZC.9.a.3136)
CUL: 2-3; 29-30; 32-. (L727.c.1199)
NLS: 1-3; 29-30; 32-. (HL4.289 SER)
TCD: 1-16 (OLS L-1-806 No.s 1-16); 17-30. (OLS L-1-807 No.s 17-30); 31-36. (OLS L-2-29 No.s 31-36; 37-42 (OLS L-3-30 No.s 37-42), 43-49 (OLS L-5-241 No.s 43-49), 50-55 (OLS L-5-885 No.s 50-55), 56-61 (OLS L-6-371 No.s 56-61); 62-68 (OLS L-6-855 No.s 62-68), 69-74 (OLS L-7-554 No.s 69-74); 75-79 (OLS L-8-206 No.s 75-79); 80- (OLS L-8-441 No. 80-)
Poetry Library: 1-11; 12-37; 43-44; 46-65; 67-

630 Poetry Life / edited by Adrian Bishop. Lymington, then Winchester, Issue 1 [1994?]-. ISSN: 1354-6767
Website: freespace.virgin.net/poetry.life/
BL: ZK.9.b.8242
CUL: Vol. 1 no. 1, no. 2, no. 4; vol. 2 no. 1, no. 4 (May 1991)-. (L727.b.343)
NLS: Lacking: Vol. 5 no. 3 (Feb 1996). (HP.la.1931 SER)
TCD: PER.86-537
UCL
Poetry Library: Vol. 1 no. 1, no. 3-; vol. 5 no. 3; no. 24-

Note: Continues the New York-based Poetry London-New York, BL: P.P.7615.ma, which ran for four issues from 1956 to 1960, which in turn had continued Poetry (London), which began in 1939. A recording on a vinyl disc of Allen Ginsberg reading "Plutonium Ode" is included with the first issue.
BL: P.901/3258
CUL: L999.c.6.759
TCD: PER 81-710
UCL
Poetry Library

Note: Later issues omit volume numbers and adopt a running number for each issue
Website: www.poetrylondon.co.uk/
A magazine that, as well as carrying new poems and reviews of poetry, has a substantial listings element for poetry events in London. Katherine Gallagher, Moniza Alvi, Peter Daniels [Luczinski], Tamar Yoseloff, Greta Stoddart, Scott Yerman, Anna Robinson, Maurice Riordan, and others have all been involved editorially. From no. 33 (Summer 1999) the magazine dropped "Newsletter" from its title.
CUL: Vol. 1 no. 1, no. 2, no. 4; vol. 2 no. 1, no. 4 (May 1991)-. (L727.b.343)
NLS: Lacking: Vol. 5 no. 3 (Feb 1996). (HP.la.1931 SER)
TCD: PER.86-537
UCL
Poetry Library: Vol. 1 no. 1, no. 3-; vol. 5 no. 3; no. 24-

Note: Continues: Walking Naked
BL: ZK.9.a.4169

Index: A list of each issue's contributors is provided on the website
Website: www.peterloopoets.co.uk/
Related Imprint: Peterloo Poets specialises in "poetry without frills, without fuss, and most definitely without the avant-garde" according to its website. Famously this includes the poetry of U. A. Fanthorpe as well as books by Dana Gioia, John Mole, Anne-Marie Fyfe, and others.
BL: P.441/1071
CUL: L727.c.877
NLS: HJ8.1199 PER.
TCD: 10. (PER 91-666)
Poetry Library: 1-4; 5-7
Chapter E: 1976–2000

Poetry Merseyside See PM: Poetry Merseyside E612


Note: Continues: Martin Holroyd's Pomy Monthly, and takes up its numbering. Issue 13 incorporates Pomy DiSlst. Issue 41 is erroneously numbered as 42.

Website: poetry-monthly.co.uk/

Subtitles for later issues indicate the open, generalist nature of this "magazine of poetry, articles, graphics, comment and criticism", and from the website the editor describes himself as "liberal about subject matter, but [trying] to include as much variety as possible in each issue. He looks for poetry that is imaginative, well crafted, original and graphics of a high standard. (The graphics can include paintings, photos, prints, embroideries, drawings etc., and good photos of sculpture)."

BL: ZK.9.a.4683
CUL: 32–56; 92–. (HJ1.1828)
TCD: 32 (Nov.1998)–. (PER 101–378)


Note: Continues: The Cambridge Poetry Magazine and libraries may continue its implied numbering

Contributors include Ruth Fainlight, Michael Hulse, Donald Justice, Adrienne Rich, Denise Levertov, Thom Gunn, Czeslaw Milosz, Charles Bukowski, Fleur Adcock, Gary Snyder, and others.

BL: [3] (P.903/1106)
UCL Poetry Library: [3]–[4]


Note: Includes Young Writers' Supplement. Later issues numbered without reference to the volume number. It is not clear if issue 48 (Winter 2003) was published

Website: www.forwardpress.co.uk

Regular features include "Contemporary Poetry: Modern poems written in free verse", "A Rhyme For Our Time: Your rhyming poetry", "Expressions: Poems written from a Christian viewpoint", "Portraits in Verse: Send a photo with a poem", and "Humour In Verse: Your humorous poetry". The website states that this magazine has a circulation of 10,000.

Note: Numbering and dating uncertain for several issues

Poetry Library: [1]–[3?]

BL: ZC.9.a.3514
Poetry Library

Website: www.forwardpress.co.uk

"Poetry People was a bi-monthly newsletter packed with poetry news and views, word games, mini workshops and other articles of interest to poetry enthusiasts. This newsletter was free to contributors recently accepted for an Anchor Books anthology."—from the Forward Press website. Content included news about forthcoming poetry awards, poetry competitions, poetry courses and literary festivals.

No holdings known.

Poetry Postcard Quarterly See PPQ: Poetry Postcard Quarterly E655 
Poetry Quarterly Review See PQR. E656

Website: poetryround.8m.com/index.htm

Associated with the Poetry Round workshop. The editorial in the first issue implies that Poetry Round had been publishing earlier issues.
BL: [1] (ZC.9.a.2537)
Poetry Library

645 [Blank]

Index: An author index appears on the website
Website: www.zen39641.zen.co.uk/ps/index.htm
Related Imprint: Diehard publish individual collections from Scottish-related authors, often in fine press hand-bound hardback

A4 broadsheet format with relatively small print giving a large number of poems for relatively few pages. The magazine publishes many of the contemporary poets of Scotland (and of further afield).
BL: 1–11. (ZK.9.b.12307)
NLS: HJ8.4185 PER
Poetry Library: 2–

CUL: 1–7. (L.2779.c.634)
NLS: 2–8; 2000. (Dj.m.1498(2))
UCL: 1–6
Poetry Library: 1–8
Chapter E: 1976–2000

Note: “Incorporating Part One of the Poet’s Yearbook”
Related Imprint: The Poet’s Yearbook publishes The Poet’s Yearbook, BL: P.901/1415
An A4 pamphlet featuring each issue: one essay (Peter Redgrove on “Art for Who’s Sake”; Christopher Logue on “A Proposal for the Establishment of a British Library of Recorded Sound”), forthcoming events and awards, reviews, a bibliography of newly published work, and about eight pages of poems.
BL: P.903/570
CUL: L99.b.1.2038
UCL: Poetry Library

Gladys Mary Coles, Rona Campbell, and Matt Simpson were also involved editorially. Contributors include George Szirtes, Carole Satyamurti, Fleur Adcock, Jim Burns, Gail Turnbull, Rupert Loydell, Tim Love, Henry Normal, Brian Patten, and others.
BL: [Vol. 1 no. 1]; vol. 2 no. 1. (X.955/2410)
CUL: [Vol. 1 no. 1]; vol. 4 no. 2/3; New Series, no. 6.1. (L727.b.310)
NLS: [Vol. 1 no. 1, no. 3]; vol. 2 no. 1–3; Vol. 3 no. 3.; vol. 4 no. 2/3. (HP.la.1266 PER)
UCL: Poetry Library: [Vol. 1 no. 1]; vol. 2 no. 2; vol. 2 no. 2–vol. 4 no. 2/3; New Series, no.1–5; 6.1

650 Poetry Walk Cambridge, 1 (1979)
Broadsheet format.
King’s College London, Eric Mottram Archive: 7/503/1 1979

ISSN: 1561–5871
Note: Vol. 2 is also referred to as Series 2. Issues in the New Series are numbered 1, 1.1, 1.2, etc.
Index: A checklist of contributors is contained in James Hogg (ed.), A Mingling of Streams (University of Salzburg Press, 1989), BL: X.0909/611(78)[pt. 2]
Anthology: James Hogg (ed.), A Mingling of Streams (University of Salzburg Press, 1989), BL: X.0909/611(78) [pt. 2]
Profiled in: Görtschacher 1
Interview: with Fred Beake, Görtschacher 1
Related Imprint: Mammon Press; University of Salzburg Press; Poetry Salzburg
Featured poets included: Bill Griffiths (who receives a retrospective selection with bibliography in the first issue), Alison Bielski, Barry MacSweeney (a retrospective in vol. 1 no. 3), Edwin Morgan, Jenny Johnson (a retrospective in Series 2 no. 1), Brian Merrick Hill, Wendy Mulford, William Oxley, Edward Boaden Thomas, Maggie O’Sullivan, Donald Ward, Steve Sneyd, Anthony Rudolf, Stuart Montgomery, Eric Mottram, Brian Coffey, Catherine Beeston, David Miller, Robert Rehder, and others. Features include New Zealand issue (vol. 2 no. 1), guest edited by Katrina Bachinger; South West issue (vol. 3 no. 2); Lithuanian poetry (New Series no. 6.1); and there was a marked interest in the translation of French poetry and in the long poem genre. Thomas Hartl was the guest editor for the Raymond Federman section of New Series no. 4.2. In the later years Andreas Schachermayr was also involved editorially.
BL: [Vol. 1 no. 1]–vol. 2 no. 1. (X.955/2410)
CUL: [Vol. 1 no. 1]–vol. 4 no. 2/3; New Series, no. 6.1. (L727.b.310)
NLS: [Vol. 1 no. 1, no. 3]; vol. 2 no. 1–3; Vol. 3 no. 3.; vol. 4 no. 2/3. (HP.la.1266 PER)
UCL: Poetry Library: [Vol. 1 no. 1]–vol. 2 no. 2; vol. 2 no. 2–vol. 4 no. 2/3; New Series, no.1–5; 6.1

Note: Some issues include a loosely inserted newsletter.
Journal of the Polygon Poets group which meets weekly, and which in the 1960s and 70s used to be known as Circle in the Square, when it published Circle in the Square Broadsheet and Poetry in the Circle in the Square
Poetry Library: 3 (1987)–13; 15–27; 29–33; 36–37; 39
British Poetry Magazines 1914–2000


Note: Variant Title: Poetry Postcard Quarterly
BL: ZK.9.a.4394
CUL: 1-2. (L727.e.10)
NLS: 1-2. (F1.84 PER)

Note: Variant title: Poetry Quarterly Review
Related imprint: Odyssey also published the magazine Odyssey and individual authors' collections, e.g. Victoria Vaughan's The Mummary Preserver (1996), BL: YK.1996.a.23448
PQR is mostly a magazine of reviews of contemporary poetry, but each issue also includes poems by a featured poet. Featured poets include: Mary Maher (1); Gordon Wardman (2); Elisabeth Bletsoe (3); Damian Furness (4); Sheila E. Murphy (5); Geoffrey Holloway (6); Pauline Stainer (7); Martin Stannard (8); Vittoria Vaughan (9); Steve Davies (10); Caroline Bergvall (11); Barry MacSweeney (12); Frances Presley (13); Andy Brown (14); Pascale Petit (15); Paul Violi (16); Julie Sampson and Harry Guest (17); Peter Dent (18); Helen Kidd (19); John Hall (20).
BL: ZC.9.b.6246
CUL: No. 5 (L999.b.1.2943)
UCL
Poetry Library

Website: freospace.virgin.net/haiku.prence/
BL: ZK.9.a.4975
UCL
Poetry Library

Poems from Sabita Banerji, Charles Tomlinson, Derek Stanford, Bill Manhire, Anthony Rudolf, Michael Schmidt, Annemarie Austin, John Greening, Fiona Pitt-Kethley and others. There are essays, C H. Sisson on "Contemporary Influence" (no. 1), Kate Flint on "The Criticism of Contemporary Poetry" (no. 1), various authors on Seamus Heaney (in no. 1 and no. 2), Charlie Sheard on "Basil Bunting and Music" (no. 3), and the last issue has several translations of French poetry. The last three issues have a feature profiling the independent poetry presses.
BL: P.903/860
CUL: 1-2. (L999.c.3.938)
NLS: 1-2. (HP.287.3156 PER)
UCL
Poetry Library

Related Imprint: Pigeons Press also published booklet in the Pigeons Real Poets series
Poems by James Peterson, Blackie Fortuna, and others.
BL: 1–3: 5. (P.901/3127)
CUL: 2–11. (L727.b.201)
NLS: 2–11. (P.7219 PER)
TCD: PER 92–357
UCL: 2–5
Poetry Library: 4–6; 9

Related Imprint: Pen and Inc also publishes the poetry annual Reactions and is associated with the Creative Writing class at UEA

Website: www.inpressbooks.co.uk/penandinc/

BL: ZK.9.a.7422

CUL: L727.d.330

NLS: 1, 6–. (HJ2.1246 SER)

TCD: 7–. (PER 74–475)


Tunbridge Wells: South East Arts; Hove; London, [No. 1, i.e. A] (1990)–? ISSN: 0959–1095

Note: Variant title: The Devil. From [No. 4] onwards, issues are referred to by letters of the alphabet, e.g. ‘D’. Last known issue is O (2001).

BL: [1, i.e. A]–O. (ZC.g.a.2639)

CUL: [1, i.e. A]–H. (L956.c.273)

NLS: [1, i.e. A]–H. (HJ.459 PER)

TCD: [2, i.e. B]–H. (PER 95–308)


Website: www.product.org.uk/

An arts magazine with Scottish Arts Council support, publishing cultural debate and some poetry. It had a fitful start but relaunched in 2003.


NLS: HJ8.2084 PER

663 Promotion / edited by Geoff Stevens.

West Bromwich, No. 1 [1988]–3 [1988?]

Poetry Library

664 PROP (poems. reviews. opinion. prose) / edited by Steven Blyth and Chris Hart. Bolton, Issue 1 (Summer 1996)–10 (Winter 2001/02). ISSN: 1363–1799

Note: Jim Burns and Ra Page were also involved editorially.

BL: ZC.9.b.6538

UCL

Poetry Library: 2–10


Poems, essays, and reviews. Contributors included: Donald Davie, Patricia Beer, Charles Tomlinson, Peter Faulkner, Alexis Lykiard, Douglas Dunn, Ruth Fainlight, and others. Pauline Batchelor, Patrick Berthoud, J.B. Chambers, Chris Clark, Francis Frascina, P.N. Furbank, and A.W. Seward were also involved editorially.

BL: P.901/3093

CUL: L985.c.157

NLS: DJ.6.606 PER

TCD: PER 92–377

UCL

Poetry Library: 2–3


Also involved editorially: Allan V. Harrison, Ted Little, David Dawson, Jean-Claude Masson, Sue Steward, and Max Eastley.

BL: 1; 2; 5. (ZD.9.d.9)

Poetry Library

[309]
British Poetry Magazines 1914–2000


Note: Vol. 43 is incorrectly numbered as 42


BL: 19–47. (ZK.9.b.4459)
CUL: 7–9. (L999.b.2.1927)
NLS: 1–7. (DJ.m.2336(1) PER)
Poetry Library: 17–18; 25–47; eight anthology issues


Poetry Library: 2; Special Edition

The Publication for Sods with Soul See Scribblers of Dubious Editorial Merit E723


Related Imprint: Purple Patch is better known for its publication of Purple Patch.

Poetry Library: 4

670 Purple Patch / edited by Geoff Stevens. West Bromwich, No. 1 (1976)–. ISSN: 0966–5609

Note: Readers’ survey, consisting of a single sheet, loosely inserted in No. 61

Related Imprint: Purple Patch also published Purple Pastiche Website: www.purplepatchpoetry.co.uk/

Founded by Olive Hyett and Geoff Stevens. There have been a number of themed issues including the Max Noiropx memorial issue, a cinema issue, a dialect issue, a surreal issue, a cassette tape issue, two Dylan Thomas issues, a 50/60’s Angry Young Man issue, and a poet’s first draft issue.

BL: 62:64–79; 81; 82; 84–90; 92–94; 97–. (ZK.9.b.4776)

CUL: 1–8; 11; 13. (L727.C.673)
NLS: 1; 5–7–811; 13. (HP.82.624 PER)
Poetry Library: 10–12; 13; 15; 35–36; 38–74; 76–94: 97–


Note: Absorbed by The Literary Review

BL: P.2000/776
CUL: L700.b.77.1–
NLS: Pel.245 PER


BL: ZK.9.a.1131
CUL: L718.b.275
NLS: DJ.m.1707(1) PER
TCD: PER 92–473
Poetry Library


BL: ZK.9.a.4312
CUL: L718.b.275
NLS: DJ.m.1707(1) PER
TCD: PER 92–473
Poetry Library


Note: The editor’s name is also given as “Bernadox Kelli”.

“Editorial policy is imaginary and does not exist. I exist. The next Rabies issue will be identical to the one following it. There will not be an issue 3. Nothing new will be published because it’s all old hat.” –from the first issue.
This is a magazine which takes its bearings from Dada and Surrealism. There are swipes at Barry MacSweeney (against his poetry and against his chairmanship of the Poetry Society), Marina Vaisey (the art critic of The Times), an unnamed poet (“a blubbering mess such as the Quartermass of Yorkshire [who] turns its clumsy attention to the task of crying more copiously in verse than anyone else and getting away with it”), Emma Tennant and Bananas (“the Imitary Newspaper”), Kingsley Amis (his imaginary answers to an Intelligence Test), and the forty poets, many of them conventionally regarded as avant-garde, attending the Cambridge Poetry Festival 1977. There are some manifestoes (including one for Dataism), and poems by Kelly and Paul Brown.

Appears to be related to the Centre for Reading Art’s Central News.

Note: Continues: Soup Dragon
Index: The contents of each issue is listed on the website Website: www.page27.co.uk/jan/ps/

Others involved in this “co-operative magazine set up to allow publishing freedom to writers and artists and to form a forum for discussion, experiment and experience” were Chris Rice, Tam Giles, Shuna Lemoine, Kate Meynell, Nick Welch, and others. [No.] 8 was a Special Visual Issue.


Note: Continues: Heart Throb
Free magazine devoted to publishing poetry from the West Midlands.

Note: Variant title: Rawz Melts in the Mouth and in the Hand. The second issue is numbered as 2 ? because it was intended as the first part of a double issue; it consists of loose sheets in a folder. Also included with the second issue is An Edge the Poem for Croydon by P.C. Fencott (Bluff Books, 1979)
Related Imprint: Bluff Books published several books by cris cheek, including A Present (1980), Bl: YA.2002.b.731
Contributors included Eric Mottram (an essay in the first issue, “Declaring a Behaviour”), Dick Higgins, Allen Fisher, Ulli McCarty, Paula Claire, Paul Buck, Lawrence Upton, Jiri Valoch, Carlyle Reedy, Jeremy Adler, Bill Bissett, bp Nichol, Shant Basmajian, Bob Cobbing, and others.

[311]
Poetry Library: [?]-[?]

681 Reach: bi-monthly poetry magazine / edited by Shelagh Nugent then Ronnie Goodyer. Little Neston, Cheshire then Predannack, Cornwall: Cherrybite Publications then Indigo Dreams Press, Issue 1 (1996)-.
ISSN: 1461-1112
Website: www.indigodreamspress.co.uk
Related Imprint: Cherrybite also published the magazine Helicon

682 Reactions / edited by Esther Morgan, then Clare Pollard. Norwich: Pen & Inc, University of East Anglia, i: [2000]-
Website: www.inpressbooks.co.uk/penandinc/
Related Imprint: Pen and Inc also publishes the poetry annual Pram and is associated with the Creative Writing class at UEA

Bodleian Library, Oxford University: 2 (Hilary Term 1995)-?
(P.Fo.2853)
Poetry Library: 17

Website: freospace.virgin.net/reality.street/
Glenda George was guest editor for vol. 7. The last volume was a quadruple issue.

Note: No. 4 includes a CD. Individual issues have ISBNs
Website: www.inpressbooks.co.uk/wreckingball/default.aspx
Related Imprint: Wrecking Ball Press has published collections by Brendan Cleary, Roddy Lumsden, Tim Cumming, Dan Fante and others

Poetry, fiction, and artwork. The magazine that was an early champion of the fiction of Irvine Welsh.

Note: Merges Keywords and Intoprint, which appear to have been library service initiatives.
A distinctive folded sheet with the image of a herring on the cover. With an aim "to widen the enjoyment of poetry" it
Chapter E: 1976–2000


Note: Although primarily an Australian-based magazine, The Red Lamp also had an editorial address in Cambridgeshire.

BL: ZK.9.b.15193
Poetry Library: 1


Website: www.st-andrews.ac.uk/ffiwww_se/redwheelbarrow/

BL: ZK.g.a.6084
CUL: 1–5; 7–9. (L727.c.1363)
NLS: HJ3.1834
TCD: PER 101–138
Poetry Library: 2–7; 9

689 Reflections. Sunderland, [Issue 1, 1991?]– . ISSN: 1354–9391

BL: ZK.g.a.3467
Poetry Library: 1–12; 14–19; 21–


Poetry Library: 2


Note: Variant titles: A4anonymouso Anonatextosaurus.

UCL: 1–16
Poetry Library: 15; 19


BL: ZK.9.a.6416
Poetry Library: vol. 1 no. 1, no. 2, no. 4; vol. 2 no. 1.

693 Reverberations: the magazine of the Verbal Arts Association / edited by Carol Jones and Ian McMillan. Sheffield; Darfield, [No. 1] (1985)

The Verbal Arts Association campaigned for creative writing to be treated as a discipline in the same way that sculpture, painting, and music are.

Poetry Library


Note: The fifth issue is also described as vol. 3; and the sixth issue as vol. 4.

Website: www.thereviewmagazine.com/ (appears to have been last updated in 2000)

Contributors include: John Greening, Carole Satyamurti, Michael Donaghy (who is also interviewed), Anne Stevenson, Penelope Shuttle, Charles Tomlinson, Hugo Williams, and others. There is a strong translation element with a commitment to parallel texts, poets including Gabriel Zaid, Luis Miguel Auñara, Victor Manuel Mendiola (Mexico); from France, Charles d’Orléans, Louise Dupré, Pierre DesRuisseaux, Gilles Cyr, Jacques Rancourt, Max Alhau, Claire Malroux; Mauricio Novoa (Peru); Jüri Talvet (Estonia); from Hungary, Gyula Juhász, Károly Sándor; from Spain, Santiago Montobbio; from Japan Shuntaro Tanikawa; from Italy, Valerio Magrelli, from Germany, Paul Celan (translated by Michael Hamburger), and others.

BL: 3 (Summer 1997), 4 (Summer 1998), 5 ("vol. 3"), 6 ("vol 4."). (ZC.9.a.6296)
Poetry Library: 3 (1997)–?
BL: 5. (ZC.9.a.3233)
CUL: 1–4. (L727.C.1124)
NLS: 1–4. (D3.f.274 PER)
UCL: 2–5
Poetry Library

696 The Rialto / edited by Michael Mackmin, Jenny Roberts and John Wakeman.
Norwich: The Rialto, No. 1 (Autumn 1984)–.
ISSN: 0268–5981
Website: www.therialto.co.uk/
Interview: with Michael Mackmin and John Wakeman in Görtschacher 2; with Michael Mackmin in Poetry News: the Newsletter of the Poetry Society, Summer 2001, p. 8
Related Imprint: The Rialto publish poetry collections, e.g. Andrew Waterhouse’s In (2000), BL: YK.2000.a.7920
Began with an East Anglian focus, with a link to Samphire via Jenny Roberts (the daughter of Samphire’s Kemble Williams), but publishes poetry from much further afield.
BL: P.903/1068
CUL: L727.b.277
NLS: HJ9.239 SER
UCL: 8; 12–15; 17–
Poetry Library: 2

Website: www.richmondwriterscircle.org.uk/
Poetry Library: 10

BL: 1–3. (ZK.9.b.698)
Poetry Library: 1, 5

699 A Riot of Emotions: vagabonds on the road of life: art poetry prose reviews & more / edited by Andrew Cocker.
Wetherby: Dark Diamonds, No. 1 [1990]–6 (1996)
Related Imprint: Dark Diamonds also published several short works by Andrew Cocker
BL: ZK.9.a.2519
CUL: L900.d.126
NLS: HP.med.1008 PER
TCD: 4–6. (PER 96–47)
Poetry Library: 2

Note: Variant titles: Bad Moon Rising, Suzie Q Rising, Whole Lotta Rising, etc
Interview: With Tim Wells by Cheryl B. [i.e. Burke] at www.cherlys.com/instigation-2.htm
A magazine with an emphasis on Performance poetry, though not exclusively so. Contributors include Clare Pollard, Salena Saliva, Yen Li, John Stammers, Roddy Lumsden, and others.
UCL: 8; 12–15; 17–
Poetry Library: 3 [1996?]; 6–

Associated with Riverside Studios (London).
Poetry Library

In the second issue, Helen Marcus and Sue Cooper were the only editors
BL: ZC.9.b.6010
Poetry Library: Vol. 1 no. 1

Chapter E: 1976–2000

704 Rock Drill / edited by Penelope Bailey and Robert Sheppard. Norwich, then Southwicn, then Southsea: Supranormal Cassettes, No. 1 (1980)–5 [1985]. ISSN: 0144-7262

Profiled in: Robert Sheppard's biographical note at www.soton.ac.uk/ffibepc/poets/Sheppard.htm
Contributors include Alan Halsey, Peter Robinson, Harry Guest, Yann Lovelock, Ric Caddel, Allen Fisher, Lee Harwood, Elaine Randell, Ken Edwards, Kelvin Corcoran, Graham Sykes, John Muckle, John Welch, Maggie O'Sullivan, Wendy Mulford, Ian Robinson, David Miller, and others.

705 Route / edited by Andy Campbell and others. Glasshoughton, then Pontefract: Route, Issue 1 [1997]–9 (2001)
Website: www.route-online.com/
Related Imprint: Route
From the website: "Route is a cultural organisation and a home for contemporary story telling and ideas. Route runs a paperback publishing programme of fiction and performance poetry and this is supported by Route-online, which presents byteback books for downlload, performance recordings and an online gallery, as well as news, views and features."

Poetry Library: 9 (2001)


Note: Later volumes have ISBNs, with individual titles, Saving the Snow, Dearth of the Cool, Blue Ruin, etc.

708 Rusk. [UK], [No. 1?] (1992)–[no. 3?, 1992?]

Related Imprint: Woodman's Press also published And What of Tomorrow? as well as a small variety of poetry, prose, biography and local history publications

710 RWC / edited by Lawrence Upton. Sutton: Lawrence Upton, No. 1 (Dec. 1990)–?
Contributors include Robert Sheppard, Carlyle Reedy, Ken Edwards, Adrian Clarke, Patricia Farrell, Gavin Selerie, Ulli Freer, Virginia Firnberg, Paul Dutton, and others. Lawrence Upton also produced RWC Bulletin and RWC Extra, providing statements and context for the poetry published by RWC.


Note: Continues: Poetry Galway
Profiled in: Tom Clyde, Irish Literary Magazines: an outline and descriptive bibliography (Dublin: Irish Academic Press, 2003), BL: 2725.g.3414
Interview: Jessie Lendennie, in Poetry News: the Newsletter of
British Poetry Magazines 1914–2000


Related Imprint: Salt, which grew out of the magazine and the Folio (Salt) series of chapbooks, has become a significant publisher of collections by Australian, American and English poets, particularly of the avant-garde, including John James, Tony Lopez, Peter Robinson, and John Wilkinson, Charles Bernstein, Maxine Chernoff, Forrest Gander, Peter Gizzi, Paul Hoover, Ron Silliman, and Susan Wheeler, and Pam Brown, Jill Jones, Kate Lilley, Peter Rose, Tom Shapcott, and John Tranter. It also publishes literary criticism. BL: 12. (ZK.9.a.7832) CUL: 10. (L727.C.1435) TCD: 12 (PER 74-200) UCL: 8 Poetry Library: 8–


716 Samizdat / edited by Joseph Piercy, with associate editors Nathaniel Mathews (Poetry) and Daniel Spicer (Short Fiction). Hassocks, West Sussex, then Brighton, Vol. 1 (1999)-4 [2002]. ISSN: 1472-8192 Note: Continued by Lung, a magazine publishing beyond the period of this bibliography. Website: www.samizdatonline.com/ BL: 2; 4. (ZK.9.a.7509)

717 Saturday Morning / edited by cris cheek and Simon Pettet. London, 1 (1976)-5/6 (1978) Contributors include Colin Simms, Andrew Crozier, Antony [i.e. Tony] Lopez, and others. The last number was a New York issue with work by John Cage, Ted Berrigan, Kathy Acker, Allen Ginsberg, Alice Notley, Anne Waldman, Peter Orlovsky, John Giorno, and Dick Higgins. George Oppen is interviewed in no. 3. BL: 3. (ZA.9.a.11790)

UCL

Scartch See Scratch E720

718 Scintilla / edited by Peter Thomas, with Anne Cluysenaar, Donald Dickson, Graham Hartill, Hilary Llewellyn-Williams, Angela Morton and Alan Rudrum. Usk: The Usk Valley Vaughan Association, 1 (1997). ISSN: 1368-5023
Chapter E: 1976–2000

Index: A contents listing of each issue is given on the Scintilla website
Website: www.cf.ac.uk/encap/scintilla/index.html

From the website, June 2005: "Scintilla is an annual journal devoted to literature written, and inspired, by the Breconshire writers Henry and Thomas Vaughan. Each volume includes poetry, prose fiction, drama, and essays, which explore themes relevant to the Vaughans, in modern (if not necessarily fashionable) terms. Scintilla is published by the Usk Valley Vaughan Association (UVVA), founded in the tercentenary year of Henry Vaughan's death, 23 April 1695; with financial support from the Arts Council of Wales and Cardiff University. The UVVA exists to explore, celebrate, and question the works and lives of Henry Vaughan, poet and doctor, and his twin brother, the famous alchemist Thomas Vaughan, while encouraging the work of modern writers and artists."

BL: ZC.9.a.5060
CUL: L727.c.1324
NLS: HJ3.1467 SER
TCO: PER 101-825
Poetry Library

Note: Variant title: SPLASH

BL: ZC.9.b.4376
CUL: 1-7; 9– . (Periodicals Dept.)
NLS: HP.la.956 PER
TCO: 1-7: 9–29. (PER 95–661)
UCL: 13
Poetry Library: 1–9; 16–25: 27–

Note: The cover title of issue 17 is given as Scrat, Individual issues could have their own titles, e.g. 8, Untitled Continent; 9, Exciting Poetry; 10, Upwards and Onwards; 11, Only If Absolutely Necessary; 15, Sayings of the Lumpy Jaw; 16, Invisble Spin Doctors; 17, The Final Straw

BL: 1–15; 17. (ZC.9.a.2776)
CUL: 1–10. (L727.c.1414)
NLS: 1–10. (DI.6.596(1) PER)
UCL
Poetry Library

721 Scratchings: poems and prose / edited by Colin Donati, Ian Morrison, Donald Paterson, Stuart R. Pryde, Sheina Rigge, Alison Smith, Alison Lumsden, David Cameron, Janice McLeod, Kate Macdonald, Iain MacDonald, Mark Willhardt, and Iain S. MacDonald. Aberdeen: Aberdeen University Creative Writing Group, English Department, University of Aberdeen, No. 1 (1981)–7
Note: Variant title: More Scratchings.
NLS: 2–7. (HP.sm.491)
Aberdeen University: 1–5; 1993. (L Per Aa P98 S)
Poetry Library: 2–7

Associated with the University of Keele, from where it was produced, although the editorial address was changed with a sticker to Ken Singleton’s address in Twickenham, perhaps to sell back issues after the closure of the magazine. Contributors included Fleur Adcock, Joseph Brodsky, Iain Crichton Smith, C. H. Sisson, Richard Godden, Owen Davis, Jon Silkin, Wes Magee, Tom Paulin, Anne Stevenson, Thom Gunn, and others.

BL: P.901/3390
CUL: L999.c.3.968
NLS: P.med.4313 PER
UCL
Poetry Library: 1

Note: Variant titles: SODEM; SODS; The Publication for Sods with Soul

Poetry Library

724 Scrivans. Aberdeen: Robert Gordon’s English Department, Dec. 1979
Aberdeen University: L Per Aa N6 Rob s

Note: Very occasional, several years between some issues. No. 8 includes a loosely inserted booklet, Bass Rock Song Book.

NLS: DJ.m.1123 PER
Poetry Library: 8–9


BL: 1–4. (ZK.9.a.4979)
CUL: 1–2. (L727.c.1336)
NLS: 1–2. (HJ3.1476 PER)
TCD: 1–2. (PR. 20289)
Poetry Library: 1–2


BL: YA.1989.b.2698
Poetry Library

728 Seam / edited by David Lightfoot, Robert Etty, Maggie Freeman and Frank Dullaghan. Louth, then Chelmsford, Issue I (1994)–

ISSN: 1345–4993

BL: ZK.9.a.3663
CUL: L727.c.1417
NLS: 11–. (HJ3.2330 SER)
TCD: PER 84–179
Poetry Library: 1–6, 8–


Website: www.esch.dircon.co.uk/second/second.htm

From the website: “Second Light is an informal network for women poets, aged around 40 and upwards who are published/beginning to get published/serious about developing their work. It aims to promote the work of all women poets and also to develop and promote the work of its members. The network offers its members information in particular through a twice yearly newsletter which includes reviews of books by women poets including books and pamphlets by members, articles, information about workshops, courses and readings. The newsletter also includes the winning and commended poems from the Second Light competition. The editor features member poets by invitation in most issues.” Lyn Moir was the guest editor for no. 6.

Poetry Library: [1]; 3–4; 6–7; 9–


BL: P.901/3086
CUL: L727.c.883
UCL: 1–13; 15–69
Poetry Library: (57)–8; 10; 12; 15; 19; 21; 30–31; 33; 35–40; 43–69


The magazine of the Malton and Ryedale Writers.

BL: ZK.9.a.5060


BL: ZK.9.a.5167
CUL: L727.b.385
NLS: HJ8.1794 PER
TCD: PER 88–424
Poetry Library: 1–2

[318]

Associated with Edinburgh University. Photocopied, stapled A5. Contributors include Peter Porter (then a writer in residence at Edinburgh), Andy [i.e. Andrew] Greig, Tom Leonard, Brian McCabe, Ron Butlin, and others. There are also poems by Ian Rankin, later celebrated as the author of the Inspector Rebus novels. James Campbell, the “J.C.” of the Times Literary Supplement, contributes an article on “The Use of Little Magazines” in issue 2, appealing for Scots not to be sentimental when judging their own literature.

BL: [1, 1983], [2 (P 905/235)

734 Sheaf / edited by Mavis Ainsworth, Anne Cluysenaar, and others. Sheffield: English Department, Sheffield City Polytechnic (later, Sheffield Hallam University), Vol. 1 no. 1 [1980?]–vol. 6 no. 2 (1985); unnumbered issue (1987)

Note: Continued as an e-zine edited by Trudi Taylor, e-sheaf, from February 2001

Profiled in: www.e-sheaf.org/index.htm
Website: www.e-sheaf.org/index.htm

The following were also involved editorially: Ruth Bush, Philip Callow, Joy Curtis, Keith Hinchcliffe, Simon Image, Sue Beverley, Keir Robertson, Ian Tunley, Deborah Randall, Ian McMillan, Joseph Bristow, and John Taylor.

Poetry Library: Vol. 3 no. 1 (1982), vol. 5 no. 2–vol. 6 no. 2; unnumbered issue (1987)


Note: Shearsman was incorporated with Oasis, the U.S. Atlantic Review and Telegram into Ninth Decade from 1981-1991. From 1991 Shearsman separated from Ninth Decade (which had become Tenth Decade) and began a new series.

Index: An index of contributors to the first series and a similar index to the second are given at the website


Related Imprint: Shearsman Books
Website: www.shearsman.com/index.html

The magazine Tony Frazer set up after Imprint. From his editorial statement at poetrymagazines.org.uk: “If the journal has a ruling aesthetic, it is one informed by international modernism and by the more radical kinds of poetry that appeared in the USA and the UK in the 1950s and 1960s.” Featured poets have included David Jaffin, Emmanuel Hocquard, Marcelin Pleynet, Harry Guest, Peter Dent, Simon Perchik, Andrew Duncan, Clive Faust, Nathaniel Tarn, and Peter Riley. Other poets who have appeared in the magazine include Gustaf Sobin, Guy Birchard, John Levy, Craig Watson, Laurie Duggan, Gai Turnerbull, Christopher Middleton, Kelvin Corcoran, Trevor Joyce, Peter Larkin, Frances Presley, Tilla Brading, Ian Davidson, Andy Brown, Rupert M. Loydell, Martin Anderson, Tim Allen, and David Miller. Earlier issues have been digitized and appear on the Poetry Library's magazines site, www.poetrymagazines.org.uk/, while more recent ones appear on the Shearsman site itself.

BL: 1–3; 5–7; New series, no. 1–. (P 903/1039)
CUL: 1–3; 5–7; New series, no. 1–. (L727.b.433)
NLS: 1–7; New series, no. 47–. (Dl.m.1179)
TCD: 1–7. (PER 90–449)

UCL

Poetry Library: 3; 5–6; New Series, 1–2; 4; 7–12; 14–38; 40–

736 Sheffield Thursday: literature, art, talk / edited by E.A. Markham. Sheffield: School of Cultural Studies, Sheffield Hallam University; then PAVIC Publications; then SHU Press, No. 1 (1992)–10 (2000). ISSN: 0968–0977

Also involved editorially were Sharon Kivland, Sudeep Sen, Margaret Drabble, Mimi Khalvati, Robert Miles, Katie Wales, David Shields, Elaine Bull, Danny Broderick, Wayne Burrows, and Katy Plummer.

BL: 1–8. (ZC.9.4.3244)
Poetry Library: 1–2; 4–8; 10


Note: Later issues have ISBNs

John Wakeman, who was a founding editor of The Rialto, established this magazine with his co-editors after
emigrating to the Republic of Ireland.

Contributors include Rod Mengham, Anthony Barnett, Andy Johnson, Dave Ward, and Ken Edwards.

King's College London, Eric Mottram Archive: 7/580/1 1979

739 Le Shovelle Diplomatique. [U.K.], Issue 1 (1994)
Note: Variant title: Boit (a cockwerk whortage)
Related Imprint: Le Shovelle Diplomatique also produced a video Riot (1995), a copy of which is held by the Live Art Development Agency


Contributors include the novelist Alan Sillitoe, the bookseller Bernard Stone, Gavin Ewart, Ruth Fainlight, Ivor Cutler, Roger Garfitt, Peter Redgrove, Matthew Sweeney, Brendan Clevy, Roy Fuller, Peter Porter, Jeremy Reed, and Sean O'Brien (who is interviewed in no. 3/4).


Profiled in: John Harvey, "Last Chance for a Slow Dance", Poetry London, reproduced in full at www.mellotone.co.uk
Related Imprint: Slow Dancer Press published many poetry collections, including work by Simon Armitage, Lee Harwood, Libby Houston, and James Schuyler
Website: www.mellotone.co.uk

From "Last Chance for a Slow Dance", Harvey records:
"From the first, there was a strong bias towards American
poetry, either written by Americans themselves, or by those of us whose work showed, in some respects, an American influence. [...] Slow Dancer favoured poems whose language was direct and colloquial, rather than couched in 'poetic diction,' which were narrative rather than purely lyric (and certainly not epic!) and which eschewed references to Greek deities or ancient mythologies. " The magazine emerged from a series of workshops held by John Harvey, Tina Fulker, Alan Brooks, and Annie Gilligan, themselves influenced by courses held by the Arvon Foundation. Some issues were given over to specific subjects, e.g. no. 15, American issue, guest-edited by Alan Brooks; 27, a Sharon Olds issue; 29, a North American issue, guest-edited by Rhona McAdam. The editor is best known as the author of the crime novels which feature the Nottingham-based detective Charlie Resnick.

BL: ZC.9.a.3011
CUL: L.727.d.360
NLS: DL.5.7(10) PER
UCL Poetry Library

750 Snapshots: haiku magazine /
edited by John Barlow. Liverpool: Snapshots
Press, No. 1 (Jan. 1998)–. ISSN: 1461–0833
Index: Contributors to many issues are listed at the website, issue by issue
Related Imprint: Snapshots Press have also published Tangled Hair, individual collections and calendars
Website: www.snapshotpress.co.uk

BL: ZK.9.a.5860
Poetry Library: 1

SODEM See Scribblers of Dubious Editorial Merit E723

SODS See Scribblers of Dubious Editorial Merit E723

Sofa See Southfields E758

SoFi See Southfields E758

751 Solid Chintz: arts magazine.
Guildford: Students Union, University of Surrey, No. 1 [1978?]

Poetry Library

752 Something for Nothing.
Cheltenham, No. 1 [198?–1988?]

Poetry Library: 5

753 Songs to the Westering Moon.
Weston-super-Mare: Sun and Harvest
Publications, [No. 1?] (Autumn 1980)
Related Imprint: Sun and Harvest Publications also produced Sun & Harvest
Consists of a single folded sheet.
Poetry Library: [?]

Interview: Michael Laskey, in Poetry News the Newsletter of the Poetry Society, Spring 2006, p.8
Website: Many issues are digitised and available online at www.poetrymagazines.org.uk

The name is taken from a lightship moored off East Anglia. Contributors include: Colette Bryce, Amanda Dalton, Anne-Marie Fyfe, Tobias Hill, Mario Petrucci, Neil Rollinson, Jean Sprackland, Andrew Waterhouse, Glyn Wright, Cliff Yates, and others. The co-founding editor Roy Blackman died in 2002.

BL: ZC.9.a.3011
CUL: L.727.d.360
UCL Poetry Library


BL: P.901/3505
CUL: L.999.c.3.961
NLS: DL.5.7(10) PER
UCL Poetry Library

[321]
754  Soundworks Newsletter: for poetry and health / edited by Patrick Cooper-Duffy. Southampton, [c.1994]

According to www.castleofpoetry.com, Patrick Cooper-Duffy was "born in Kingston, Jamaica of Irish Jamaican ancestry and this is reflected in his poetry. He has a professional background in nursing: psychiatry and learning disabilities."

Poetry Library: Dec. 1994


Related Imprint: Bad Seed also published Bad Seeds

Southfields  E758


Note: Incorporated Flint from no. 1. Incorporated Doors into and out of Dorset from no. 15
Profiled at: www.poetrymagazines.org.uk
Related Imprint: Wanda Publications Website: www.martinblyth.co.uk/South.htm. Some issues have been digitised and appear at www.poetrymagazines.org.uk/

Originally published by the imprint of Word & Action, a community arts organisation in Dorset, it is notable for selecting poems which are submitted without the name of the poet on them, to avoid bias. Each issue is edited by a different team from a specific regional area. Since 1997 each issue features a southern poet with an essay about him or her and a selection of their poetry. Relaunched in 2003 following the withdrawal of funding for Word & Action.

BL: ZC.9.a.2339
CUL: L727.c.1300
NLS: HJ.1969 SER
Poetry Library: 1–8, 15–


A magazine that was in more wide-ranging than its title suggests, especially from Summer 1978 when John Rice briefly co-edited with Richard Moore before becoming sole editor in the Winter issue. Contributions included those from Peter France (translating Gennady Aygi), Nicki Jackowska, an article on the "British Poetry Revival, 1965–79" by Barry MacSweeney (Spring 1979), Edwin Morgan, James Berry, "A Survey of Third World Poetry" by Stewart Brown (Summer 1980), "Dada: My Heart Belongs to Dada" by Lee Harwood (Spring 1981), Fiona Pitt-Kethley, an introduction to the literary history of Zimbabwe by Colin Style, with a selection of Zimbabwean poetry (Summer 1982), and, in the final issue (Dec. 1982) an account of the Outcrowd / Medway poets by Charles Thomson and Prabhu S. Gupta on "Non Anglo-Saxon Attitudes: British Ethnic Minority Literature in English".

BL: [3]–(P.421/279)
CUL: [1]: 4–23. (L700.c.212)
NLS: [4]–23. (D1.4.427)
TCD: PER 92–384
UCL: 3–23
Poetry Library: [2]; [4]; [6]–[8]; [10]–23


Note: Earlier issues have ISBNs and may be catalogued separately by libraries. Variant titles: SoFi; Soupy; a ladle magazine: So: it's duvan; Slippy: careful now. The first volume was issued with Colour Supplement, four colour images made by Edwin Morgan
Southfields published a range of contemporary poets, often Scottish but not exclusively so. As well as poems (some in translation) there were articles, short fiction and reviews. The first volume had the subtitle Criticism and Celebration, the second Exiles and Emigres, and the third City and Light. The column Renfrewshire in Old Machine Code by “Our Special Correspondent” was later developed as part of Richard Price’s short story collection A Boy in Summer (n:9, 2002).

BL: H.2003/68r.

With Verse and Gairjish, Southfields was one of the magazines associated with the Scottish grouping of poets, the Informationists.

BL: ZC.9.a.5380


NLS: DJ.s.79i PER

TCD: Vol. 4 no. 1; vol. 6 no. 1. (PER 89–186)

UCL: Vol. 3–vol. 6 no. 2

Poetry Library

Southfield Set Southfields E758

759 South West Review / edited by Owen Davis then Lawrence Sail. Exeter: South West Arts, No. 1 (1977)–25 (May 1985). ISSN:

0142–9124


BL: 2–25. (P.801/3182)

CUL: 8–25. (L727.c.790)

NLS: 8–25. (Hj2.220 PER)

TCD: 8–25. (PER 91–512)

UCL: 8–25.

Poetry Library: 5; 20–25


Note: Variant title: Squirter. The last issue of South Yorkshire Writer was also the first issue of The Cutting Room

BL: 10. (ZC.q.a.2988)

Poetry Library: 5 (1989)–10

761 Sow's Ear / edited by R. J. Ellis.


The first issue of Sow's Ear, “Accessing U.S. Little Magazines – a review of 40 current U.S. Little Magazines and their publishing context”, reflects R. J. Ellis’s interest as a critic and academic in the field of little magazines. Other issues featured a variety of poets, including Allen Fisher, E. A. Markham, James Berry, David Miller, John Levy, Yann Lovelock, John Lucas, and Ian McMillan. R. Brody was also involved editorially.

Poetry Library: 1; 6–7


Note: May/June 1999 is also numbered “2” and Sept./Oct. 1999 is also numbered “3”.


(CZ.9.b.12275)


Note: Numbering of issues is not consistent across the set.


Poetry Library: Vol. 1 no. 1; vol. 3 no. 1; vol. 4 no. 1


NLS: 2–7. (HIP.sm.324)

Poetry Library: 7

765 Special Twenty. London, then Watford, No. 1–8 [199?–?]

Poetry Library: 1–3; 5–6; 8

Note: Gaps of several years separate issues so the magazine may still be publishing.
Related Imprint: Spectacular Diseases also publish individual poetry collections and issued Loot. It published the annual of current French writing in English Série d’écriture, edited by Rosmarie Waldrop, from issue no. 1 (1986) to no. 5 (1991), before publication was taken on by the American experimental imprint Burning Deck. It has been a UK distributor for Burning Deck
Website: www.indigogroup.co.uk/lpp/spectac.html
Publishing experimental texts. No. 4 was a Latin American issue, guest edited by Paul Buck. No. 11 was a festschrift for Fanny Howe.

BL: 1-9. (CP.88/31); 11 (YK.2000.a.4141)
CUL: 1-9; 11. (L727.C.667)
NLS: DJ.1.94 PER
UCL: Poetry Library: 4; 7


Related Imprint: Spectrum published a number of individual collections, e.g Norman Jope’s Spoil (1989), BL: YC.1990.a.1887
With a particular Anglo-Welsh focus and in some issues a Children’s Section.

BL: P.901/3430
CUL: L727.C.829
Poetry Library


BL: ZK.g.a.1009
CUL: 1-2. (L900.c.619)
NLS: 1-2. (D).s.675 PER
Poetry Library


BL: 1-3. (ZK.g.a.1009 )
CUL: 1-2. (L900.c.619)
NLS: 1-2. (D).s.675 PER
Poetry Library

Note: Continues: Wire Poetry Magazine
Poetry Library


No. 3 is a special Christopher Middleton issue.

CUL: 3. (L999.b.1.516)
UCL: 1-2
Poetry Library: 1-3


BL: 2-3. (P.901/3241)
NLS: 2-3. (HP.5m.147)
UCL: 1-2
Poetry Library: 2-3

SPLASH See Scottish Poetry Library Newsletter E719

Note: The title on nos. 18-20 is New Spokes

[324]
Chapter E: 1976–2000

Produced by the Birstall Writers, and “...the magazine of the Kirklees Writing in the Community Project.”
Poetry Library: 4 (1994)-7

775 **Springboard**: writing to succeed / edited by Leo Brooks, Barbara Dickinson, Ann Froggatt, Sandra Lieberman and Fiona Mallin-Robinson. Prestwich, then Great Waking: No. 1 [1990]- ISSN: 0966–5935
Note: A supplement, *The Curate’s Egg*, was also produced
BL: ZK.9.a.2420
Poetry Library: 10: 16–44: 46

Poetry Library

Poetry Library: 1–4: 6

778 **Staple** / edited by Donald Measham, Tony Rees, Bob Windsor, David Duncombe, John Sewell, Ann Atkinson and Elizabeth Barrett. Matlock, then Sheffield: School of Humanities, Derbyshire School of Higher Education, then Staple, [No. 1, 1983]–. ISSN: 0266–4410
Profiled at: www.poetmagazines.org.uk
Website: Some issues have been digitised and are available at www.poetmagazines.org.uk
Related Imprint: Staple First Editions

Began as a magazine edited by Donald Measham and Tony Rees, funded by the profits of a Writers’ Conference at Matlock College. No. 50 is an anthology issue, 20 Years of Twentieth Century Poetry, ed. Donald Measham and Bob Windsor.
BL: P.901/3603
UCL
Poetry Library: 27 (1983/1984), 37, 5–

Interview: with Richard Caddel in Görtzschacher 2
Related Imprint: Pig Press published a number of individual collections by authors associated with the magazine
Each issue consisted of work by a single poet. Featured poets included Lee Harwood, Tom Raworth, Guy Birchard, Michael Heller, Jane Augustine, Ken Edwards, Billy Mills, Elaine Randell, Robert Sheppard, Aidan Semmens, Brent Mackay, Andrew Lawson, and John Cayley. A Special Issue, a poem for Basil Bunting by Eric Mottram, was issued in 1992.
(YD.2005.b.133)
CUL: L718.b.143
NLS: DJ.m.1429
UCL: 1, 8, 10-18
Poetry Library

Note: The imprint is also given as “& Press”.
Essentially a US magazine with what appears to be only a passing connection to England. Various publishing locations in the US over the years. No. 5/6 is a translation issue.
BL: 7 (1983). (L999.c.3.1384)
UCL: 1
New York Public Library: JFL 93-406
Poetry Library: 5/6 (1980)
BL: 19. (ZC.9.a.1656)
UCL: II
Poetry Library: 2–3; 5–6; 8–10; 18

Note: No surname is given for the editor.
Poetry Library: 4

Note: No. 2 has an ISBN: 1–87354–805–2
Poetry Library: 2

Website: www.aili.co.uk/
BL: Vol. 1 no. 1–Vol. 5 no. 4 (2002). (ZC.9.a.4787)
Poetry Library

Website: www.stingingfly.org/
BL: ZK.9.b.122155
CUL: L1727.b.397.1
NLS: HF3.2020 SER
TCD: PER 89–764
UCL
Poetry Library: 1–7, 9–

Poetry Library: 3

Contributors include: Peter Summer, Andrew Motion, Peter Didsbury, Douglas Dunn, and others.
BL: ZA.9.a.10609
Poetry Library: 2

Printed bilingually, in English and the languages of the former Yugoslavia
BL: ZC.9.a.4237
Poetry Library: 1–3

789 Stonechat / edited by Jon Flint and Krishnan Venkatesh. [Cambridge], Issue 1 (1980)
CUL: 1999.b.1.686
NLS: HP4.83.738 PER
TCD: PER 90–388
Poetry Library: 1

790 Story and Stanza / edited by Alex Watson, George Bowie, Margaret Alexander, Alistair Currie and Andrew Patrizio. Dunfermline: Woodmill High School, No. 1 (Apr. 1977)–7
CUL: 16–19. (L1727.c.1394)
NLS: P.1a.6259 PER
Poetry Library: 10–12

Chapter E: 1976–2000

Note: No. 3 appears not to have been published

BL: P.903/565
CUL: L.727.b.229.1
NLS: Dj.m.75(2) PER
UCL
Poetry Library: 1–2; 4–7

792 Strange Fruit: the Humanities Dept., North Staffordshire Poly
Literary Review / edited by R. J. Ellis.
Stafford: Humanities Dept., North
Staffordshire Polytechnic, No. 1 [197?]–9
(1982)
Note: No. 8 was described as also Strange Lime Fruit Stone no.
3 and Limestone no. 13
Poetry Library: 9

793 Strange Lime Fruit Stone / edited by
Geoffrey Adkins, Ted Burford and R. J. Ellis.
Stafford: Dept. of Humanities, North
Staffordshire Polytechnic; and London: The
City Literary Institute, No. 1 [197?]–3 (Winter
1981)
Note: No. 3 was described as also Strange Fruit no. 8 and
Limestone no. 13. A supplement, The British Little Magazine
Scene: A Literary Mosaic, was published in 1982, UCL: Poetry
Store Quartos ELL
CUL: L.727.b.262
NLS: 2–3. (HP2.84.3106 PER)
TCD: 2–3. (PER.96–217)
UCL: 2–3
Poetry Library: 3

794 Strange Mathematics / edited by
Jeremy Silver, Penelope Toff and John Wright.
(1984). ISSN: 0263–0648
Note: Continues: Ninth Wave
Related Imprint: No Such Press published several poetry
collections including Mark Williams’s The Book of Norman
(1983), BL: X.955/2452
BL: 2; 3; 5; 7. (P.973/371)
CUL: 1–3. (L.999.b.1.912)
NLS: 1–3. (HP4.85.1148 PER)
UCL
Poetry Library: 1–5; 7

795 Strawberry Fare: St. Mary’s
College literary magazine: articles,
poetry, stories, interviews / edited by
John Iddon. Twickenham: English Dept., St.
Mary’s College, Autumn 1984–Autumn 1989
A college magazine with substantial essays, interviews and
a go-getting attitude to contributors, who include Melvyn
Bragg (interviewed in the first issue), John Wain, Tom
Stoppard (interviewed), Peter Porter, David Lodge
(interviewed), Craig Raine, Gavin Ewart, Seamus Heaney,
Jonathan Miller, Richard Eliot, Dannie Abse, Bernard
Bergonzi, Terry Eagleton, Philip Hobsbaum, George
MacBeth, Edwin Morgan, Beryl Bainbridge, Alan
Brownjohn, D. J. Enright, Michael Holroyd, Blake
Morrison, Peter Redgrove, and others.
BL: Autumn 1981–Autumn 1986. (ZK.g.a.41). Autumn
1987–Autumn 1989. (8474.050100)
CUL: Autumn 1985, Autumn 1986. (L999.c.3.1134)
NLS: Autumn 1985, Autumn 1986. (Di.m.761(7) PER)
Poetry Library: Autumn 1984

796 Stride / edited by Rupert Loydell.
Note: Continued as an e-zine from the Stride website
Index: A contents listing of the first eighteen issues is given
in no. 19.
Related Imprint: Stride has published many poetry
collections as well as art, music and cultural criticism
Anthology: Rupert M. Loydell (ed.), Ladder to the
Next Floor: Stride magazine 1–33, Salzburg: University of
Salzburg Press, 1993, BL: X.0909/6Il(83)
Website: www.stridemagazine.co.uk/
Special issues included Alan Garner (no. 8), Brian Louis
Pearce (no. 9), David H. W. Grubb (no. 29). No. 24/25, ‘The
Serendipity Caper’, was a prose issue featuring Brian Louis
Pearce, Ian Robinson, David Miller, Gary Boswell, Martin
A. Hibbert, A.C. Evans, Thomas Wilooh, and others. Chris
Mitchell was the guest editor for no. 33%, i.e. no. 34. (the
numeration changed in reference to the speed of the Long
Playing record, the issue having a particular focus on
music). Graham Palmer and Gary Boswell were also
involved editorially in the magazine.
BL: 1; 5; 7; 11–13; 15; 19–23. (P.901/3298)
CUL: 3–27. (L.727.c.1097)
NLS: HJ4.613 PER
UCL: 3
Poetry Library: 2–33
797 Subvoiceive / [edited by Bob Cobbing and Lawrence Upton?]. Sutton: Sub Voicive Poetry, No. 1 (1997)–.
Website: pages.britishlibrary.net/svp/
Issued as A4 stapled booklets to accompany the Subvoiceive readings, taking place in central London. It is likely that earlier series of these exist but no holdings are known.
Subvoiceive organises occasional colloquia on contemporary poetry and practice and is also associated with the experimental poetry publisher Writers Forum. Form Books issued Salutr I Vasr I Circumstance (London, 1995) to commemorate Brian Coffey’s Subvoiceive reading on 29 March 1994.
UCL: Poetry Store Boxes For: COF
BL: 4 (Kathleen Fraser and Peter Riley); 8 (Fiona Templeton and Stephen Rodefer); 12 (Anthony Rudolf, Ifigenija Simonovic). (ZA.9.a.12213); 8a (Lawrence Upton) (YA.1999.b.1877); 8b (Lawrence Upton and Bob Cobbing) (YA.1999.b.1880)
Note: Variant subtitles: the British journal of surrealism; images and imagination: reflections of the future. Three issues were produced, numbered 0–2 (rather than 1–3). Issue 2 is referred to as vol. 2.
Issue 1 includes a feature on Edouard Roditi. Helen Cooper, Alex Sapirstein, Diane Oegood, Andrzej Borkowski, and Katrina Lindesay were also involved editorially.
BL: ZK.9.b.4716
UCL: Poetry Library
Continued by: Poetry Express
BL: ZK.9.b.20017
The Swansea Review began as a journal devoted solely to “criticism and English studies” but with issue no. 8 its focus changed to include poetry. There has been a Henry Vaughan feature (edited by Anne Cluysenaar and Glyn Pursglove), a Peter Russell issue and a Dylan Thomas issue.
BL: ZC.9.a.3837
CUL: L700.d.29
NLS: HI4.1567
TCD: 2–. (PER 85–516)
UCL: 13
Poetry Library: 8–16; 18–
Poetry Library: 8; 10
Chapter E: 1976–2000


Note: [No.] 3 has ISBN 0–9507251–1–0. Related Imprint: SYC Publications published SYC Newsletter and, for example, Gary Boswell’s Ear to a Muse (1980), BL: X.902/5704

Birmingham University: 2 (p PR 1225)
Poetry Library: 3 ; 6


Poetry Library: 1


Note: After no. 21, numbered as no. 1–3 (1986), no. 1–3 (1987), etc.

BL: P.901/3033
Poetry Library: 13 (1982)–21; no. 1 [i.e. 22] (1986), no. 3 [i.e. 41] (1986)–no. 2 [i.e. 50] (1995)


Note: Variant subtitle: a magazine of contemporary poetry.

Contributors include Brigitte Lange (translated by Mitch Cohen), Catherine Bowles, whose manifesto in the third issue suggests a reunion between the avant-garde and the mainstream, Peter Finch, Brendan McMahon, Giles Goodland, Paula Claire, Geoff Stevens, Johan de Wit, and others.

BL: 1 (Spring 1995); 3 (Jan. 1998). (ZK.g.b.12646)
CUL: 3. (Periodicals Dpt.)
NLS: 3. (HJ8.1823 PER)


Adrian Caesar, Bruce Thomas, and Richard Matthewman were also editorially involved after the first issue.

BL: P.901/3179
Poetry Library: 2


Note: Continued by: The Tabla Book of New Verse Website: www.bris.ac.uk/english/journals/tabla

From the website: “named after the traditional Indian drum-set which, with its ability to yield subtle variations of tone and timbre, offered the editors a metaphor for the kind of poem they hoped to hit upon. The logo represents the bowl-shaped and cylindrical drums of the tabla transformed into dancing typography.” Steve Ellis’s name is also given as S. J. Ellis and Stephen James Ellis. He is now known simply as Stephen James.

BL: 6. (ZK.g.a.5880)
Poetry Library


Note: Continues: Tabla. Suspended after the 2004 edition, but with the prospect of restarting at some point in the future.

Website: www.bris.ac.uk/english/journals/tabla
BL: ZK.g.b.5880
CUL: 1999. (L727.d.297)


Note: Audio cassettes were included with issues 2 and 4. Related Imprint: Tak Tak Tak published a novel by Roger
British Poetry Magazines 1914–2000


Website: There was a website at www.taktaktak.com between 2002 and 2004, which has been archived at web.archive.org and gives further details of the magazine and the press.

Edited anonymously. Texts and images by perhaps more confrontational artists and writers give this magazine an edgy atmosphere. For issue 3 a larger sans-serif font was used, with a look and tone a little reminiscent of Blast.

Contributors particularly associated with the magazine include Tim Brown, Ted Milton, Andrew Clay, Karl Blake, Tom Hopkins, and Wayne Summers. Others include Jeff Nuttall, James Keery, Rupen Loydell, Roger Wakeling, Johan de Wit, Peter Plate, Keith Jafrate, and Ann Quin.

BL: [1]; 3; 6. (ZK.9.a.1129)
Poetry Library: 1–2; 4


BL: 1–7; 9/10. (ZK.9.a.782)
CUL: 1–8. (1700.c.401)
NLS: 1–8. (HJ.1250 PER)
UCL
Poetry Library: 1–2; 5–7

813 Tandem: the City University & Goldsmiths’ College Writers’ Workshops / edited by Eva Tucker. London: City University & Goldsmiths’ College Writers’ Workshop, No. 1 (1979)–2 (1981)

Note: No. 2 was a Festival of the City of London issue.


Website: www.cipherarts.com/tandem/index.html
Contributors include: Carol Ann Duffy, Jackie Kay, Ragnar Stromberg, Jo Shapcott, Barry Fantoni, Linda France, Pete Morgan, Matthew Sweeney, Benjamin Zephaniah, Sujata Bhatt, Stephen Knight, Judith Kazantzis, Muhammad Yusuf, Seamus Heaney, Katie Donovan, Bernard O’Donoghue, Sheenagh Pugh, Michael Glover, Myra Schneider, David Hart, Samuel Menashe, Patrick Ryan, and others.


Poetry Library


Related Imprint: Snapshots Press have also published Snapshots, individual collections and calendars
Website: www.snapshotpress.co.uk

817 Tears in the Fence / edited by David Caddy. Stourpaine, near Blandford Forum, No. 1 (Sept 1984)–. ISSN: 0266–5816

Note: Variant subtitles: a literary magazine for the Green Movement; poetry prose graphics; poetry, reviews, stories, art, non-fiction, interviews, reviews

Related Imprint: Tears in the Fence have also published individual poetry collections, e.g. Monique Caddy’s A Writers Weekend (1994), BL: YK.1994.a.12210

Owen Davis, Paul Donnelly, Sarah Hopkins, Brian Hinton, and Jonathan Ward have also been involved editorially.


Heather Bennett, Andy Croft, Carol Rumens, Peter Walker, and Fred D’Aguiar were also involved editorially.

819 Vol. 1 no. 2 (ZC.g.a.2672)
UCL
Poetry Library: Vol. 1 no. 1–no. 10
Chapter E: 1976–2000

Related imprint: Oasis Books also published Oasis, Ninth Decade and many poetry collections. Oxus Press published the pamphlet collection by Nathaniel Tarn, Weekends in Mexico (1982), BL: X.95/17317, as well as Nassos Vayenas’s Biography and other poems, translated from the Modern Greek by John Stathatos (1979), BL: X.909/8398, and other collections
BL: 1. (P.901/3270)
UCL
Poetry Library

The official magazine of the Farnworth Writers. Typewritten As format.
BL: P.901/3016
Poetry Library: 12 (1978)–14; 16; 18; 20

Note: Continued by: Temenos Academy Review
Index: A contents listing, issue by issue, is given at the website
Profiled in: Görtzschacher 1
Interview: with Kathleen Raine in Görtzschacher 1
Website: www.temenosacademy.org
BL: P.901/3280
CUL: P400.c.120
NLS: HJ3.754 PER
UCL: 1–9
Poetry Library: 1–11; 13

Note: Continues: Temenos.
Index: A contents listing, issue by issue, is given at the website
Website: www.temenosacademy.org
BL: P.901/3280
CUL: P400.c.120
NLS: HJ4.1924
TCD: PER 72–749
Poetry Library

Note: Variant title: The Tempest of Leeds
BL: ZK.g.b.7880
Poetry Library: 1/2

Note: Continues: Ninth Decade and takes up its numbering.
Related Imprint: Shearsman Books and Oasis Books published Shearsman and Oasis respectively, as well as many poetry collections. Permanent Press has been a notable publisher of American poetry, e.g. Paul Blackburn’s Against the Silences (1980), BL: X.989/89862.
BL: 12–13. (ZC.9.a.4976)
Poetry Library

825 Tenth Muse / edited by Andrew Jordan. Southampton, [No.] 1 (1990)– . ISSN: 0959–2334
Note: Variant title: 10th Muse. Variant subtitles: poetry, prose, graphics; poetry and prose.
Especially notable for Andrew Jordan’s editorials, including the championing of Nonism, and his trenchant reviews of poetry collections and other magazines.
826 Termite Times / edited by Royston Swarbrooke and others. Shrewsbury, No. 1 [1987?]–6 [1992?].


Note: Variant title: The Third Half Literary Magazine. Two separate issues are numbered as issue 16.


Note: Volume numbers were dispensed with after Vol. 1 no. 4.


Website: www.bris.ac.uk/thumbscrew/jlthumb.html

Although publishing poetry, particularly significant for its fresh critical look at sacred cows. From the website, “In a poetry world which can all too often seem insular and chummy, Thumbscrew also sets out to provoke critical debate with a series of essays re-evaluating the reputations of several ‘major’ contemporary poets.” Reviews and review essays include Fleur Adcock and Anne Stevenson on Sylvia Plath; Fran Brearton on Michael Longley; Stephen Burt on Randall Jarrell; Neil Chilton on Peter Reading; Kate Clanchy, Terry Gifford, and Edna Longley on Ted Hughes; Philip Coleman on John Berryman; John Lyon on Geoffrey Hill; Graham Nelson on Francis Ponge; Bernard O’Donoghue on Poetry’s Concern; Sheenagh Pugh on Carol Ann Duffy and David Wheatey on Les Murray. Also involved editorially were Elizabeth Lowry, Fiona Mathews, John Redmond, Ian Sansom, and Dawn Bellamy.
Chapter E: 1976–2000

BL: ZK.9.a.7380
TCD: PL–369–629
Poetry Library: 2–3; 5; 8–

The Toadbird See The Old Police Station E556

Tongue to Boot brought together various British and American experimental poets, including Charles Bernstein, Tom Raworth, Fanny Howe, Rae Armantrout, Caroline Bergvall, Ted Greenwald, and Ulli Freer.

UCL
Poetry Library

T.O.P.S. See The Old Police Station E556

834 Totentanz / edited by D. Belton. West Croydon, No. 1 [1991?]

Poetry Library

Note: Daedalus Press was the publisher from no. 6 onwards.
Deane was the poetry editor, Harte the fiction. After the fifth number of this basically annual magazine Dean edited solo. Contributors included Seamus Heaney, Pat Boran, R. S. Thomas, Daniel Berrigan, Selina Hill and, fiction-wise, Pat McCabe, John Banville, and others. No. 7 was a Thomas Kinsella issue. Richard Murphy and John Montague were also featured in the magazine. There was an emphasis on translation from Eastern Europe and Scandinavia, with no. 4 a collection by the Swedish poet Tomas Tranströmer (trans. Deane).

Website: www.beatscene.net
A sister publication of Beat Scene, devoted to the writing of the Beats.
BL: 1–2; 4–15. (Pressmark pending)
UCL: 3, 4.

836 Trap-door / edited by Anne McGrath and Peter Overton. Bolton: [Exitance?], No. 1 [198?]–3 [1989?]
Poetry Library: 3

837 Tremblestone / edited by Kenny Knight. Plymouth, No. 1 (1999)–. ISSN: 1463–9181
Poetry Library: 1–

Note: Parallel numbering, so that vol. 5 no. 10 is actually the tenth issue of the entire run, rather than the tenth issue of the fifth volume
Vol. 2 no. 4 included a feature on Dutch Flemish poetry, guest-edited by Theo Hermans.
BL: P.901/1828
CUL: L727.c.1231
NLS: HJ3.675 PER
UCL
Poetry Library: Vol. 1 no. 1–vol. 2 no. 2; vol. 4 no. 1

Poetry Library

Note: Continues: Hraftthoh

Related Imprint: Joseph Biddulph publishes booklets on lesser-known languages

BL: ZK.9.b.16463
TCD: PER 103--44


Note: Gillian Bence Jones' name is also given as Gillian Bence-Jones.

CUL: S: 7--12. (L727.b.367)
Poetry Library: 8 [1980?]-9; 13: 15


Related Imprint: Tuba Press

BL: 1--16. (P.903/900)
Poetry Library: 1--3; 5--10; 13--18


Some issues are published from Paris.

BL: 3--8; 10. (ZA.g.b.844)
CUL: 4. (L999.b.1.529)
UCL

844 Uncle Nasty's... / [edited by Rob Earl]. Maidstone: Outcrowd, [1978--1980?]

Note: Unnumbered, each issue had a different title:
[1?, 1978], Uncle Nasty's Trendy Friends' Free Bumper Book of Clever Things to Do with Things People Can't Print Themselves or Nasal Etiquette for Pigs;
[2?, 1978], Uncle Nasty's Original Pork Pie;
[3?, 1978], Uncle Nasty's Election Special;
[4?, 1979], Uncle Nasty's Gruntly Book Featuring Smut 'n' Death Also Called Porkers' Shuffle or Sunie Song;
[5?, 1980], Uncle Nasty's Easter Special;
[6?, 1980], Uncle Nasty's Extra Special

Related Imprint: Outcrowd were also associated with Cheapo Review, Codex Bandito, Gazunda, Hack Hack and Ving

A brief account of the Outcrowd milieu is given in the entry for Cedex Bandito. Libraries usually catalogue each issue individually.


CUL: [4?, 1979]

Poetry Library: [1?, 1978], [4?, 1979]


Contributors include Geoff Hattersley, Martin Stannard, Mark Robinson, Levi Tafari, Bob Cobbing, and others.

BL: 1. (ZC.9.a.3719)
Poetry Library


Related Imprint: P.E.F., i.e Page 84, also produced Poem 1 and Untouched

Website: www.page84.at/newpage.htm

No holdings known


Related Imprint: Dionysia Press has also produced individual collections of poetry, often specialising in translations from the Greek, e.g. The Complete Poems of George Vofopolous (1998), BL: YC.2003.a.7226

BL: 1; 6--8. (ZC.9.a.2513)
NLS: HJ.4.973 PER

UCL

Poetry Library

[334]
Chapter E: 1976–2000


UCL: Summer 1993–Spring 1995 (College Collection Pers); 3-4. (Little Magazines)
Poetry Library: 1


850 The Unruly Sun / edited by Jennifer Hoskins, Matt Westwood and Geoff Sawers. Reading: The Rising Sun Arts Centre, Issue 1 [1996?]. ISSN: 1470-319X


Note: No. 6 is noted in issue 8 of the zine By Pass.
Related Imprint: P.E.F., i.e Page 84, also produced Poem and Undercurrent
Website: www.page84.q4.com/newpage.htm
No holdings known


Note: Variant titles: Vanessa; Vanessa Magazine. No. 7 is combined with One, no. 5 (edited by David Chaloner), and is described as Vanessa and One
Related Imprint: The Many Press
Website: www.shadoof.net/imanY/


Related Imprint: Firewater Press also published Working Titles


Related Imprint: Ver Poets also published the magazines Poetry Post, the newsletter Ver Poets Poetry World, the Vision On anthologies, c.1980–1997, and individual collections of poetry.
Website: www.hertnews.com/arts/ver.htm

Ver Poets take their name from the River Ver, and also Verulamium, the Roman town of St. Alban’s.” A short
British Poetry Magazines 1914—2000


858 Verse / edited by Robert Crawford, Henry Hart and David Kinloch (founding editors), then joined by Nicholas Roe and Richard Price, and others. Various locations: Oxford and Charleston (South Carolina), then Salford, Glasgow, St. Andrews, London and Williamsburg (Virginia); then Athens (Georgia), then Richmond (Virginia), [Vol. 1] issue 1 (1984)–. ISSN: 0268-3830

Note: Verse was based in the U.S.A. after vol. 12 no. 2 (1995).


Profiled in: David Kinloch’s introduction to Scottish Poetry Index Vol. 2

Anthology: Vol. 12 no. 2, a selection entitled The Best Verse: Ten Years of Poetry

Related Imprint: Verse Press publishes collections by American poets

Website: versemag.blogspot.com/

Founded by Robert Crawford, David Kinloch, and Henry Hart. After vol. 12 no. 2, Crawford, Hart, Kinloch, and Price gave up the editorship and the magazine became U.S. based, edited by Brian Henry. Amongst the poets featured in the British-based Verse were John Ashbery, Allen Curnow, Derek Walcott, John Montague, Miroslav Holub, Edwin Morgan, James Merrill, Frank Kuppner, Kenneth White, Amy Clampitt, Robert Pinsky, and Gennady Aygi. Frequent contributors included Simon Armitage, Iain Bamforth, Stanislaw Baranczak, Alison Brackenbury, John Brackenbury, John Burnside, Gerald Dawe, John Dixon, Raymond Friel, Dana Gioia, Chris Greenhalgh, Seamus Heaney, W. N. Herbert, Chris Hurford, Andrew Lansdown, Robert MacKenzie, Angela McSeveney, Glyn Maxwell, Les A. Murray, Alan Riach, Michael Symmons Roberts, Penelope Shuttle, Iain Crichton Smith, Elizabeth Smith, Tomas Tranströmér, John Tranter, Chris Wallace-Crabbe, and Howard Wright. Vol. 7 no. 1 was a special issue on Language poetry. Vol. 11 (3)/12(1) was a selection of interviews with poets, Talking Verse, edited by Robert Crawford, Henry Hart, David Kinloch, and Richard Price. Vol. 12 no. 2 was an anthology, The Best Verse: Ten Years of Poetry. With Guifish and Southfields, Verse was one of the magazines associated with the Scottish grouping of poets, the Informationists.


Note: No. 8 bears the title Constructs of Vertical Images, ed. Russell Square


The magazine of the work of a group meeting in North London. Issue 9 included work from further afield. Contributors include the editors, A. W. Kindness, Robert Sheppard, Alison Barry, Adrian Clarke, Bob Cobbing, David Crystal, Harry Gilonis, Norman Jope, Frances Presley, Johan de Wit, Joe Bidder, Miles Champion, Ken Edwards, Ulli Freer, Rober Hampson, Gavin Selerie, and others.

BL: 1; 6–10. (ZC.9.a.1263)
Chapter E: 1976–2000

Note: Continues: Period Piece & Papertack. Editor’s name is also given as John Howard-Greaves. A supplement of reviews, Open Press, was also published, of which the Poetry Library has issue 8 (1995).
BL: 3- (ZC.9.a.1821)
CUL: 6- (L718.c.349)
NLS: 1-4; 6- (HP.sm.925)
TCD: 1-17. (PER 98-4 85)
UCL
Poetry Library: 1-7; 9-16

862 Village Voice / edited by Ian C. Durant. Canterbury: Rutherford College, University of Kent, Canterbury, [No. 1, 197?]

Note: Continued by: Holophrast
BL: 2D.9.b.65
CUL: L999.b.1.1365
UCL

BL: 1-8; 10- (ZK.9.b.14079)
UCL: 8-11; 15-19
Poetry Library: 1-


Note: Continued by: Poetry Manchester
BL: ZK.9.a.4256

Note: Variant subtitles: perspectives on African, Caribbean, Asian and Black British literature; Caribbean, African, Asian and associated literatures in English.
Index: A contents listing of each issue is given on the website
Interview: with Susheila Nasta, in Poetry news: the newsletter of the Poetry Society, Summer 2006, p [8].
Website: www.wasafiri.org
BL: ZK.9.a.585
CUL: I.700.b.152
NLS: 1-9, 11-14, 16- (HJ.9.1568 SER)
TCD: 15- (PER.103-409)
Poetry Library: 1-29, 31–
Note: Continues: Focus
BL: P.901/3067
Poetry Library: 31 (2001)–

869 Welcome to Pam’s Poems / edited by Pam Gold. Benfleet, [No. 1, 198?-3, 198?] -
Poetry Library: 3

Anthology: Kenny McKenzie and Joe Murray (eds.), Tales from the Coast: stories from West Coast Magazine (Glasgow: Taranis, 1991), BL: YK.1993.a.15624
Gordon Giles, Kenny MacKenzie, and Joe Murray were the founding editors. Short fiction, poems, articles and reviews. One of the magazines associated with the resurgence of Scottish writing in the late 1980s and 90s, initially associated with Glasgow. Contributors include the editors, Alasdair Gray, Janice Galloway, Robert Crawford, Donny O’Rourke, Hugh McMillan, J. N. Reilly, Richard Price, Agnes Owens, Gerrie Fellows, Kenneth White, Jim C. Wilson, Douglas Lipton, George Gunn, Kathleen Jamie, and others.
BL: 1–7. (ZC.g.b.4819)
NLS: 1–26. (H)9.1587 PER
Poetry Library: 5–8; 10–23; 25–27

BL: ZK.g.a.207
CUL: L400.c.548
NLS: DJ.s.668 PER
UCL:
Poetry Library: 1–6; 8–15

UCL
Poetry Library

Poetry Library: 3

Note: Variant subtitles: literary magazine: poetry & literary magazine
BL: 7; 17; 22–24. (ZC.g.a.750)
CUL: L727.c.1306
NLS: 1–4; 8; 10–12; 14–18; 20–21. (H)4.1716 PER
Poetry Library: 8; 20; 22

875 ‘Why are you leaving, Mister Archibald?’: a concoction of honest writing / edited by Matt Davis and Jack Doyle. Croydon, [No. 1?, 1997?]
Poetry Library: [17]

Note: A biographical note for Geoff Hattersley, during his time as a Royal Literary Fund Fellow, suggests there were thirty-one issues of the magazine but this has not been confirmed by known holdings. Related Imprint: Wide Skirt also published individual collections of poetry, including Simon Armitage’s The Distance Between Stars (1989), BL: YC.1988.a.15093
Issue 16 was a “Huddersfield Special” issue, edited by Ian McMillan, and the magazine, with The North, has been associated with a Huddersfield-associated grouping of poets. The contributors to the Huddersfield issue were Janet Fisher, Steve Sneyd, Stewart Crehan, Peter Sansom, Geoff Hattersley, John Duffy, Tam Weir, Simon Armitage, Andrew Wilson, Duncan Curry, John Lancaster, John Bosley, Jeanette Hattersley, Milner Place, and Anna Taylor.
Chapter E: 1976–2000


Note: Variant subtitles: surrealaction; surrealist poetry anthology


Index: In no. 10 (compiled by Peter Skerratt)


Note: Parallel numbering: no. 7 is also vol. 2 no. 1, etc.
Related Imprint: Publications by Aramby include those in the Wire Poetry Booklet Series, e.g. Angela Atkin’s A Touch of Emerald (1996), BL: YK.1996.a.19294
Website: www.aramby.cjb.net/

Sally Roast and P. G. McCormack were also involved editorially.


Articles, fiction, poems and black and white images. The magazine’s sub-title was: Friskily striding through contemporary culture.


Note: At least two unnumbered issues of a supplement, Words Review, were issued


Contributors include: Stewart Conn, Robert Garioch, Duncan Glen, W. Price Turner, Iain Crichton Smith, D. J. Enright, Alan Sillitoe, W. S. Graham, Blackie Fortuna, Tom McGrath, George Mackay Brown, Michael Hamburger, Norman MacCaig, and others.

[339]
British Poetry Magazines 1914–2000

NLS: Dl.m.1169
Poetry Library: 3–11/12; Also, two unnumbered issues of Words Review

Note: Continued by: Words International: the literary monthly Vol. 1 no. 6 included a feature on Norman MacCaig.
CUL: Vol. 1 no. 1–vol. 1 no. 6. (L700.b.98.1)
NLS: Vol. 1 no. 1–vol. 1 no. 6. (HP4.87.1622 PER)
TCD: Vol. 1 no. 1–vol. 1 no. 6. (PER 90–378)
Poetry Library: Vol. 1 no. 1–vol. 1 no. 8

Note: Succeeds Words: the new literary forum
BL: Vol. 1 no. 2; no. 5. (Za.g.b.916)
Poetry Library: Vol. 1 no. 1–4; no. 6

Herbert Burke is listed as a guest editor of vol. 1 no. 1. Paul Buck edited vol. 1 no. 2.
BL: P.901/3147
CUL: Vol. 1 no. 1. (L999.c.3.705)
NLS: Vol. 1 no. 1. (374.4 PER)
TCD: Vol. 1 no. 1. (PER 92–443)
UCL: Vol. 1 no. 1–3
Poetry Library

BL: 1. (ZK.g.b.957)
Poetry Library: 3–6

890 Wordshare: creative writing quarterly / edited by Keith Ashton. Lincoln: Lincolnshire County Council in collaboration with Artlink and in association with the East Midlands Arts Board, 1 (Summer 1989)–.
“WORDSHARE is written by people with disabilities and people past retirement age.”
BL: 1–7 (Z.C.g.b.3902); 18–22. (ZK.g.b.16854)
Poetry Library: 5

Note: Title given as WORDsmith.
Poetry Library: 5

Related Imprint: Firewater Press also published Various Artists
BL: 1–5; 7–9
UCL
Poetry Library: 3–6

Note: A magazine devoted to poetry by Merseyside children
Related Imprint: The Windows Project publishes a number of collections, including those in the Merseyside Poetry Minibooks Series and published Smoke
Website: www.windowsproject.demon.co.uk/index.htm
Poetry Library

894 Write Now. Corby: The Corby and District Writers Circle, No. 1 (June 1979)?
BL: 1–4. (P.901/3467)
Chapter E: 1976–2000

Poetry Library

Also involved editorially have been Ndubuisi Anike, Shiraz Durrani, and Agatha Arnold.
BL: 1–3. (ZK.g.b.10167)
Poetry Library: 2–4; 9–

Poetry Library: [Three unnumbered issues, one from 1983, two from 1985]

Note: Continues: Writer’s Review
BL: PP.8002.bt
NLS: HJ3.632 PER
TCD: Spring 1984–. (PER 71–546)

Note: Continued by: Writers’ Cauldron
BL: ZK.g.a.5883

900 Writers’ Cauldron. [Dawley]: Writers’ Brew Club, Issue 1 (Sept. 1998)–13 (July 2001)
Note: Continues: Writers’ Brew
BL: 1–8. (ZK.g.a.5670)
CUL: 91; 11; 12. (L727.d.390)
NLS: 91; 11; 12. (HJ3.2213 PER)
TCD: 11; 12. (PER 84–195)

BL: ZC.g.b.7782

BL: P.901/3579
CUL: L718.c.337.1
NLS: 1–32. (HJ2.388 PER)
Poetry Library: 97? (1986)–31

BL: P.903.945
CUL: 1984–1986. (L718.c.304)
NLS: NJ.526 PER
TCD: Spring 1984–. (PER 71–546)

Poetry Library: 2; 4

Also involved editorially were Paul Davies and Rebecca Needham.
BL: ZC.g.a.3327
CUL: L733.c.118
NLS: 1, 2; 5. (HJ8.1530 PER)
TCD: PER 88–696
Poetry Library: 1–2

[341]


The magazine of a women's collective based in Newcastle-upon-Tyne. Vol. 11 no. 3/vol. 12 no. 1 includes an Irish supplement, guest edited by Alibhe Smyth. Vol. 12 no. 3 includes a Fiction supplement, guest edited by Maggie Gee.

BL: P.901/3526
CUL: Vol. 1 no. 1—vol. 12 no. 2. (L718.c.286)
UCL
Poetry Library: Vol. 1 no. 1—vol. 3 no. 3; vol. 4 no. 2—4; vol. 6 no. 1, no. 3; vol. 7 no. 2—vol. 8 no. 1; vol. 11 no. 3—vol. 13 no. 2.

907 Wyrd / edited by David Haden.
Birmingham, Issue 1 (1991)
Poetry Library


Note: Continues: Ex-calibre
Website: www.wordwrights.co.uk/pub/xcalibre/xcalibre.html#info

BL: 5–8. (ZK.9.a.459)
CUL: 5–8. (L718.c.862)
NLS: 5–8. (DJ.6.660(2) PER)
UCL: 5–6
Poetry Library: 6–8

909 'Y' / edited by Tom Callaghan, Charles Clover, Maggi Hurt, Simon Brewer, Martin Greene, Reg Wright, Melanie Friend, Fiona Roberts, P. R. Neville-Hadley and Bronia Kita. York: Derwent College, University of York; then Wentworth College, University of York, No. 1 (1977)—5 (1979)

No. 2 includes an interview with C.H. Siasson.

CUL: L985.b.194
NLS: HP4.81.466 PER
Poetry Library: 1–4


Note: Later issues are incorporated in Celtic Dawn

BL: ZC.9.a.1619
CUL: L727.b.316
NLS: HP.med.288 PER
TCD: PER 94–460 1987
Poetry Library

911 The Yellow Crane: interesting new poems from South Wales and beyond... / edited by Jonathan Brookes.
Cardiff, No. 1 [1995]–.

Note: Continues: The Cardiff Poet

BL: 9 (Spring 1997)—13 (Autumn 1998). (Pressmark pending)
Poetry Library: 8 (1996/1997)–


Note: Variant subtitle: poetry and film
Poetry Library: [17–37]
Chapter E: 1976–2000

913 Young Writer: the magazine for children with something to say / edited by Kate Jones. Weobley, Hereford: Just Write! Issue 1 [1996]–. ISSN: 1359–9380
Index: A table of contents for each issue is given at the website
Website: www.mystworld.com/youngwriter/
BL: CDS.g.b.61
Poetry Library: 1–4; 6–

Z See Z Magazine  E914

Z20 See Zed20 E915

Note: Variant title: Z
BL: ZK.g.a.1086
Poetry Library

Related imprint: Duncan Glen’s Akros publish many mainly Scottish poets and other Scottish interest books and published the magazine Akros

A very individual mix of contemporary Scottish poetry, poetry from down the centuries, quotations and images from significant books, all rendered with Duncan Glen’s professional graphic and typographical knowledge. Glen’s editorials are sometimes polemical on the state of the Scottish poetry of the day and on the nature of publishing.

BL: ZC.g.b.4681
CUL: L727.b.445
NLS: HJ9.1736 SER


Zenos included features on contemporary Greek poetry, Turkish poetry, and modern Yugoslavian and Russian poetry. Contributors include: Cory Harding, Rupert Loydell, Wes Magee, Ruper Mallin, Steve Sneyd, Martin Stannard, Nick Toczek, George Szirtes, and others.

BL: 1–5; 7. (P.901/3444)
CUL: 1–4. (L999.c.3.1342)
NLS: 2–5. (D.I.8.18(2) PER)
UCL
Poetry Library: 1–6; 8

Note: Continues: Manutius
BL: ZK.g.a.4836

BL: 12–13. (ZK.g.b.4066)
Poetry Library

BL: 3; 7–12. (P.901/3376)
CUL: 1–12. (L727.b.256)
NLS: 1–12. (P.Ia.g602 PER)
TCD: 2–12. (PER 90–498)
UCL: 3–13
Poetry Library: 2–5; 7–9; 12
This section simply lists notable magazines which started in a particular year. The choice is intended to include those we regard as especially significant, but inevitably involves questions of personal choice: other chronologies could of course be made. More details, especially later locations and editors, are given in the Compendium’s full entry for each magazine, referenced in this list by its entry number.

1914

**Blast:** review of the great English vortex, edited by Wyndham Lewis, London. Last issue 1915. A15

**The Egoist:** an individualist review, edited by Dora Marsden, then Harriet Shaw Weaver, London. Last issue 1919. A55

**Des Imagistes,** edited by Ezra Pound, London. The first Imagist anthology. Last anthology 1930. A90

**New Numbers** [edited by Lascelles Abercrombie], publishing Rupert Brooke, John Drinkwater and other Georgian poets, Dymock. Last issue 1914. A140

1915

**The Signature,** edited by D. H. Lawrence, Katherine Mansfield and John Middleton Murry, London. Last issue 1915. A198

1917

**The Hydra:** journal of the Craiglockhart War Hospital, [edited by Wilfred Owen and others], Craiglockhart, near Edinburgh. Last issue 1918. A89

1919

**The Irish Statesman,** edited by G. W. Russell, Dublin. Last issue 1930. A97


1920

**Northern Numbers:** being representative selections from certain living Scottish poets, compiled by C. M. Grieve, Edinburgh. First stirrings of the modern Scottish Renaissance before C. M. Grieve was “Hugh MacDiarmid”. Last issue 1922. A149

1922


**The Scottish Chapbook,** edited by C. M. Grieve, Montrose. Grieve publishes himself as MacDiarmid and the Scottish Renaissance is fully under way. Last issue 1923. A192

1923

**The Bermondsey Book:** a quarterly review of life and literature, London. Left-leaning quarterly publishing international modernists with editorial offices at Ethel Gutman’s bookshop. Last issue 1930. A13

**The Dublin Magazine:** a quarterly review of literature, science and art, edited by Seamus O’Sullivan, Dublin. Stalwart begins its three-decades-year run. Last issue 1958. A53

**Germinal,** [edited by Sylvia Pankhurst], London. One of the political activists of the century turns her hand to publishing fiction and prose, with translations of Alexander Blok and early Anna Akmatova. Last issue [1924]. A78

**The Klaxon**, edited by Lawrence K. Emery [i.e. A. J. Leventhal], Dublin. Controversial magazine publishes its
only issue: futurism, cubism and literary modernism with an Irish inflection. Only one issue. A103

1924

The Northern Review: a progressive monthly of life and letters, edited by Hugh MacDiarmid, Edinburgh. Last issue 1924. A150

To-morrow, [edited by H. [i.e. Francis] Stuart and Cecil Salkeld.], Dublin. Lennox Robinson's heretical short story loses him his job and brings this shortlived magazine to a close. Last issue 1924. A209


1927

Ray, edited by Sidney Hunt, London. Two issues of Russian and European sound and visual poetry, graphic design and experiment. Last issue 1927. A186


1928


1930


The Twentieth Century, edited by Jon Randell Evans, London. The Promethean Society proposes to scrap royalty, legalise homosexuality, and bring in widespread birth control... and publish poems. Last issue 1933. A213

1932


Scrutiny, edited by L. C. Knights, Donald Culver, F. R. Leavis and others. Last issue 1953; commemorative volume 1953. A195

1933


Seed, edited by Herbert Jones and Oswell Blakeston, London. Visual poetry, prose poems and other experiments. Last issue 1933. A196

1934


1935

International Surrealist Bulletin. (Bulletin internationale du surréalisme), Prague, then London. One of the first signs that Surrealism could have a home in England. Last issue 1936? A93

1936


Ireland To-day, edited by Michael O'Donovan [i.e. Frank O'Connor], Dublin. Last issue 1938. A94

1937


Wales, edited by Keidrych Rhys, Llangadog then Carmathen. The first stirrings of a modern literary revival in Wales? Last issue 1959. A227

[345]
1938


Seven, edited by John Goodland and Nicholas Moore and others, Taunton. Poets of the New Apocalypse begin to mount their horses. Last issue 1947. A197

1939


1940


The New Apocalypse: an anthology of criticism, poems and stories, [edited by J. F. Hendry], London. The New Apocalypse's first anthology gives them their name. Last anthology [1945]. B77


X6, edited by Derek Stanford and John Bate, [Croydon]. Emerging from the Army Bomb Disposal Squad. Last issue 1941. B151

1942

Caseg Broadsheet, [edited by Brenda Chamberlain, Alun Lewis and John Petts], Llanllechid. Last issue 1942. B17

Citadel: literature, criticism, reportage, stories, poetry, edited by R. D. Smith, Cairo. Last issue unknown. B21

Personal Landscape, edited by Lawrence Durrell, Robin Fedden, and Bernard Spencer, Cairo. Last issue 1945. B102

Poetry Folios, edited by Alex Comfort and Peter Wells then James Kirkup, Barnet, then London. Last issue 1951. B110

Salamander, edited by Keith Bullen, Cairo. Last issue [1945?]. B13

1943

New Road: new directions in European art and letters, edited by Alex Comfort and John Bayliss, then Fred Marnau, then Wrey Gardiner, Billericay. Last issue 1949. B82

The Norseman: an independent literary and political review, edited by Jac. S. Worm-Müller, then H. L. Lehmkuhl, London. Last issue 1948. B89

Outposts, edited by Howard Sergeant, then Roland John, Blackpool. Last issue unknown. B99

Poetry Scotland, edited by Maurice Lindsay, Glasgow. Last issue 1949. B113


1944

The New Saxon Pamphlets, edited by John Atkins, Prettyman Lane, Kent. Backlash against the New Apocalypse. Last issue [as Albion] [1947]. B84


1946


1947

The Gate: international review of literature and art in English and German, edited by Margaret Greig, Rudolf Jung and Howard Sergeant. Post-war reconstruction in Germany
Chapter F: A Timeline

via English and German literature. Last issue 1949. B47

**The New Shetlander.** Lerwick. Continuing to publish. B86

**This Strange Adventure.** edited by Fredoon Kabraji, London. Only one issue. B131

1948

*Alba: a Scottish miscellany in Gaelic and English*, edited by Malcolm MacLean and T. M. Murchison, Glasgow. Only one issue. B3


1949


**Dock Leaves.** edited by Raymond Garlick, Pembroke Dock. Last issue 1957. B33


**Leeds University Poetry.** edited by Robin Skelton then others, Leeds. The beginning of a strong literary presence at Leeds that would include James Kirkup, Thomas Blackburn, John Heath-Stubbs and Geoffrey Hill. Last issue 1956. B65

**Nine.** edited by Peter Russell and others, London. Last issue 1956. B88

1950

**Icarus.** edited by Cecil Jenkins, Rosalind Brett-Jones and Peter Devlin; and others, Dublin. Continues to publish. C46


1951

**Nimbus.** edited by Tristram Hull and others, London. Last issue 1958. C68

**Ninepence.** edited by Patrick Brangwyn, Charles Fox and Christopher Logue, Bournemouth. Last issue [1952]. C69

*Poetry Manchester,* edited by Doreen Taylor, Brian Wright, Peter Robins and Harry Webster, Leigh. Last issue [1953]. C88

1952

**Gairn: an raitheachan Gaidhlig,** edited by Ruairaidh MacThomais and Fionnlagh Domhnallach, Glasgow. The key Scottish Gaelic journal. Continues to publish. C38


**Lines,** edited by Alan Riddell; and then others, Edinburgh. Last issue, as Lines Review, 1998. C52


**New Poems,** edited by Donald Hall, and others, Eynsham. Last issue [1954]. C64

**Perspectives,** edited by James Laughlin, then Lionel Trilling, then Jacques Barzan, then Malcolm Cowley, then R. P. Blackmur etc., London. Last issue 1956. C78


**Stand,** edited by Jon Silkin, and others, Newcastle upon Tyne, and other locations. Continues to publish. C107

1953


1954

**And,** edited by Bob Cobbing, Mary Levien, John Rowan, and Adrian Clarke, London. Continues to publish? C4

**Listen,** edited by George Hartley, Hessle. Last issue 1962. C53

**The London Magazine: a monthly review of literature,** edited by John Lehmann, then Alan Ross, then Sebastian Barker, London. Continues to publish. C55

**Ore,** edited by Eric Ratcliffe, Teddington. Last issue 1995. C73
British Poetry Magazines 1914–2000


1914

1955

1956

Envoi, edited by J. C. Meredith Scott and others, Cheltenham, then other locations. Continues to publish. C31
Northern Broadsheet, edited by Dorothy Una Ratcliffe, Edinburgh. Last issue 1960. C71
Saint Botolph’s Review, edited by David Ross, Cambridge, [No. 1], 1956. Ted Hughes was in the magazine and Sylvia Plath was at the launch party. One issue only until commemorative issue in 2006. C101

1957
Threshold, edited by Mary O’Malley; poetry editor: John Hewitt; and others, Belfast. Last issue 1987. C11

1958


1959

Dejected Nurses, edited by Fred Leavings, Bristol. One issue only. C24

Jabberwock: Edinburgh University review. Burroughs, Ginsberg, Kerouac, Corso, Snyder and Creeley make an early British appearance in an unnumbered issue in 1959 of this magazine that began in 1945. Last issue 1959? B60

Nonplus, edited by Patricia Murphy, Dublin. Last issue 1960. C70
Phoenix: a poetry magazine, edited by Harry Chambers and others, Liverpool. Last issue 1975. C80
Prospect, edited by Elaine Feinstein, then Tony Ward, then Jeremy Prynne, Cambridge. The first magazine of the “Cambridge School”? Last issue [1964]. C94

1960

1961

1962
Priapus, edited by John Cotton, Denham, then Berkhamsted. Last issue 1972. D389

[348]
Chapter F: A Timeline

1963


**My Own Mag,** edited by Jeff Nuttall, Barnet. Last issue 1966. D293


**Poetmeat,** edited by David Cunliffe, Tina Morris and Kirby Congdon. Last issue 1967. D359

**Resuscitator,** edited by John James, C. I. McNeill and Nick Wayte, Paulton, Somerset, then other locations. Last issue 1969. D41

**Underdog: English poetry scene,** edited by Brian Patten, Liverpool. Last issue 1966. D504

1964

**It's: The Wimbledon School of Art Magazine,** edited by Ariel Whatmore, and others, Wimbledon. Last issue unknown. D235


**Sigma Portfolio,** edited by Alexander Trocchi, London. Last issue [1967]. D440


1965

**Akros,** edited by Duncan Glen, Bishopbriggs, near Glasgow then other locations. Last issue 1983. D12


**Exit,** edited by John Hall, Ian Breakwell and Cliff Harris, Risley, Derby. Last issue 1968. D162


**New Measure,** edited by John Aczel and Peter Jay, Oxford, then Northwood, Middlesex. Last issue 1963. D301


**Once: a one-shot magazine,** edited by Thomas [i.e.Tom] Clark. Brightlingsea, Essex, [1965?]. Then Twice, then Thrice, then Thrice and a½, then Price, then Vier, then Spice, then Slice, Vol. 1 no. 1-no. 2, then Ice, then Nice, then Dice, then Lite. Last issue [1966?] D324

**Poetry Wales: Cylchgrawn cenedlaeth o farddoniaeth newydd,** edited by Meic Stephens and others, Merthyr Tydfil. Continues to publish. D380


**The Wivenhoe Park Review,** edited by Thomas [i.e. Tom] Clark, and Andrew Crozier. Colchester, then London. Last issue 1969. D525

1966

**Arlington,** Arlington Mill, Bibuery, Gloucestershire. Last issue 1968. D44

**The English Intelligencer,** edited by Andrew Crozier (Series 1); Peter Riley (Series 2); and Andrew Crozier, John James, and J. H. Prynne (Series 3). Last issue [1968]. D153

**Form,** edited by Philip Steadman, Mike Weaver and Stephen Bann, Cambridge. Last issue 1969. D173


**Platfonn,** edited by Joan Lee, Halifax then Luddenden Foot, Yorkshire. The magazine of the Halifax and District Poetry Society, later the Pennine Poets group. Last issue 1972. D352

**Second Aeon,** edited by Peter Finch, Cardiff. Last issue 1974. D434

**Tarasque,** edited by Stuart Mills and Simon Cutts, Nottingham. Last issue [1972]. D473

1967

**Bo Heem E Um,** edited by Thomas A. Clark, [Sherborne]. Last issue [1968]. D78

**Private Tutor,** Nottingham. Last issue 1970. D392


[349]
British Poetry Magazines 1914–2000

1968

Broadsheet, Hayden Murphy and Benedict Ryan, Dublin. Last issue [1984?] D89

Collection, edited by Peter Riley, Hove, then Odense, Denmark. Last issue 1970. D117


The Honest Ulsterman, edited by James Simmonds and others, Castlerock then Belfast. Continues to publish. D212


1969


Aquarius, edited by Eddie S. Linden, London. Continues to publish. D34


The Curiously Strong, edited by Fred Buck, then Ian Patterson, Cambridge. Last issue 1975. D127


Orbis, edited by Mike Shields, then Carole Baldock, (Youghalreave, Derbyshire). Last issue unknown. D327

Stereo Headphones: an occasional magazine of the new poetries, edited by Nicholas Zurbrugg, Kersey, near Ipswich then Brisbane Australia. Last issue 1982. D460

1970

Ceolfrith, Sunderland. Last issue unknown. D102

Chapman, edited by George Hardie and Walter Perrie, then Joy Hendry, Hamilton, then Edinburgh. Continues to publish. D105

Global Tapestry and Vegan Action, edited by Dave Cunliffe and Tina Morris, Blackburn. As Global Tapestry Journal continues to publish. D192

Haiku Byways, edited by Gerry Loose, London. Last issue [1972?]. D199

ID, edited by Terri Hooley, Belfast. Last issue [1973]. D220

Planet: the Welsh Internationalist, edited by Ned Thomas, then John Barnie, Tregaron, then Aberystwyth. Continues to publish. D351

Poetry Information, edited by Peter Hodgkiss and others, Newcastle-upon-Tyne, then London. So much poetry, there has to be an information service for it: this magazine tries to meet the need. Last issue, as PALPI, 1997. D366


1971


Curtains, edited by Paul Buck, Hebden Bridge, then Maidstone. Last issue 1978. D129

Innti, edited by Michael Davitt, Gabriel Rosenstock and Louis De Paor, Corcaigh (Cork). Last issue unknown. D228


Strange Faeces, edited by Opal and Ellen Nations, London, then Cambridge, Mass., then Vancouver. Last issue unknown. D462

Transgravity Advertiser. Last issue, as Transgravity, in 1980. D488

1972

Caret: a poetry magazine, edited by Robert Johnstone,
Chapter F: A Timeline


Schmuck, Cullompton, Devon. Last issue 1976. D425


1973

Aggie Weston’s, edited by Stuart Mills, Belper, Derbyshire. Last issue 1984. D10


The Blue Tunnel, edited by Ian Gardner, Bradford. Last issue [1979?]. D76

Great Works, edited by Bill Symonds and Peter Philpott, Stoke-on-Trent and Bishop Stortford. Last issue 1979 (but revived online). D194


Lallans, J. K. Annand and others, Edinburgh. The key magazine for literature in Lallans / Scots / the Doric. Continues to publish. D248


Poetry Nation, edited by C.B. Cox and Michael Schmidt, Manchester. As PN Review continues to publish. D372

Prospice, edited by J. C. R. Green and others. Solihull, then Breakish, Isle of Skye. Last issue 1988. D397

1974


1975

Bananas, edited by Emma Tennant, then Abigail Mozley, London. Last issue 1981. D63

Cyphers, edited by Leland Bardwell, Eiléan Ní Chuilleanáin, Pearse Hutchinson and Macdara Woods, Dublin. Continues to publish? D132


The Stony Thursday Book, edited by John Liddy and Jim Burke and others, Limerick, then Madrid. Continues to publish? D461

1976

Mugshots, edited by Mike Dobbie and Ulli McCarthy, (London?). Last issue [1977?]. E517


PN Review, edited by Michael Schmidt, Manchester, Continues to publish. E613

Poetry South East: an anthology of new poetry, edited by Howard Sergeant, Laurence Lerner, John Rice, Patricia Beer, Barry MacSweeney, Patric Dickinson, Roger Crowley, Anthony Thwaite, Jeremy Page, Tunbridge Wells, and then, Folkestone. Continues to publish E647

Purple Patch, edited by Geoff Stevens, West Bromwich. E670


1977


1978


Joe Soap's Canoe, edited by Martin Stannard, Clare, Felixstowe. Last issue [1973]. E408

Labrys, edited by Grahaem Barrasford Young, Hayes, and other locations. Last issue 1985. E426


Other Poetry, edited by Anne Stevenson and others, Oxford, and other locations. Continues to publish. E563


Uncle Nasty's..., [edited by Rob Earl], Maidstone. Last issue [1980?] E844

1979

Angel Exhaust, [edited by Steven Pereira] and others, London and other locations. With Andrew Duncan's involvement, provocative assessments of modern and contemporary poetry began to appear. Continues to publish. E35


Granta, edited by Bill Buford; then Ian Jack, Cambridge, then London and New York. Continues to publish. E327


Kunapipi; journal of post-colonial writing, edited by Anna Rutherford; and then others, Aarhus, Denmark, then Hebden Bridge, W. Yorkshire, then Wollongong, Australia. Continues to publish. E424

Loot, edited by Paul Green, Peterborough. Last issue 1987. E452

The Old Police Station, edited by Anthony Cooney, Liverpool. Last issue 1998. E556


Rock Drill, edited by Penelope Bailey and Robert Sheppard, Norwich, and other locations. Last issue [1985]. E704

1981

The Beau, edited by Maurice Scully, Dublin. Last issue 1983/84. E89

Borderlines, edited by Diana Moss and others, Shrewsbury, then Welshpool, Powys. Continues to publish. E115

Codex Bandito, edited by Dick Brandt and Rob Earl, Maidstone, then Monmouth. Last issue [1983]. E183


[New Arcadian Broadsheet], edited by Ian Gardner, Patrick Eyres, and Grahame Jones, Bradford. Continues to publish. E524


Poetry Ireland Review, edited by John Jordan, then others, Mornington, Co. Meath, then other locations. Continues to publish. E629


Shearsman, edited by Tony Frazer, Kuala Lumpur, then other locations. Continues to publish. E735


1982


The Glasgow Magazine, [edited by Hamish Whyte, Kevin McCarra, David Neilson, Alasdair Robertson and Tom Berry], Glasgow. Last issue 1985/86. E317


The Poet's Voice, edited by Fred Beake, and then with Wolfgang Görttschacher and James Hogg, Bath, then Salzburg, Austria. Last issue 1999/2000. E651

The Salmon, edited by M.G. Allen, Michéal Ó Riada, Jessie...
Chapter F: A Timeline

1985

Acumen, edited by Patricia Oxley, Brixham. Continues to publish. E71
The Echo Room, edited by Brendan Cleary, Newcastle upon Tyne. Last issue 1994. E421

1986

First Offence, edited by Tim Fletcher, Canterbury. Last issue unknown. E277
The North, edited by Peter Sansom and Janet Fisher, Huddersfield. Continues to publish. E542

1987

Pages, edited by Robert Sheppard, Southwick, Sussex, and

Stride, edited by Rupert Loydell. London, then Crewe, then Exeter. Last printed issue 1995; continued online. E796
Tracks, edited by John F. Deane and Jack Harte, Clondalkin, Co. Dublin. Last issue 1995; continued online. E796

1983

Staple, edited by Donald Measham and others, Matlock then Sheffield. Continues to publish. E778

1984

Béte Noire, edited by John Osborne, Hull. Last issue [1994]. E93
The Rialto, edited by Michael Mackmin, Jenny Roberts and John Wakeman, Norwich. Continues to publish. E696
Strawberry Fare: St. Mary’s College literary magazine, edited by John Iddon, Twickenham. Last issue 1989. E795
Tears in the Fence, edited by David Caddy, Stourpaine. Continues to publish. E817
British Poetry Magazines 1914–2000

other locations. Last hardcopy issue 1998. Continues online. E574

Tak Tak Tak. Nottingham. Last issue 1993. E811

1988

Brando’s Hat: poetry magazine. edited by Steven Waling, Seán Body, Emma-Jane Arkady and Angela Topping, Manchester, then Salford. Last issue 2002. E124


The New Welsh Review: Wales’ Literary magazine in English, edited by Belinda Humfrey, Peter J. Foss, Michael Parnell and Robin Reeves, Cardiff. Continues to publish. E531


1989


1990


Fragmente: a magazine of contemporary poetics, edited by Andrew Lawson and Anthony Mellors, Oxford. Continues to publish. E398

The Haiku Quarterly, edited by Kevin Bailey, Swindon. Continues to publish. E338

A Morning Star Folio, edited by Alec Finlay, Dunblane, then Edinburgh. Last issue 1995. E510


Odyssey: a poetry and prose quarterly, edited by Derrick Woolf and others, Pen Selwood, then Nether Stowey. Last issue 1996. E555


RWC, edited by Lawrence Upton, Sutton. Last issue unknown. E710

Salt: an international journal of poetry and politics, edited by John Kinsella, Applecross (Australia) and Cambridge. Continues to publish. E713

Tenth Muse, edited by Andrew Jordan, Southampton. Continues to publish. E825

1991


Northwords, edited by Angus Dunn, Dingwall. Continues to publish. E546


Smiths Knoll, edited by Roy Blackman and Michael Laskey, Woodbridge. Continues to publish. E748

Zed, O, edited by Duncan Glen. Edinburgh, then Kirkcaldy. Continues to publish E915

1992


1993

Element, edited by Mari-Aymone Djeribi, Dublin, then Cloone. Continues to publish. E250


[354]
Chapter F: A Timeline

1994


Fire, edited by Jeremy Hilton, Malvern, then Tackley. Continues to publish. E275


Magma, edited by Laurie Smith, David Boll, Helen Nicholson and others, London. Continues to publish. E467

Object Permanence, edited by Peter Manson and Robin Purves, Glasgow. Last issue 1997. E552


1995


The Dark Horse, edited by Gerry Cambridge, Bothwell. Continues to publish. E214


The Long Poem Group Newsletter, edited by Sebastian Barker and William Oxley, Brixham. Continues to publish. E450

Markings: new writing and art from Dumfries and Galloway, general editor, John Hudson, Kirkudbright. Continues to publish. E478


The Review: an international literary magazine, edited by Raul Peschiera, Vancouver and London. Last issue unknown. E694


1996

The Interpreter's House: poems and short stories, edited by Merryn Williams, Wootton. Continues to publish.. E392

Metre: a magazine of international poetry, edited by Hugh Maxton, Justin Quinn and David Wheatley, Dublin, Prague, and Hull. Continues to publish. E489


1997


Manticore: surrealist communication, Leeds. Continues to publish. E473

Obsessed With Pipework, edited by Charles Johnson, Redditch. Continues to publish. E553

Poetry Scotland, edited by Sally Evans, Edinburgh then Callander. Continues to publish. E646

The Reater: poems and prose, edited by Shane Rhodes, Hull. Continues to publish. E685

1998

Banipal: magazine of modern Arab literature, edited by Margaret Obank, London. Continues to publish. E82

The Gig, edited by Nate Dorward, Willowdale, Ontario. Continues to publish. E316

The Red Wheelbarrow, edited by Hugh Martin, Chris Jones, Lillias Fraser, Kirsti Wishart, Louise Gairn, St. Andrews. Continues to publish. E688

1999


Mslexia: the magazine for women who write, [edited by Debbie Taylor] Newcastle-upon-Tyne. Continues to publish. E516

Nerve, edited by Ruth Black, Linda Jackson, Dave Manderson and Brian Whittingham, Glasgow. Last issue unknown. E522

2000

The Dublin Review, edited by Brendan Barrington, Dublin. Continues to publish. E239

Geographical Index

This list indexes place of publication. When a particular locality is the focus of a magazine this is indexed in the Subject Index.

Aarhus, Denmark E424
Aberdeen D346, E249, E491, E721, E724
Abergavenny E186
Abergele C29
Aberystwyth D135, D351, E164, E236, E389, E672
Abinger Common A1
Ackworth D330
Aldershot E162
Aldington C82
Alford E350
Alperton E740
Alsager E604, E617, E803, E804
Aldrington D530
Aldershot D432
Amsterdam E213
Annaghdown E711
Applecross, Australia E713
Arbroath B4
Ardgu D385
Ashby de la Zouch E621
Ashton Keynes E469
Ashington, Northumberland E323
Ashford, Middlesex E469
Ashthorpe E97
Ashton-under-Lyne E919
Ashton-upon-Lyme E361
Athen E50, D409
Athens E50, D409
Athens, Georgia E588
Athlone D355
Austin, Texas E600
Aylesbury E809
Aylesford C10
Aylesford E190
Baile Atha Cliath B28, B29
Bakewell E401
Balerno A69
Ballachulish C31
Banbridge E801
Banbury D403, E375, E575
Bangor C12, D262, D407, D442
Barbour E814
Barnet B10, D293
Barnsley D420, E381
Barry E62
Bath D65, D905, E330, E333, E590, E581
Beaconsfield D25
Beaworthy E264
Beckenham D494, E48
Bedford A110, E405, E884
Belfast A69, A151, A187, A216, A217, A218, B119, B134,
B136, C42, C95, C96, C111, D81, D84, D99, D126,
D148, D176, D212, D220, D230, D435, D455, D527,
E159, E270, E543, E695, E815
Belper D10
Benburb D35, D160
Benfleet E869
Bentlee E92
Bentley E568
Berkeley A104
Berkhamsted D338, D389
Belfast E807
Bettws E299
Bexleyheath D236
Bibury D44
Billericay B68, B82
Billingham E163
Birdlip E532
Birkenhead E111
Birmingham A183, A223, A228, B117, B118, B148, C32,
C84, D19, D45, D47, D70, D71, D92, D156, D185,
D241, D292, D373, D454, D464, D524, E104, E135,
E142, E256, E353, E488, E551, E560, E598, E678, E714,
E807, E907
Birstall E774
Birtley E434
Bishop Auckland A168
Bishop Stortford D194
Bishopbriggs D212
Blackburn D73, D192, D359
<table>
<thead>
<tr>
<th>Geographical Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blackpool 899, D438</td>
</tr>
<tr>
<td>Blandford Forum E817</td>
</tr>
<tr>
<td>Bletchley D463</td>
</tr>
<tr>
<td>Bodmin C03</td>
</tr>
<tr>
<td>Bognor Regis E9</td>
</tr>
<tr>
<td>Bolton E431, E664, E820, E836</td>
</tr>
<tr>
<td>Botesdale C99</td>
</tr>
<tr>
<td>Bothwell D11, E214</td>
</tr>
<tr>
<td>Bournemouth C69, E174, E188, E277, E351, E571, E862</td>
</tr>
<tr>
<td>Bradford A87, A101, D76, D345, D399, E121, E344, E524, E525</td>
</tr>
<tr>
<td>Bradford-on-Tone E411, E412</td>
</tr>
<tr>
<td>Bramley O522, O528</td>
</tr>
<tr>
<td>Brenzett O317</td>
</tr>
<tr>
<td>Bremen E215</td>
</tr>
<tr>
<td>Brixham E10, E444, E450</td>
</tr>
<tr>
<td>Brixton E577</td>
</tr>
<tr>
<td>Broadway E529</td>
</tr>
<tr>
<td>Bromley E61</td>
</tr>
<tr>
<td>Brooklyn, New York E780</td>
</tr>
<tr>
<td>Brunswick, Maine E600</td>
</tr>
<tr>
<td>Bromley E577</td>
</tr>
<tr>
<td>Brookline, Massachusetts E600</td>
</tr>
<tr>
<td>Brooklin, New York E780</td>
</tr>
<tr>
<td>Buckhurst Hill A79</td>
</tr>
<tr>
<td>Buckingham A109</td>
</tr>
<tr>
<td>Buenos Aires B34</td>
</tr>
<tr>
<td>Burnley E367, E487, E595</td>
</tr>
<tr>
<td>Bury E76, E523</td>
</tr>
<tr>
<td>Budeleigh E233</td>
</tr>
<tr>
<td>Cairo B21, B95, B99, B102, B123</td>
</tr>
<tr>
<td>Callander E646</td>
</tr>
<tr>
<td>Colact E534</td>
</tr>
<tr>
<td>Cambridge, Mass. D462</td>
</tr>
<tr>
<td>Campbelltown D74, D457</td>
</tr>
<tr>
<td>Canterbury D161, D321, D422, E169, E188, E277, E351, E771, E862</td>
</tr>
<tr>
<td>Carleton Rode E580</td>
</tr>
<tr>
<td>Carmarthen A227</td>
</tr>
<tr>
<td>Carshalton D36, D328</td>
</tr>
<tr>
<td>Castlefield D37</td>
</tr>
<tr>
<td>Carlisle E410</td>
</tr>
<tr>
<td>Cataracta, Pennsylvania E600</td>
</tr>
<tr>
<td>Ceres D385</td>
</tr>
<tr>
<td>Charleston, South Carolina E372, E858</td>
</tr>
<tr>
<td>Cheadle D429, E901</td>
</tr>
<tr>
<td>Cheilsea D429, E901</td>
</tr>
<tr>
<td>Chelmsford D149, E384, E728</td>
</tr>
<tr>
<td>Cheltenham C27, C31, C93, D137, D214, D227, D411, D491, E201, E396, E752</td>
</tr>
<tr>
<td>Charleston E687</td>
</tr>
<tr>
<td>Cheshunt E218</td>
</tr>
<tr>
<td>Chesterfield C120, D433, E400</td>
</tr>
<tr>
<td>Chicago A63, A112</td>
</tr>
<tr>
<td>Chichester D4, E446</td>
</tr>
<tr>
<td>Chilham E188</td>
</tr>
<tr>
<td>Chisle B132</td>
</tr>
<tr>
<td>Christchurch D403</td>
</tr>
<tr>
<td>Church Stretton E559</td>
</tr>
<tr>
<td>Clifton-on-Sea E452, E453, E461, E466</td>
</tr>
<tr>
<td>Clapham E315</td>
</tr>
<tr>
<td>Clare E408</td>
</tr>
<tr>
<td>Clonakilty E355</td>
</tr>
<tr>
<td>Cleo E250</td>
</tr>
<tr>
<td>Colchester D171, D215, D383, D525, E8, E127, E447, E780</td>
</tr>
<tr>
<td>Colden Common E283, E292</td>
</tr>
<tr>
<td>Calveria E337, D400, E905</td>
</tr>
<tr>
<td>Colne E506</td>
</tr>
<tr>
<td>Comber D312</td>
</tr>
<tr>
<td>Coolgreanyy D41</td>
</tr>
<tr>
<td>Cooteshill E238</td>
</tr>
<tr>
<td>Corby E188, E562, E894</td>
</tr>
<tr>
<td>Corcaigh See Cork</td>
</tr>
<tr>
<td>Cork A47, A95, B59, B111, D228, D288, E137, E197, E198, E783</td>
</tr>
<tr>
<td>Cornwall-on-Hudson C98</td>
</tr>
<tr>
<td>Corrandulla E422</td>
</tr>
<tr>
<td>Cotingham D42</td>
</tr>
<tr>
<td>Coventry C117, D486, E884, E164, E464, E550, E835a</td>
</tr>
<tr>
<td>Cowling E379</td>
</tr>
<tr>
<td>Cral C103</td>
</tr>
<tr>
<td>British Poetry Magazines 1914–2000</td>
</tr>
<tr>
<td>-----------------------------------</td>
</tr>
<tr>
<td>Crewe E796</td>
</tr>
<tr>
<td>Croft E349</td>
</tr>
<tr>
<td>Crowborough D316, D404</td>
</tr>
<tr>
<td>Croydon A22a, B64, B93, B151, D53, D57, E589, E875</td>
</tr>
<tr>
<td>Cullercoats D230a</td>
</tr>
<tr>
<td>Cullompton D339, D425, E735</td>
</tr>
<tr>
<td>Cwmbran E6</td>
</tr>
<tr>
<td>Dagenham D271</td>
</tr>
<tr>
<td>Darfield E693</td>
</tr>
<tr>
<td>Darlington C104</td>
</tr>
<tr>
<td>Dartford E874</td>
</tr>
<tr>
<td>Dawley E899, E900</td>
</tr>
<tr>
<td>Dawlish A176, A178</td>
</tr>
<tr>
<td>Denham B144, D389</td>
</tr>
<tr>
<td>Derby B48, C89, D162</td>
</tr>
<tr>
<td>Derry D6</td>
</tr>
<tr>
<td>Didsbury E294</td>
</tr>
<tr>
<td>Dieppe E146</td>
</tr>
<tr>
<td>Dijon A63</td>
</tr>
<tr>
<td>Dingwall A5, E546</td>
</tr>
<tr>
<td>Dorechester C97</td>
</tr>
<tr>
<td>Douglas E157, E914</td>
</tr>
<tr>
<td>Dovercourt D493</td>
</tr>
<tr>
<td>Drogheda E835</td>
</tr>
<tr>
<td>Droxford D515</td>
</tr>
<tr>
<td>Dudley E30</td>
</tr>
<tr>
<td>Dulverton E831</td>
</tr>
<tr>
<td>Dulwich C48, D86</td>
</tr>
<tr>
<td>Dun Laoghaire E422</td>
</tr>
<tr>
<td>Dunblane E339, E510</td>
</tr>
<tr>
<td>Dundee A126, D182, D229, E24, E108, E257, E307, E448, E725</td>
</tr>
<tr>
<td>Dunfermline A224, E790</td>
</tr>
<tr>
<td>Dunning E477</td>
</tr>
<tr>
<td>Dunston E764</td>
</tr>
<tr>
<td>Dunsyre E385</td>
</tr>
<tr>
<td>Durham D75, D165, D242, E255, E271, E500, E536, E612, E779</td>
</tr>
<tr>
<td>Dyfed E440</td>
</tr>
<tr>
<td>Dymock A140</td>
</tr>
<tr>
<td>Eaglescliffe E720</td>
</tr>
<tr>
<td>Ealing D291</td>
</tr>
<tr>
<td>Earls Barton E398</td>
</tr>
<tr>
<td>East Hampton, Maine E641</td>
</tr>
<tr>
<td>East Hunsbury E123</td>
</tr>
<tr>
<td>Eastbourne A167, D267, E879</td>
</tr>
<tr>
<td>Edgware E136</td>
</tr>
<tr>
<td>Ellon E249</td>
</tr>
<tr>
<td>Ely E336</td>
</tr>
<tr>
<td>Enfield E117, E141</td>
</tr>
<tr>
<td>Enugu D321</td>
</tr>
<tr>
<td>Epping D203</td>
</tr>
<tr>
<td>Erith D470</td>
</tr>
<tr>
<td>Esher D247, D253, E574</td>
</tr>
<tr>
<td>Eton A23, A61, A129</td>
</tr>
<tr>
<td>Exeter B36, D5, D189, D243, D346, D467, E388, E459, E530, E564, E735, E759, E796</td>
</tr>
<tr>
<td>Exmouth E259</td>
</tr>
<tr>
<td>Eynsham C64</td>
</tr>
<tr>
<td>Fairwater E314</td>
</tr>
<tr>
<td>Fakenham E222</td>
</tr>
<tr>
<td>Falmouth E128</td>
</tr>
<tr>
<td>Fareham E586</td>
</tr>
<tr>
<td>Farnborough D364, E897</td>
</tr>
<tr>
<td>Farnham D281, D408</td>
</tr>
<tr>
<td>Faversham E45</td>
</tr>
<tr>
<td>Felixstowe E408</td>
</tr>
<tr>
<td>Feltham E883</td>
</tr>
<tr>
<td>Filey E112</td>
</tr>
<tr>
<td>Fishpond E873</td>
</tr>
<tr>
<td>Fleet E746</td>
</tr>
<tr>
<td>Flixborough E109, E773</td>
</tr>
<tr>
<td>Folkestone D349, E265, E302, E647</td>
</tr>
<tr>
<td>Fordingbridge, Hampshire B31, B61</td>
</tr>
<tr>
<td>Forest Hill B110</td>
</tr>
<tr>
<td>Fowy C105, D534</td>
</tr>
<tr>
<td>Frensham D408</td>
</tr>
<tr>
<td>Frieth E702</td>
</tr>
<tr>
<td>Frome E426, E758</td>
</tr>
<tr>
<td>Galway C21, E205, E626</td>
</tr>
<tr>
<td>Gateshead E845</td>
</tr>
<tr>
<td>Gillingham D26, E25, E603, E861</td>
</tr>
<tr>
<td>Glasgow A32, A194, A224, B3, B30, B27, B74, B85, B106, B113, B124, B125, C38, C59, C83, D12, D26, D204, D319, D429, D430, D477, D506, D512, E7, E17, E209, E317, E414, E465, E532, E541, E545, E552, E758, E858, E870</td>
</tr>
<tr>
<td>Glasshoughton E705</td>
</tr>
<tr>
<td>Glastonbury C1, E323</td>
</tr>
<tr>
<td>Glenrothes E725</td>
</tr>
<tr>
<td>Geographical Index</td>
</tr>
<tr>
<td>--------------------</td>
</tr>
<tr>
<td>Gloucester D532</td>
</tr>
<tr>
<td>Goleen E737</td>
</tr>
<tr>
<td>Goole E500</td>
</tr>
<tr>
<td>Grantham E680</td>
</tr>
<tr>
<td>Great Ayton E568</td>
</tr>
<tr>
<td>Great Wakering E775</td>
</tr>
<tr>
<td>Greenwich D230</td>
</tr>
<tr>
<td>Gresenhall E433</td>
</tr>
<tr>
<td>Grimsby E504</td>
</tr>
<tr>
<td>Guildford A79, E751</td>
</tr>
<tr>
<td>Guisborough E757</td>
</tr>
<tr>
<td>Gunthorpe D474</td>
</tr>
<tr>
<td>Hackney E1</td>
</tr>
<tr>
<td>Halesworth E742</td>
</tr>
<tr>
<td>Haleworth E11</td>
</tr>
<tr>
<td>Halifax D352, E611</td>
</tr>
<tr>
<td>Hamilton D105</td>
</tr>
<tr>
<td>Hampton E162</td>
</tr>
<tr>
<td>Harlow D207, D225, D363, E20</td>
</tr>
<tr>
<td>Harmondsworth A165, B101</td>
</tr>
<tr>
<td>Harrogate A148, D128, D378</td>
</tr>
<tr>
<td>Harrow D114, D476, E50, E136</td>
</tr>
<tr>
<td>Hartlepool E587</td>
</tr>
<tr>
<td>Haslemere D258</td>
</tr>
<tr>
<td>Hassocks E716</td>
</tr>
<tr>
<td>Hastings D153, E578</td>
</tr>
<tr>
<td>Hastings-on-Hudson E214</td>
</tr>
<tr>
<td>Hawthorn D146</td>
</tr>
<tr>
<td>Hayes D170, D465</td>
</tr>
<tr>
<td>Hayle B23</td>
</tr>
<tr>
<td>Hay-on-Wye</td>
</tr>
<tr>
<td>Heath, D257</td>
</tr>
<tr>
<td>Hebburn D205</td>
</tr>
<tr>
<td>Heckmondwike D345</td>
</tr>
<tr>
<td>Hednesford D106</td>
</tr>
<tr>
<td>Heeley E234</td>
</tr>
<tr>
<td>Hemel Hempstead D177, D436</td>
</tr>
<tr>
<td>Hereford D456, E470, E913</td>
</tr>
<tr>
<td>Hertford E347</td>
</tr>
<tr>
<td>Heslington E668</td>
</tr>
<tr>
<td>Hessle C3</td>
</tr>
<tr>
<td>High Wycombe D503, D526, E432, E702</td>
</tr>
<tr>
<td>Hillingdon D208</td>
</tr>
<tr>
<td>Hitchin D142, D402, D516</td>
</tr>
<tr>
<td>Holmbury St. Mary A27</td>
</tr>
<tr>
<td>Hong Kong E374</td>
</tr>
<tr>
<td>Horfield E385</td>
</tr>
<tr>
<td>Horsham D475</td>
</tr>
<tr>
<td>Hounsdown D20</td>
</tr>
<tr>
<td>Howe D117, D198, E103, E538, E661, E881</td>
</tr>
<tr>
<td>Huddersfield D7, D118, D260, D345, D414, E217, E303,</td>
</tr>
<tr>
<td>Hull C22, C45, D27, D519, E91, E125, E171, E382, E489,</td>
</tr>
<tr>
<td>E667, E685, E786, E787</td>
</tr>
<tr>
<td>Huntingdon E584</td>
</tr>
<tr>
<td>Hyde E3</td>
</tr>
<tr>
<td>Ilford D388, E554</td>
</tr>
<tr>
<td>Ilfracombe A172, B108, E411</td>
</tr>
<tr>
<td>Ingatestone E154</td>
</tr>
<tr>
<td>Ipswich D421, D460, E602</td>
</tr>
<tr>
<td>Islandmagee E98</td>
</tr>
<tr>
<td>Islington, New South Wales E687</td>
</tr>
<tr>
<td>Jarrow D205</td>
</tr>
<tr>
<td>Jersey A6</td>
</tr>
<tr>
<td>Katesbridge E481</td>
</tr>
<tr>
<td>Keele C118</td>
</tr>
<tr>
<td>Keighley E706</td>
</tr>
<tr>
<td>Kelty E268</td>
</tr>
<tr>
<td>Kersey D460</td>
</tr>
<tr>
<td>Kettering D16, D286</td>
</tr>
<tr>
<td>Kiddlesing D128</td>
</tr>
<tr>
<td>Kidderminster E583</td>
</tr>
<tr>
<td>Kidlington E275</td>
</tr>
<tr>
<td>Kilkee D298</td>
</tr>
<tr>
<td>Kilkenny D240</td>
</tr>
<tr>
<td>Kilmarnock E768</td>
</tr>
<tr>
<td>Kincardine-on-Forth E63</td>
</tr>
<tr>
<td>King's Lynn D431, E222, E764</td>
</tr>
<tr>
<td>Kingston, Jamaica D424</td>
</tr>
<tr>
<td>Kingston upon Thames E200</td>
</tr>
<tr>
<td>Kingswinford D275</td>
</tr>
<tr>
<td>Kirkbymoorside D186</td>
</tr>
<tr>
<td>Kirkcaldy E915</td>
</tr>
<tr>
<td>Kirkcudbright E478</td>
</tr>
<tr>
<td>Kirkintillichen D46</td>
</tr>
<tr>
<td>Knaphill E770, E880</td>
</tr>
<tr>
<td>Kuala Lumpur E735</td>
</tr>
<tr>
<td>Lake Toxaway D445</td>
</tr>
<tr>
<td>Lampeter E567, E767</td>
</tr>
<tr>
<td>Lancaster D122, D167, E22, E428</td>
</tr>
<tr>
<td>Langford A118</td>
</tr>
<tr>
<td>Largs E868</td>
</tr>
<tr>
<td>Leamington Spa D242, D398</td>
</tr>
<tr>
<td>Leeds A123, A234, B65, C85, D79, D221, D238, D244,</td>
</tr>
<tr>
<td>D211, D475, D482, E19, E120, E194, E199, E212, E223,</td>
</tr>
<tr>
<td>E248, E279, E358, E423, E436, E453, E473, E544,</td>
</tr>
<tr>
<td>E591, E677, E703, E823, E859</td>
</tr>
<tr>
<td>Leeds B221</td>
</tr>
<tr>
<td>Leek B509</td>
</tr>
<tr>
<td>Leicester C20, C67, D155, D68, D274, D302, D323, D347,</td>
</tr>
<tr>
<td>D61, E318, E521, E563, E621</td>
</tr>
</tbody>
</table>
British Poetry Magazines 1914–2000

Leighton Buzzard E849
Lerwick E864
Lewes B103
Lewis E202
Lichfield E728
Limerick, Ireland E568
Limerick, Maine E569
Lincoln E237
Lindfield E83
Lisburn B63
Liskeard E634
Little Chalfont E117
Little Clacton E554
Little Neston E354
Liverpool AI14
Llandybie E339
Llandysul E103
Llangadog E227
London A1
Lochgelly E707
Longfield E274
Loughton C49
Louth E728
Lowestoft B49
Luddenden Foot D352
Luton D722
Lymington E363
Lytch D426
Macclesfield E707
Madrid D461
Maidenhead B91
Maidstone E212
Mains E212
Manchester A107
Manxman E212
Mansfield D270

[360]
Geographical Index

Markinch E725, E885
Matlock E772
Mereworth E183
Merstham E692
Merthyr Tydfil C116, D380, E70, E498
Middlesbrough E568, E818
Millbrook E730
Milton Keynes E503, E665, E852, E889
Mistley B25
Monaghan E66
Monmouth C342
Montrose A192, A193
Mornington E629
Morpeth E686
Motherwell D190
Mountain Creek, Queensland E687
Mytholmroyd A163, C110

Nacron E841
Nailsworth E110, E421
Neath E498
Nenagh C629
Nether Stowey E555, E656
New Duxton E376
New Malden D394, D471
New Milton D123
New York A112, A211, A87, C113, D141, D238, D258, D518, E327, E495, E571
Newark E403
Newburgh E249

Newport, Essex D509, E445
Newport, Wales C6, C31, D501, E668
Newquay E593
Newton Abbot E564
Newton Aycliffe D379
Newton Heath D508
Nice E611
Nivaa D95
North Harrow D87
North Shields D251
North Weald E331
Northallerton D138
Northampton E119, E167, E213, E895
Northolt Park C40
Northwood D301
Norton E782


Odense D117
Old Windsor C119
Oldham E919
Orpington D15, D90, E684
Oundle D151

Oxford, Ohio E780

Paisley A154, E744, E838
Pampisford D111
Paris A18, A49, A142, A205, A211, A212, C15A, C57, D233, E310, E485
Paulton D411
Pembroke Dock B33, C5
Pembury D154
Pen Selwood E555
Penarth E493
Penistone E876
Pensby E649
Penwortham D12
Peterborough D151, D159, D469, D474, E60, E452, E614, E639, E643, E766
Peterlee E366
Petersfield A185
Pickering E772
Plymouth D183, E395, E488, E735, E827, E837, E871
Pontefract B90, E705
Pontypridd E365, E840
Port Saint Mary E606
Portree E391
Portsmouth B116, D517, E527
Postmarnock E319
Potters Bar D278
Prague A93, E489
Predannack E681
Preston D12, D289, D340, D343, E594, E657
Prestonpans E659
Prestwich E206, E775
Prestyman Lane, Kent B84
Putney E335

Radcliffe-on-Trent D12, E75
Radford E51

[361]
<table>
<thead>
<tr>
<th>Location</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ramsgate</td>
<td>E46</td>
</tr>
<tr>
<td>Reading</td>
<td>B53, C100, E161, E286, E295, E674, E808, E850</td>
</tr>
<tr>
<td>Redditch</td>
<td>E553</td>
</tr>
<tr>
<td>Redhill</td>
<td>E602</td>
</tr>
<tr>
<td>Rhondda</td>
<td>E297</td>
</tr>
<tr>
<td>Rhu C36</td>
<td></td>
</tr>
<tr>
<td>Richmond, Virginia</td>
<td>E858</td>
</tr>
<tr>
<td>Risley D162</td>
<td></td>
</tr>
<tr>
<td>Rochdale D59, D60</td>
<td></td>
</tr>
<tr>
<td>Rochester E192, E415</td>
<td></td>
</tr>
<tr>
<td>Romford E145, E599</td>
<td></td>
</tr>
<tr>
<td>Rontwood D479</td>
<td></td>
</tr>
<tr>
<td>Rotherham</td>
<td>D497</td>
</tr>
<tr>
<td>Rothesay E85</td>
<td></td>
</tr>
<tr>
<td>Runcorn E118, E566</td>
<td></td>
</tr>
<tr>
<td>Ryde E372</td>
<td></td>
</tr>
<tr>
<td>Rye D99</td>
<td></td>
</tr>
<tr>
<td>Saffron Walden</td>
<td>D94</td>
</tr>
<tr>
<td>St. Albans</td>
<td>D357, D376, D384, E97, E698</td>
</tr>
<tr>
<td>St. Andrews</td>
<td>E688, E807, E858</td>
</tr>
<tr>
<td>St. Helens</td>
<td>E872</td>
</tr>
<tr>
<td>St. Helier</td>
<td>E388</td>
</tr>
<tr>
<td>St. Ives</td>
<td>D379, E476, E898</td>
</tr>
<tr>
<td>Salford E124, E858</td>
<td></td>
</tr>
<tr>
<td>Salisbury D39, E38</td>
<td></td>
</tr>
<tr>
<td>Saltburn E260</td>
<td></td>
</tr>
<tr>
<td>Salzburg E651</td>
<td></td>
</tr>
<tr>
<td>San Francisco</td>
<td>E372</td>
</tr>
<tr>
<td>Schull E737</td>
<td></td>
</tr>
<tr>
<td>Scunthorpe</td>
<td>D395</td>
</tr>
<tr>
<td>Selby E709</td>
<td></td>
</tr>
<tr>
<td>Sevenoaks E638</td>
<td></td>
</tr>
<tr>
<td>Shalford D224</td>
<td></td>
</tr>
<tr>
<td>Sheffield D200, D203, D507, E200, E208, E234, E416, E860, E693, E734, E736, E749, E760, E778, E876</td>
<td></td>
</tr>
<tr>
<td>Sherborne D29, D30, D44, D78, E244</td>
<td></td>
</tr>
<tr>
<td>Shipley D254</td>
<td></td>
</tr>
<tr>
<td>Shrewsbury</td>
<td>E115, E620, E826</td>
</tr>
<tr>
<td>Sibford Ferris</td>
<td>E654</td>
</tr>
<tr>
<td>Sidmouth D74, D487</td>
<td></td>
</tr>
<tr>
<td>Sittingbourne</td>
<td>E741</td>
</tr>
<tr>
<td>Skegness E350</td>
<td></td>
</tr>
<tr>
<td>Sligo E821</td>
<td></td>
</tr>
<tr>
<td>Slough B62</td>
<td></td>
</tr>
<tr>
<td>Small Heath</td>
<td>E273, E343</td>
</tr>
<tr>
<td>Solihull D397</td>
<td></td>
</tr>
<tr>
<td>Somerton E352</td>
<td></td>
</tr>
<tr>
<td>Sonning B93</td>
<td></td>
</tr>
<tr>
<td>South Cerney</td>
<td>E482</td>
</tr>
<tr>
<td>South Hinksey</td>
<td>C61</td>
</tr>
<tr>
<td>South Woodham Ferrers</td>
<td>E149, E150, E507</td>
</tr>
<tr>
<td>Southall D433, E285</td>
<td></td>
</tr>
<tr>
<td>Southampton</td>
<td>B70, D147, E12, E94, E177, E754, E825, E879, E897</td>
</tr>
<tr>
<td>Southend-on-Sea</td>
<td>E35, E73, E81, E309, E504</td>
</tr>
<tr>
<td>Southport E111</td>
<td></td>
</tr>
<tr>
<td>Southsea E284, E605, E618, E704</td>
<td></td>
</tr>
<tr>
<td>Southwick E574, E704</td>
<td></td>
</tr>
<tr>
<td>Spalding D50, E339, E587</td>
<td></td>
</tr>
<tr>
<td>Spondon C15, C23</td>
<td></td>
</tr>
<tr>
<td>Stafford D282, E124, E761, E792, E793</td>
<td></td>
</tr>
<tr>
<td>Staines E758</td>
<td></td>
</tr>
<tr>
<td>Stamford E829</td>
<td></td>
</tr>
<tr>
<td>Stanley E409</td>
<td></td>
</tr>
<tr>
<td>Stevenage C73</td>
<td></td>
</tr>
<tr>
<td>Stirling E394</td>
<td></td>
</tr>
<tr>
<td>Stockbridge D353</td>
<td></td>
</tr>
<tr>
<td>Stockport E285</td>
<td></td>
</tr>
<tr>
<td>Stockton Heath</td>
<td>C98</td>
</tr>
<tr>
<td>Stoke-on-Trent</td>
<td>C31, D94, E435, E722</td>
</tr>
<tr>
<td>Storrington</td>
<td>E762</td>
</tr>
<tr>
<td>Stourpaine E817</td>
<td></td>
</tr>
<tr>
<td>Stowmarket E396</td>
<td></td>
</tr>
<tr>
<td>Stow-on-the-Wold</td>
<td>E305</td>
</tr>
<tr>
<td>Stratford-upon-Avon</td>
<td>E400</td>
</tr>
<tr>
<td>Stratton St. Margaret C66</td>
<td></td>
</tr>
<tr>
<td>Streatham D193</td>
<td></td>
</tr>
<tr>
<td>Stroud B129, D175, D491</td>
<td></td>
</tr>
<tr>
<td>Stuttgart D79</td>
<td></td>
</tr>
<tr>
<td>Sudbury D458</td>
<td></td>
</tr>
<tr>
<td>Sunderland D102, D511, E345, E582, E689</td>
<td></td>
</tr>
<tr>
<td>Sutton D88, D328, D437, E640, E710, E797</td>
<td></td>
</tr>
<tr>
<td>Sutton Bridge</td>
<td>E109</td>
</tr>
<tr>
<td>Sutton Coldfield</td>
<td>E586</td>
</tr>
<tr>
<td>Swansea D216, D396, D418, E251, E576, E802</td>
<td></td>
</tr>
<tr>
<td>Sway A232</td>
<td></td>
</tr>
<tr>
<td>Swindon E338, E897</td>
<td></td>
</tr>
<tr>
<td>Tackley E275</td>
<td></td>
</tr>
<tr>
<td>Talybont-on-Usk</td>
<td>D30, D264, D306</td>
</tr>
<tr>
<td>Tanzania E372</td>
<td></td>
</tr>
<tr>
<td>Taunton A197, B141</td>
<td></td>
</tr>
<tr>
<td>Teddington C73</td>
<td></td>
</tr>
<tr>
<td>Telford E712</td>
<td></td>
</tr>
<tr>
<td>Thames Ditton</td>
<td>C37, E151</td>
</tr>
<tr>
<td>Thaxted D101</td>
<td></td>
</tr>
<tr>
<td>Thornford E244</td>
<td></td>
</tr>
<tr>
<td>Thornton-Cleveleys D438</td>
<td></td>
</tr>
<tr>
<td>Thurrock D188</td>
<td></td>
</tr>
<tr>
<td>Tipton C106</td>
<td></td>
</tr>
<tr>
<td>Tondu D191</td>
<td></td>
</tr>
<tr>
<td>Torbay D510</td>
<td></td>
</tr>
<tr>
<td>Torpoint E730</td>
<td></td>
</tr>
<tr>
<td>Torquay A48</td>
<td></td>
</tr>
<tr>
<td>Torrington E441</td>
<td></td>
</tr>
<tr>
<td>Totnes E691</td>
<td></td>
</tr>
<tr>
<td>Toulouse C152</td>
<td></td>
</tr>
<tr>
<td>Geographical Index</td>
<td></td>
</tr>
<tr>
<td>-----------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Towcester D296</td>
<td></td>
</tr>
<tr>
<td>Towson, Maryland E887</td>
<td></td>
</tr>
<tr>
<td>Tralee E62</td>
<td></td>
</tr>
<tr>
<td>Tregaron D351</td>
<td></td>
</tr>
<tr>
<td>Tunbridge Wells E439, E647, E661, E757</td>
<td></td>
</tr>
<tr>
<td>Twickenham D413, E189, E795</td>
<td></td>
</tr>
<tr>
<td>Uckfield E887</td>
<td></td>
</tr>
<tr>
<td>Upminster D375, E204, E322</td>
<td></td>
</tr>
<tr>
<td>Usk E718</td>
<td></td>
</tr>
<tr>
<td>Uxbridge D234</td>
<td></td>
</tr>
<tr>
<td>Vancouver D462, E694</td>
<td></td>
</tr>
<tr>
<td>Ventnor A170, E451</td>
<td></td>
</tr>
<tr>
<td>Ventura, California C58</td>
<td></td>
</tr>
<tr>
<td>Vermont D79</td>
<td></td>
</tr>
<tr>
<td>Virginia Water B12</td>
<td></td>
</tr>
<tr>
<td>Waldhamstown A75, D101, E918</td>
<td></td>
</tr>
<tr>
<td>Walton-on-Naze D113</td>
<td></td>
</tr>
<tr>
<td>Ware E84, E347</td>
<td></td>
</tr>
<tr>
<td>Warley E173</td>
<td></td>
</tr>
<tr>
<td>Warlingham E621</td>
<td></td>
</tr>
<tr>
<td>Warminster E379</td>
<td></td>
</tr>
<tr>
<td>Warrington E341</td>
<td></td>
</tr>
<tr>
<td>Watford E765</td>
<td></td>
</tr>
<tr>
<td>Watford Heath E152</td>
<td></td>
</tr>
<tr>
<td>Watlington E222</td>
<td></td>
</tr>
<tr>
<td>Wellington E352</td>
<td></td>
</tr>
<tr>
<td>Welshpool E115</td>
<td></td>
</tr>
<tr>
<td>Welwyn D85, D402, E342</td>
<td></td>
</tr>
<tr>
<td>Weobley E913</td>
<td></td>
</tr>
<tr>
<td>West Bromwich E276, E663, E669, E670</td>
<td></td>
</tr>
<tr>
<td>West Croydon E834</td>
<td></td>
</tr>
<tr>
<td>West Hartlepool D218</td>
<td></td>
</tr>
<tr>
<td>West Kirby E300</td>
<td></td>
</tr>
<tr>
<td>West Wickham A144, E263</td>
<td></td>
</tr>
<tr>
<td>West Worthing B38, B39, B126, C11, C33, C34, C108</td>
<td></td>
</tr>
<tr>
<td>Westcliff-on-Sea A29</td>
<td></td>
</tr>
<tr>
<td>Westgate-on-Sea D121</td>
<td></td>
</tr>
<tr>
<td>Weston-super-Mare D23, E27, E753, E798</td>
<td></td>
</tr>
<tr>
<td>Wetherby D345, E699</td>
<td></td>
</tr>
<tr>
<td>Weymouth D107, D514, E230</td>
<td></td>
</tr>
<tr>
<td>Whipsnade D119</td>
<td></td>
</tr>
<tr>
<td>Whitley Bay D331, D374, E777</td>
<td></td>
</tr>
<tr>
<td>Whitstable E726</td>
<td></td>
</tr>
<tr>
<td>Whitton D116, D163</td>
<td></td>
</tr>
<tr>
<td>Whitwick E621</td>
<td></td>
</tr>
<tr>
<td>Wick D427</td>
<td></td>
</tr>
<tr>
<td>Williamsburg, Virginia E858</td>
<td></td>
</tr>
<tr>
<td>Willowdale, Ontario E316</td>
<td></td>
</tr>
<tr>
<td>Wimbledon D235</td>
<td></td>
</tr>
<tr>
<td>Wimborne E230, E756</td>
<td></td>
</tr>
<tr>
<td>Winchester D72, D273, D294, E53, E114, E283, E292, E363, E624, E630</td>
<td></td>
</tr>
<tr>
<td>Windsor A121, E592</td>
<td></td>
</tr>
<tr>
<td>Wingland E109</td>
<td></td>
</tr>
<tr>
<td>Winster E271</td>
<td></td>
</tr>
<tr>
<td>Wissett E11</td>
<td></td>
</tr>
<tr>
<td>Wivenhoe D108</td>
<td></td>
</tr>
<tr>
<td>Woking E880</td>
<td></td>
</tr>
<tr>
<td>Wollongong E424</td>
<td></td>
</tr>
<tr>
<td>Wolverhampton D381, E865</td>
<td></td>
</tr>
<tr>
<td>Woodbridge E748</td>
<td></td>
</tr>
<tr>
<td>Wootton E392</td>
<td></td>
</tr>
<tr>
<td>Worcester B117, C58, D479, E256</td>
<td></td>
</tr>
<tr>
<td>Worthing E515, E886</td>
<td></td>
</tr>
<tr>
<td>Wrexham E501</td>
<td></td>
</tr>
<tr>
<td>Yeovil E195, E888</td>
<td></td>
</tr>
<tr>
<td>Zennor D361, D379</td>
<td></td>
</tr>
</tbody>
</table>
Abstract art A116
Africa B36, E36, E485, E868
African literature C107, D9, D47, D63, D321, E757
Albanian literature C54
Alphabet poems C27
American cultural influence D111, D220, D414
Anarchism B31, C56
Apocalyptic poets See: New Apocalypse poets
Arabic literature D484, E20, E82, E854
Asian literature A235, E216, E492, E868
Auden Generation A2, A10, A117, A143
Australian literature E539, E687, E713
Austria A17
Aztec literature D123
Bag mag format D15, D71, D162, D434, D480
Baha'i faith E157
Beat literature C61, D111, D258, D260, E88a, E835a
Belfast Group D312
Belgian literature B71
Black Columbus group D70
Black literature A39, B61, E102, E104, E492, E757, E868
Black Mountain poets D412
Bloody Sunday, Northern Ireland D220
Bloomsbury group A26, A108, B127
Bomb disposal B151
Book arts E250
Brazilian literature C78, D44, D385, D398
British imperialism B35
Buddhism E853
Bulgarian literature D40
Cambridge School poets C94, D24, D95, D117, D127, D153, D157, D252, D310, D441, E52, E307
Canadian literature D462, E316
Caribbean literature D424, E471, E867
Carmel C10
Catholicism A8, A94, B57, E235
Censorship A39, A94, A103, A187, A190, A209, B12, D69, D259
Cheltenham C27
Children A123, D26, D65, D165, D459, D494, D496, E57, E292, E686, E767, E893
Chinese literature D199, E140, E374, E581
Christmas B107
Chuvash literature E390, E757
Collaborations B8
Concrete poetry (see also: Visual poetry) C15a, D33, D44, D71, D75, D155, D173, D235, D243, D297, D322, D338, D385, D434, D441, D460, D462, D473, D482, E41
Conscientious Objectors B91
Conservation D38
Conservative ideology A59
Constructivism A116, A186
Co-Operative movement A97
Cornish language E221
Cornwall B23, E221
Countryside A79, E201
Croatian literature E788, E916
Cuban literature D385
Cubism A130, A164
Czech literature A62, B122, C51, C103, D322
Dada D488, D489, E14, E66, E673, E757
Deep Image poetry D150
Dorset E230, E231
Drama A9, A84, A130, B1, B105, B135, C49, C69, D55
Subject Index

D213, D478
Drugs C3, D271
Dub poetry D424
Durham D75
Dutch literature C84, D123, E838

East Anglia E233, E370, E696
East European literature C28, C103, C107, D40, D285, E788, E835
Easter Rising A96, D233
Egyptian literature B123, D484, E485
Elizabethan poetry D123
Emotionism A56
England, East E233
England, Essex E233
England, North-East E260, E686, E777
England, Northern E818
England, Nottinghamshire E51
England, South-East E230, E283, E786
England, South-West E230, E231, E330, E421, E564, E651, E759, E871
England, Yorkshire A87, A123, A234, C71, E19, E208, E355, E760
Essex See England, Essex
Estonian literature D40, E374, E694
European literature A62, A64, A177, A186, A199, A211, A37, A80, A86, A86, A91, B1, B9, B19, B69, B80, B82, B110, B122, C28, C68, C99, D40, D41, D63, D123, D150, D245, D252, D285, D305, D397, D412, D434, D439, E66, E426, E485, E799, E858
Exile C77, D40
Expressionism E66

Fantasy D260, E204, E217, E280
Fascism A127
Feminism A55, A133, D526
Fife E268, E699
Film A34, E185, E615, E670, E912
Finnish literature D359
Fire Brigade B128
First World War A89, A133, A140, A230, D237
Flemish literature E838
Fluxus D425, D456
Folk music D104, D172
Front Line Generation B62, B79
Futurism A15, A50, A103, A164, D385, E58, E818

Gaelic language (Irish) See Irish language
Gaelic language (Scottish) B3, C38, D326
Gay literature E312, E672
General Strike A185
Georgian poetry A132, A140, A149, B25
German literature A150, A235, B47, B74, B110, D63, D237, D321, D344, D398, E694, E807
Greece B50
Greek literature B21, D123, E374, E423, E426, E822, E847, E916

Haiku D94, D197, E83, E109, E338, E657, E750, E832
Hertfordshire D436
Hospitals A89, B118, E414, E520, E579, E776
Humberside E382
Hungarian literature D385, E694

Imagism A42, A55, A90, A128, A133, E41
Indian literature B56, B51, E220, E424, E857
Informationist poets E307, E390, E758, E858
Iunni poets D228, D288
Irish language A12, A19, A95, B28, B59, D132, D228, E159
Islam E20
The Islanders A99
Israel E485
Italian literature B9, C18, D397, E694
Jamaican literature D424
Japanese literature D94, D199, D398, E694
Jazz B61, D213, D218, E104, E561
Kent See England, Kent
Kinetic art D173

Lallans See Scots language
Language poetry D15, E410, E430, E517, E713, E833, E858
Latin American literature D9, D47, D344, E694, E766
Lebanon E485
The Left See Marxism, Socialism
Leicester C20

[365]
British Poetry Magazines 1914–2000

Liberalism A133
Lincolnshire D50, D395, E904
Lithuanian literature D40, E651
Little magazines (accounts of) B4, B51, B94, B116, C59, C125, D3, D26, D55, D173, D247, D250, D340, D366, D412, E345, E733, E764, E793
Liverpool A114, D531, E612, E893
Liverpool poets D97, D504
Long poems D19, E450, E504
Love poetry E363, E417

Majorca A71
Maltese literature D64
Marxism A8, A106, A222, D85, D515
Mass Observation A16
Medway Poets E166, E183, E757
Mental health E496, E541, E623, E754, E801
Metro C8
Mexican literature D139, D397, E423, E694
Middle Eastern literature D9
Midlands See England, Midlands
Minimalism D10, D76, D94, D385, D392, D460, D473, D488, E83, E524
Morocco E485
The Movement B108, C25, C53, C63, C68, C94, D468
Mozambique literature D47
Mysticism A223, C73, D184

Neo-paganism C73, D107, E72, E488
New Apocalypsis poets A102, A151, A197, B26, B77, B84, B145
New Formalists E214
New Generation poets A177, E458
New Romanticism B68
New Year B107
New Zealand B36, E651
Nigerian literature D321
Nonism E818
North-East England See England, North-East
Northern European See England, Northern
Norwegian literature B89, B112, C107
Nottinghamshire See England, Nottinghamshire

Objectivism D385
Open Field poetry D15
Orkney D437
Oulipo D518

Pacific literature E867
Pakistanl literature E424
Palestine E485
Pantomime B64
Pennine Poets group D345, D352
Performance poetry E700, E705
Personal Landscape poets B102
Peruvian literature E694
Philosophy A125, B105, B115, B141, C9, C28, D300
Phonic poetry See Sound poetry
Poet Pilgrim Society poets B137
Polish literature B122, C103, C109
Political poetry E276
Polygon Poets D110, D365
Portuguese literature D44, D314, D397, E245, E250, E584
Post-colonial literature E387, E424, E757, E868
Prose poems A196, B42, B49, D15, D318, D412, E547
Quakers See Society of Friends

Radio B84
Religion B104, E157
Romanticism B6, B42, B122, E66
Royal Air Force B2
Rumanian literature E374
Russian art A186, E581
Russian literature A78, B122, C28, C32, C103, D40, D385, D469, E390, E757, E916
St Ives artists B23
Sarajevo E485
Satire A44, A57, A86, A104, A190, C40, C59, D149, E430, E589, E673
Scandinavian literature B89, E412, E835
Science fiction D260, E25, E32, E217, E280, E341
Scots language A192, B3, B20, D248, D326, D426, D427, D453, E307
Scottish Renaissance A5, A77, A126, A155, A192, A224, B60, B86, B113
<table>
<thead>
<tr>
<th>Subject Index</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Second City Poets</strong> D292</td>
</tr>
<tr>
<td><strong>Second World War</strong> A60, A83, A102, A172, A227, B15, B22, B43, B48, B52, B62, B71, B74, B84, B91, B93, B94, B99, B100, B110, B114, B149, B151, C28, C52</td>
</tr>
<tr>
<td><strong>Serbian literature</strong> E788, E916</td>
</tr>
<tr>
<td><strong>Shetland</strong> B86, D427, E131</td>
</tr>
<tr>
<td><strong>Situationism</strong> DIll</td>
</tr>
<tr>
<td><strong>Slovakian literature</strong> B122, O12</td>
</tr>
<tr>
<td><strong>Slovenian literature</strong> E788, E916</td>
</tr>
<tr>
<td><strong>Social Credit</strong> A69, A133, A137, A182</td>
</tr>
<tr>
<td><strong>Socialism</strong> A13, A25, A78, A106, A133, A171, A213, A219, A222, B38, B74, C74, D47, D85, D167, D180, D506, E345, E521, E687</td>
</tr>
<tr>
<td><strong>Society of Friends</strong> C100, E342</td>
</tr>
<tr>
<td><strong>Sound poetry</strong> C15a, D173, D220, D226, D235, D243, D245, D385, D398, D441, D460, D473, D518</td>
</tr>
<tr>
<td><strong>South African literature</strong> D47, E314, E424, E867</td>
</tr>
<tr>
<td><strong>Spanish Civil War</strong> A41, A93, A94</td>
</tr>
<tr>
<td><strong>Spanish literature</strong> B9, B110, D265, D461, D523, E245, E694</td>
</tr>
<tr>
<td><strong>Spirituality</strong> A223, B104, D35, D160, E157, E180, E488, E623</td>
</tr>
<tr>
<td><strong>Structuralism</strong> D173</td>
</tr>
<tr>
<td><strong>Suffragettes</strong> A133, A205</td>
</tr>
<tr>
<td><strong>The Swansea Poets</strong> D309</td>
</tr>
<tr>
<td><strong>Swedish literature</strong> D398, E835</td>
</tr>
<tr>
<td><strong>Symbolism</strong> E66</td>
</tr>
<tr>
<td><strong>Theosophy</strong> A133</td>
</tr>
<tr>
<td><strong>Toys</strong> D317</td>
</tr>
<tr>
<td><strong>Turkish literature</strong> B32, E456, E485, E916</td>
</tr>
<tr>
<td><strong>Tyneside Poets group</strong> D374</td>
</tr>
<tr>
<td><strong>Ukrainian literature</strong> D40</td>
</tr>
<tr>
<td><strong>Ulans</strong> B135</td>
</tr>
<tr>
<td><strong>Ulster See Northern Ireland</strong></td>
</tr>
<tr>
<td><strong>Veganism</strong> D192</td>
</tr>
<tr>
<td><strong>Verse Speaking</strong> A82, A202</td>
</tr>
<tr>
<td><strong>Vietnam War</strong> D111, D192, D220, D414</td>
</tr>
<tr>
<td><strong>Vorticism</strong> A15, A50</td>
</tr>
<tr>
<td><strong>War crimes</strong> C28</td>
</tr>
<tr>
<td><strong>War poets</strong> C107, D237</td>
</tr>
<tr>
<td><strong>Welsh language poetry</strong> D103, D262, D339, D380</td>
</tr>
<tr>
<td><strong>West Country See England, Southwest</strong></td>
</tr>
<tr>
<td><strong>West Indian literature</strong> (see also Caribbean literature) B36, D250, D424, E424, E867</td>
</tr>
<tr>
<td><strong>Yorkshire See England, Yorkshire</strong></td>
</tr>
<tr>
<td><strong>Youth See Young people</strong></td>
</tr>
<tr>
<td><strong>Zimbabwean literature</strong> E757</td>
</tr>
</tbody>
</table>
This index contains the names of authors, artists, editors, publishers and associated organisations, including poetry workshops and publishers associated with little magazines.

A-1 Waste Paper Company E207
Abbas, Remi E44
Abbott, Michael E658
Abelard, Peter A118
Abercrombie, Lascelles A114, A123, A140, A177, A234
Aberdeen University E326, E491, E721
Abse, Susanna E727
Academy of Poetry A75
Accola, L. E284
Achebe, Chinua E321, E867
Acker, Kathy E244, E247, E267, E460, E547, E717
Ackerman, John D446
Ackroyd, Graham E538
Ackroyd, Peter D195, D127, D437, E863
Acumen [Press] E10
Aczel, John D301
Adair, Gilbert D456, E277, E298, E316, E346, E574
Adams, Anna E330
Adams, Derek D452
Adams, John J. A139
Adams, Richard C112
Adams, Sam B33, B53, C5, D380
Adamson, Donald E478
Adamson, Peter C105a
Adcock, Fleur D181, D348, D408, E628, E638, E649, E722, E831
Adene, Louis B40, B61, B108, B110
Adkins, Geoffrey D250, E793
Adlard, John C26, D247
Adler, Jeremy D1, D15, D245, E476, E679
"Adrian" D335
Advent Books E12
A.E. See E., A.
Agar, Eileen A99
Agard, John E828
Agenda Editions C2
Aggie Weston's Editions D10
Agius, Christine D451
Ahern, Maureen C55, E423
Ahern, Tom D252
Aiken, Conrad A64, B81, C68
Ainley, Ben D515
Ainsworth, Mavis E734
Aird, Eileen E906
Aistrop, Jack E15
Aitchison, James D272, D430, D439, E139, E533
Akeroyd, John D70
Akmatova, Anna A78, D301, D469
Akros [Press] D12, E915
Albert-Birot, Pierre D245
Alberti, Jo E906
Alberti, Rafael D340
Albery, Peter B52
Albiach, Anne-Marie D252, D314
Alden, John C82
Aldington, Richard A9, A42, A55, A66, A90, A128, A139, A177
Aldiss, Brian C64, E302
Aldous, Monica D452
Aldridge, David E860
Alexander, A. E157
Alexander, John E549
Alexander, Marc E369
Alexander, Margaret E790
Alexander, Michael E339
Alexander, William D197
al-Haidari, Buland D484
Alhar, Max E694
Ali, Ahmed B56
Ali, Jamal D85
Allan, Edwin B32
Allen, Alice E763
Allen, M. G. E711
Allen, Mabs D113
Allen, Tim E488, E735, E827
Allenby, David E125
Alliance of Literary Societies E164, E559
Name Index

Allison, Clive D18
Allison, Nancy E464
Allmand, Michael B146
Allnutt, Gillian D63, E828, E906
Allott, Kenneth A41, A143, A181
Allwood, Brian B32, B84, B110
al-Maghut, Muhammad D484
Almon, Jocelyn E152
Aloes Books D456
al-Qasim, Smith D484
al-Shamaqmaq, Abu D484
Alston, Robin D347
al-Udhari, Abdullah D484
Alvarez, A. C64, C112, D178, D475, D478
Alvi, Moniza E613
Alward, Urw Ibn D484
Ambert, Alba E471
American Country Club of France A18
Ames, Bernice A413
Amichai, Yehuda E479
Amis, Kingsley A60, C53, C81, C84, C87, E673
Amis, Martin E327, E407
Ammon, A. R. E374
Amersham Folk Club D64, D1158
Amphlett, Paul E590
Anand, Stan A. A81
“Ananda” E853
Anderson, Alex E235
Anderson, Andrew C64
Anderson, Francis E435
Anderson, Gwyneth C82
Anderson, Kay D454
Anderson, Linda D316, E671, E906
Anderson, Margaret A112
Anderson, Martin E539, E735
Anderson, Raymond D242
Andrews, Bruce E277, E316
Andrews, Francis A226
Andrews, Geoffrey D229
Andrews, Jean C122
Andrews, Lyman D168
Andrews, Stan A, A81
Aneurin, Ailsa B116
Anglo-Egyptian Institution B21
Anglo-Norman Literary Circle A6
Anglo/Welsh Poetry Society E115
Angus, David D463
Angus, Marion A32, A149, B20, B78
Anike, Ndubuisi E896
Animo-Addo, Joan E471
Ankle Press E33
“Ann” E782
Annand, J. K. C52, D248
Annwn, David B24, E236, E277

Antiuniversity of London D166
Antonucci, Emilio D358
Ant’s Forefoot [Press] D150
Ariadne Press D301
Arab, Jan D150
Arc Publications D36
Archard, Peter D380
Archer, William A60
Arendt, Arend E180
Argo, Arthur D104
Ardis, Homero D314
Ari D484
Arkady, Emma-Jane E124
Arkwright (band) E43
Armand, Emilie E497
Armantrout, Pat E316
Armstrong, Simon E542, E747, E858, E876
Armitage, Simon E748
Armstrong, Keith D47, D85, D226, D331, D374, E345
Armstrong, Neville D140
Armstrong, Peter D485
Armstrong, Roger D126
Armstrong, T. I. F. See Gavsworth, John
Army Bomb Disposal Squad B151
Arnall, Charles John A48, A170
Arnold, Agatha E896
Arnold, Audrey M. B69
Arnold, Bruce D145
Arnold, John E756
Arnold, Jon D43
Arnold, Marian C9
Arnold, Matthew C24
Arp, Hans A186
Arson, Jerry E87
Arrowsmith, Pat D300
Arrowsmith, Tim E74
Artaud, Antonin D245, E393
Arthur (King) C73
Arthur, Helen E519
Artiste, Cindy E104
The Arts Café A41
Arts Council of Great Britain A177, E278
Arts Council of Wales E718

[369]
British Poetry Magazines 1914–2000

Arts Society, University College Galway C21
Arundel, Honor B74
Arvon Foundation E747
Ascherson, Neil D300
Ash, John E423, E486, E539, E549, E704
Ashbery, John D69, D500, E549, E613, E858
Ashcroft, Peggy A56
Ashley, Janet E879
Ashman, Tristan E103
Ashton, Keith E890
La Asociación ex Alumnas del Instituto Nacional del Profesorado en Lenguas Vivas “Juan R. Fernandez” B34
Aspden, Bryan D380
Astenström, Werner D351
Association for Scottish Literary Studies E533
Association for the Teaching of Caribbean, African, Asian and Associated Literature E867
Association of Little Presses D366
Astbury, Bill E120
Astbury, Sharon E410
Astley, Neil E696
Aston, Alasdair D86
Asylum Publications E72, E309, E504
Atkin, Angela E880
Atkins, Frederic A. A133
Atkins, John B32, B37, B69, B84, B105, B110, B117, B121, B149, C83
Atkinson, Ann E778
Atkinson, Donald E773
Atkinson, Paul D300
Atkinson, Tiffany E531
Atlantic Press E73, E309, E504
Atlas, James D372
Atlas Press E66
Attfield, Fred D534
Atthill, Robert B94
Atwood, Margaret E233, E479
Audas, Gerry E849
Augustine, Jane E539, E779
Auilana, Luis Miguel E694
Auster, Paul D129, D238, D252
Austerberry, Gray D122
Austin, Annemarie E658
Austin, Dave D54
Austin, Josephine E278, E288
Austin, P. Britten B37
Author's Guild B138
Avalon Editions E232
Avery, John E749
Avril, Jean-Louis D451
Axis Experimental Poetry Theatre D59
Aygi, Gennady E390, E757, E858
Aylesford Review Poets C10
Aylett, Emma E809
Ayres, Michael E287
Ayrton, Michael B24, E426
Bachinger, Katrina E651
Bacon, Ernest W. E866
Bacovia, George E423
Bad Seed Press E78
Badenoch, Andrea E906
Badman, May D356, D376, E856
Baelelein, Henry A164
Baez, Joan D35
Bailey, Anthony C91
Bailey, Chris E866
Bailey, Kevin E338
Bailey, Penelope E684, E704
Bailey, Peter D215
Bain, Donald B152
Bainbridge, Beryl E795
Bainbridge, Charles E35
Baker, Albert E884
Baker, Denys Val B23, B26, B94, B130, B143, B150, C125
Baker, Ian David E312
Baker, Peter B57, D447
Baker, Rosemary E478
Baker, Roger E312
Baker, Tony E271, E298, E316, E500
Baldock, Carole D327
Ball, Arthur B62
Ball, David D252, D333
Ball, Hugo D177, D245
Ballard, J. G. C3, D63, D111, D416
Ballin, Malcolm C14
Baltzell, Virginia D94
Balzani, Marzia E812
Bamber, Jim D343
Bamford, Kevin E15
Bamford, Tom D479
Barnforth, Iain E613, E858
Banana, Anna D170
Bancroft, Ian A167
Banerji, Sabita E658
Bangay, Frank E364
Banister, Rodney C25, C91
Banks, Iain E407
Banks, Robert E506
Bann, Stephen D173, D392, D460, D473
Bannon, Frank D355
Banting, John B98
Banville, John D240, E198, E324, E835
Barac, Carol E852
Name Index

Barad, Michael B127
Baranczak, Stanislaw E858
Barba, Paul E665
Barbault-Guera, Tootsie D451
Barber, Rose E302
Barber, Stephen E393
Barbour, Douglas E426, E561
Barber, Stephen E393
Barbour, Douglas E426, E561
Barber, Stephen E393
Barbour, Douglas E426, E561
Barbary, John H. A. C60
Bard, Josef A99
Bardot, Brigitte D238
Bardwell, Leland E112, E16
Barea, Arturo B103
Barker, George A41, A62, A117, A137, A143, A197, A213, A214, B5, B24, B40, B91, C51, C68, C113, C124, D34, D210, D233, D333, D344, D481, E139, E613
Barker, Jean E119
Barker, Sebastian E35, D34, E450
Barker, Shirley E916
Barlow, Adrian D133
Barlow, John E750, E816
Barnard, Gwen D314
Barnard, Simon D81
Barnes, Julian E327
Barnes, W. J. D90
Barnfield, Ginny D535
Barnfield, Peter D535
Barnie, John D351
Barnsley, Alan C82
Barnsley Literary Society E381
Baro, Gene C60, C107
Barrack, Andrew E333
Barrett, Elizabeth E778
Barrett, Keith E806
Barrett, Richard E254
Barrie, J. M. A121
Barrington, Brendan E239
Barrington, H. A. C95
Barritt, Julian E53
Barron, Gillian D111
Barrow, Geoffrey D28
Barry, Alison E860
Barry, Peter D15, E517, E879
Barth, Ulrich E388
Barthes, Roland D173
Bartholomew, Edna D203
Bartholomew, Winston E320
Bartlett, Elizabeth C26, E302
Barton, A. D274
Barton, David E244
Barton, Joan D519
Bartram, Freda E595
Bartram, P. B. Godfrey C92
Barzan, Jacques C78
Bashkirtseff, Marie A164
Basho D199
Basmajian, Shant E679
Basu, Jay E607
Bataille, Georges D429, E244
Batchelor, Pauline E665
Bate, John B64, B93, B149, B151
Bateley, Tracy E84
Bateman, David E845
Bateman, John A180
Bates, H. E. B15
Batty, Suzanne E675
Baudelaire, Charles B93, D313
Baumfield, Nicholas E615
Bax, Clifford A80
Bax, Martin C3
Baxter, David E289
Baxter, Herbert A158
Baybars, Taner C112, C117, D421, D520
Bayldon, Oliver D155
Bayldon, R. O. M. C20
Bayley, John C64
Bayley, Rosemarie D454
Baylis, Jack Set Bayliss, John
Bayliss, John B42, B68, B82, B93, B110, B120, B149, B151
Baynes, Ken D317
Baz, Joaquim Gomez B110
BB Books D192, D539
Bea, Fred D535, E651
Bealby-Wright, William E88
Beamman, Mary D292
Beard, Bill D537
Beardsley, J. D. D205
Beasley, Paul E425
The Beau [Press] E89
Beau Geste Press D139, D243, D425
Beaudoin, Kenneth Lawrence C99
Beaumont, Gabriel D28
Beaumont College, Old Windsor C119
Beaupre, Jean E110
Beck, Julian D166
Beckett, Samuel A116, B35, B59, B111, C57, C61, C124, D246, D460, D484, E481
Bedales School A185
Bede Gallery, Jarrow D205
Bedeker, Joe A148
Beeching, Jack C51
Beechman, N. A. A159
Beefheart, Captain E730
Beer, Patricia C121, E647, E665
Beerrohm, Max A1
Beeson, Mark E564
British Poetry Magazines 1914–2000

Beeston, Catherine E651
Beggs, Jackie E849
Begley, Caroline D241
Behan, Brendan B35
Behring, Roj E312
Belfast Writers' Club A217
Bell, Clive A127, A161
Bell, Colin D533
Bell, H. Idris See Bell, Idris
Bell, Idris B17, B119
Bell, Jeff E501
Bell, Julia E660
Bell, Julian A26
Bell, Leslie C76
Bell, Sam Hanna B63
Bell, Sherley E565
Bell, William B69
Bellamy, Dawn E831
Bellamy, Vivien M. E312
Bellerby, Frances C68, D36
Bellows, Saul E327
Bell, Gioconda D47, E339
Bell, Hilaire A32
Bellot, Paula E33, E320
Belton, D. E834
Beltrametti, Franco E377
Bence-Jones, Gillian E841
Bendon, Chris E338, E567, E767
Benedictus, David E897
Benenson, Michael E339
Benetta, Philip E188
Benetta, Susan E188
Benn, Caroline D26
Benn, Tony D26
Bennett, Alan C103, C105a
Bennett, Arnold A133
Bennett, Bill E601
Bennett, Denise E527, E756
Bennett, Heather E818
Bennet, John D4
Bennett, Pat E580
Bennett, Penelope Anne C45
Bennett, Peter E563
Bennett, T. Alan C95
Benson, Albert E69
Benson, Gerard E88
Benson, Judy E91, E302, E346
Benson, Steve E429
Bentham, Rachel E892
Bentley, Eric A95
Bentley, Jan E611
Bentley, Olive C73
Bendy, John E445a
Benveniste, Asa D82, D231, D409, D443, E123, E377
Beowulf C82
Berenson, Betty D206
Beresford, Anne D523
Bergé, Carol D333
Berger, Walter B122
Bergonzi, Bernard B49, C22, C26, C81, C83, C99, C123, E795
Bergvall, Caroline E429, E656, E833
Berke, Joseph D166
Bermondsey Bookshop A13
Bernal, J. D. A25
Bernas, Richard D518
Bernhardt, Sarah B149
Bernstein, Charles E52, E179, E298, E410, E552, E581, E713, E833
Berridge, Elizabeth B83
Berrigan, Daniel E835
Berrigan, Ted D258, D324, D445, D525, E717
Berry, Felicity D182
Berry, James D250, D424, E757, E761
Berry, Josephine E519
Berry, Liz E30
Berry, Martin E521
Berry, Matilda See Mansfield, Katherine
Berry, Tom E317
Berryman, John A214, B133, C61, E831
Bert, Al E250
Berthoud, Patrick E665
Bertolla, Alan D375
Betjeman, John A117, A130, A196, A233, B51, B144, C3, C30, C95, D333
Beugger, J. D. D247
Beuys, Joseph D338
Beverley, Sue E734
Bevis, John E170
Bewick, Pauline G. C46
Bewick, Thomas D374
Bhat, K. S. A199
Bhatt, Sujata E205, E613, E814
Bianchi, Ruggero A90
Bibby, Colin D47
Bick, Andrew E510
Bidder, Joe E860
Biddulph, Joseph E365, E840
Bidgood, Ruth E531
Bieda, David D11
Biederman, Charles D385
Bielby, Nicholas D345
Bielski, Alison D397, D535, E230, E651
Billeliffe, Roger D430
Billington-Greig, Teresa A133
Billot, C. P. B70
Billson, Christine D451
Binding, Norman E144
Name Index

Bingham, Dave E115
Bingham, John C114
Bingham, Tom E288, E562
Binning, Wilfred B78
Binyon, Laurence A87, A123
Biondo, Diane E878
Birch, Alex E344
Bird, Geoff E707
Bird, Nigel E707
Birkbeck College D283
Birmingham Peace Centre D241
Birmingham Poetry Centre D292, D373
Birmingham University D19, D70
Birstall Writers E774
The Birthday Party E162
Birtles, Steve E561
Birtwhistle, John Dq8, D168
Birtwistle, Iris B42, C99
Bishop, Adrian E263, E630
Bishop, Elizabeth E81, B82
Bishop, John Peale C81
Bishop, Morchard B105
Bissett, Bill D245, E679
Black, D. D31
Black, D. M. C27, C32, C39, D83, D278, D300, D385, D428, D477, E139, E307
Black, David D119
Black, David J. D119
Black, James E305
Black, Mark C27
Black, Nigel D333
Black, Robin A77
Black, Ruth E522
The Black Writers Association E102
Blackburn, Michael C107, E346, E799
Blackburn, Paul C94, D333, D445, E500, E539, E824
Blackburn, Sylvia E799
Blackburn, T. E. F. See Blackburn, Thomas
Blackburn, Thomas B49, B65, C54, C63, C82, C112, C122, D280, D469, D492
Blackman, Peter B56
Blackman, Roy E748
Blackmore, Ruthi D336, D341
Blackmore Vale Writers E105
Blackmur, R. P. C78
Blackstaff Press D455
Blackstone, Leonard E235
Blackwood, John C76, D469
Blakely, Alan D61
Blaine, John W. A103
Blaine, Julien E377
Blair, Tony D85
Blake, Georgina A. E104
Blake, Karl E811
Blake, William B141
Blakeston, Oswell A18, A49, A51, A100, A181, A196, A199, B49, C13, C16, C44, C54, C60, E312
Bland, Pete D24
Blaser, Robin D117, D289, D324, D525
Blaug, Astra D526
Blea, Jeffrey S. D267
Bletsoe, Elisabeth E555, E656
Bley, Carla D314
Blok, Alexander A62, A78, B69, B133
Blond, Anthony B51
Bloodwhisker, Nathaniel C40
Bloomfield, Charles D342
Blue Dog Publications D72
Blue Rose Book Press E85
Blundell, Colin E773
Blunden, E. C. See Blunden, Edmund
Blunt, Anthony A220
Blunt, Marjorie C15
Blunt, Rupert E330
Bly, Robert C64, D210, D437
Bligh, Roland E781
Blyth, Martin E756
Blyth, Steven E664
Blyton, Enid B142
Boadella, David D107
Boardman, Lisa E156, E625
Bockris, Victor D236, D437
Bockris-Wylie D82
Body, Seán E123
Boehmer, Elleke E424
Boesky, Amy E528
Bogg Free-For-Postage Publications D79
Böhler, Wilfried A45
Bolan, Marc D131, D184
Boland, Eavan C46, D455, E613
Boland, Mike E50
Bold, Alan C39, D313, D415, D426
Bold, Christine E160
Boiger, Dermot E324
Boll, David E467
Bomberg, David A50
Bonaparte, Napoleon B44
Bond, Edward D167
Bone, G. D. A185
Bonhein, Helmut C58
Bonnefoy, Yves B49, D421, E549
Bonney, Sean E316, E458
Bonset, J. K. S. van Doesburg, Theo
Bonvin, Susan D518
Boore, W. H. B148

[373]
<table>
<thead>
<tr>
<th>Name</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Booth, Martin</td>
<td>D171, D253, D267, D292, D318, D349, D397, D413, D421, D486</td>
</tr>
<tr>
<td>Booth, Ruth</td>
<td>E864</td>
</tr>
<tr>
<td>Boran, Pat</td>
<td>E835</td>
</tr>
<tr>
<td>Borges, Jorge Luis</td>
<td>D237, D252, E203, E423</td>
</tr>
<tr>
<td>Borkowski, Andrzej</td>
<td>E800</td>
</tr>
<tr>
<td>Born, Ann</td>
<td>D409</td>
</tr>
<tr>
<td>Borrow, Antony</td>
<td>C49, C54, C67, C99</td>
</tr>
<tr>
<td>Bosley, John</td>
<td>E876</td>
</tr>
<tr>
<td>Bosquet, Alain</td>
<td>D451</td>
</tr>
<tr>
<td>Bosco, C. B.</td>
<td>D59</td>
</tr>
<tr>
<td>Boswell, Gary</td>
<td>E796, E803, E804</td>
</tr>
<tr>
<td>Botham, Paul</td>
<td>D309</td>
</tr>
<tr>
<td>Botterill, Andy</td>
<td>E530</td>
</tr>
<tr>
<td>Botterill, Dennis</td>
<td>A222, A234</td>
</tr>
<tr>
<td>Bottomley, Gordon</td>
<td>A53</td>
</tr>
<tr>
<td>Bottrell, Ronald</td>
<td>A26, A49, A197, B23</td>
</tr>
<tr>
<td>Boulestin, X. M.</td>
<td>A139</td>
</tr>
<tr>
<td>Boulton, Marjorie</td>
<td>C99</td>
</tr>
<tr>
<td>Boupacha, Djamila</td>
<td>D488</td>
</tr>
<tr>
<td>Bourke, Rachel</td>
<td>E637</td>
</tr>
<tr>
<td>Bourne, Kay</td>
<td>E325</td>
</tr>
<tr>
<td>Bovill, Penny</td>
<td>D310</td>
</tr>
<tr>
<td>Bowe, Robert</td>
<td>D315</td>
</tr>
<tr>
<td>Bowen, John</td>
<td>E45</td>
</tr>
<tr>
<td>Bowen, Euros</td>
<td>D339</td>
</tr>
<tr>
<td>Bowen, Roger</td>
<td>B102</td>
</tr>
<tr>
<td>Bowering, George</td>
<td>C10</td>
</tr>
<tr>
<td>Bowers, Fleur</td>
<td>E419</td>
</tr>
<tr>
<td>Bowers, Penelope</td>
<td>A188</td>
</tr>
<tr>
<td>Bowes, Barry</td>
<td>D520</td>
</tr>
<tr>
<td>Bowie, George</td>
<td>E790</td>
</tr>
<tr>
<td>Bowlard College,</td>
<td>University of Lancaster D122</td>
</tr>
<tr>
<td>Bowler, Christine</td>
<td>D450</td>
</tr>
<tr>
<td>Bowles, Catherine</td>
<td>E807</td>
</tr>
<tr>
<td>Bowles, Patrick</td>
<td>C61, D344</td>
</tr>
<tr>
<td>Bowman, Anna</td>
<td>D133</td>
</tr>
<tr>
<td>Bowman, Mary</td>
<td>E879</td>
</tr>
<tr>
<td>Bowra, C. M.</td>
<td>B69</td>
</tr>
<tr>
<td>Boxall, Philip</td>
<td>E126</td>
</tr>
<tr>
<td>Boyars, Arthur</td>
<td>B69, C122</td>
</tr>
<tr>
<td>Boyce, Terry</td>
<td>E374</td>
</tr>
<tr>
<td>Boyce, William</td>
<td>A216</td>
</tr>
<tr>
<td>Boyd, Elizabeth</td>
<td>E242</td>
</tr>
<tr>
<td>Boyd, John</td>
<td>C111</td>
</tr>
<tr>
<td>Boyd, Edward</td>
<td>B20, B124</td>
</tr>
<tr>
<td>Boyd, John</td>
<td>B63</td>
</tr>
<tr>
<td>Boyle, David</td>
<td>E830</td>
</tr>
<tr>
<td>Boyle, Julie</td>
<td>E451</td>
</tr>
<tr>
<td>Boyle, Kay</td>
<td>A49, A196, A205</td>
</tr>
<tr>
<td>Boyle, Michael</td>
<td>D527</td>
</tr>
<tr>
<td>Boyle, Sebastian</td>
<td>E4</td>
</tr>
<tr>
<td>Brackenbury, Alison</td>
<td>D421, E305, E858</td>
</tr>
<tr>
<td>Brackenbury, Rosalind</td>
<td>E906</td>
</tr>
<tr>
<td>Bradbrooke, Martin</td>
<td>D266</td>
</tr>
<tr>
<td>Bradbury, Malcolm</td>
<td>A24, A59, C22, C53, C118, E233</td>
</tr>
<tr>
<td>Bradbury, Ray</td>
<td>D113</td>
</tr>
<tr>
<td>Bradford, E. E.</td>
<td>A184</td>
</tr>
<tr>
<td>Bradford Creative</td>
<td>Writers Group E344</td>
</tr>
<tr>
<td>Bradford Writers'</td>
<td>Circle D399</td>
</tr>
<tr>
<td>Bradgate Press</td>
<td>E621</td>
</tr>
<tr>
<td>Brading, Tilla</td>
<td>E488, E555, E656, E735</td>
</tr>
<tr>
<td>Bradley, F. J.</td>
<td>C17</td>
</tr>
<tr>
<td>Bradley, Harold F.</td>
<td>B117</td>
</tr>
<tr>
<td>Bradley, Jerry</td>
<td>C53, C63</td>
</tr>
<tr>
<td>Bradley, John R.</td>
<td>E572</td>
</tr>
<tr>
<td>Brady, Andrea</td>
<td>E763</td>
</tr>
<tr>
<td>Braga, Edgard</td>
<td>D385</td>
</tr>
<tr>
<td>Bragg, Melvyn</td>
<td>E795</td>
</tr>
<tr>
<td>Braithwaite, Edward</td>
<td>Kamau</td>
</tr>
<tr>
<td>Braithwaite, Roger</td>
<td>E258</td>
</tr>
<tr>
<td>Bramness, Hanne</td>
<td>E812</td>
</tr>
<tr>
<td>Bramley, H. R.</td>
<td>C44, C62</td>
</tr>
<tr>
<td>Brandt, Dick</td>
<td>E183</td>
</tr>
<tr>
<td>Brangwyn, Frank</td>
<td>A73</td>
</tr>
<tr>
<td>Brangwyn, Patrick</td>
<td>C40, C69</td>
</tr>
<tr>
<td>Brans's Head Books</td>
<td>E426</td>
</tr>
<tr>
<td>Braquemard</td>
<td>E152</td>
</tr>
<tr>
<td>Brasenose College,</td>
<td>Oxford C7, E306</td>
</tr>
<tr>
<td>Brathwaite, Edward</td>
<td>Kamau D444, E867</td>
</tr>
<tr>
<td>Braun, Richard Emil</td>
<td>D197</td>
</tr>
<tr>
<td>Braun, Sarah</td>
<td>D24</td>
</tr>
<tr>
<td>Braun, Volker</td>
<td>D47</td>
</tr>
<tr>
<td>Braybrooke, Neville</td>
<td>E89, B130, B134, B146, C7</td>
</tr>
<tr>
<td>Breakwell, Ian</td>
<td>D44, D74, D162, D338, D487</td>
</tr>
<tr>
<td>Brenton, Fran</td>
<td>E831</td>
</tr>
<tr>
<td>Brecht, Bertolt</td>
<td>B74, C68, D41, D85, D167, D261</td>
</tr>
<tr>
<td>Breeze, Jean ‘Binta’</td>
<td>E305</td>
</tr>
<tr>
<td>Brenton, Arthur</td>
<td>A133</td>
</tr>
<tr>
<td>Brenton, Howard</td>
<td>C76, D453</td>
</tr>
<tr>
<td>Breton, André</td>
<td>A41, A102, A116, B7, B82, D238, D487</td>
</tr>
<tr>
<td>Brett, Gerry</td>
<td>E137</td>
</tr>
<tr>
<td>Brett, Sebastian</td>
<td>D344</td>
</tr>
<tr>
<td>Brett-Jones, Rosalind</td>
<td>C46</td>
</tr>
<tr>
<td>Brewer, Simon</td>
<td>E909</td>
</tr>
<tr>
<td>Brewster, John</td>
<td>E725</td>
</tr>
<tr>
<td>Bfiezina, Otokar</td>
<td>A62</td>
</tr>
<tr>
<td>Brice, Jennifer</td>
<td>E224</td>
</tr>
<tr>
<td>Brice, Kenneth</td>
<td>E654</td>
</tr>
<tr>
<td>Briddon, Richard</td>
<td>E568</td>
</tr>
<tr>
<td>Bridgwater, Patrick</td>
<td>D55</td>
</tr>
<tr>
<td>Bridgwater Publications</td>
<td>D222</td>
</tr>
<tr>
<td>Bridie, James</td>
<td>A32</td>
</tr>
<tr>
<td>Briers, David</td>
<td>D338</td>
</tr>
<tr>
<td>Bright, Julian</td>
<td>E181</td>
</tr>
<tr>
<td>Brightmore, Gill</td>
<td>E6, E418</td>
</tr>
<tr>
<td>Brind, Simon</td>
<td>E848</td>
</tr>
<tr>
<td>Bristol Poets’</td>
<td>Fellowship A20, A226</td>
</tr>
</tbody>
</table>
Name Index

Bristol University C24, D510a, E810
Bristol Writers Association B14
Bristow, Joseph E724
British Amateur Press Association D270, E493
British Association of Literary Amateurs A6
British Institute B21
British Poetry Association C48, C84
British Science Fiction Poetry Association E341
Brittain, Vera A160, B104, D40
Britton, Nick E431
Broads, Simon C64
Broadribb, Chris E414, E418
Brock, Edwin A177, C63, D86, D446, D478
Brocklebank, Ian E404
Brocklebank, Martin E889
Brockway, Frederick A177, C63, D86, D446, D478
Brockway, James E889
Broderick, Danny E736
Brods, Joseph E629, E722
Brody, R. E761
Brodie, Brandon E860
Bronk, William A197
Bronowski, Jacob A26, A64, A200
Bronre, Emily E445a
Brook, Peter E181
Brooker, B. J. A185
Brooke, A. E761
Brooke, Rupert A152, A174, A428
Brown, Alan E747
Brown, Andrew A159
Brown, Jeremy C64
Brown, Leo E206, E775
Brown, Robin E508
Brossard, Nicole E410
Brotherton, Gordon D215
Brotheron, Sir Edward Allen A123
Brown, Alan A174
Brown, Andrew D332
Brown, Andy D309, E656, E735
Brown, Antony B152
Brown, Chris E860
Brown, Donovan A206
Brown, Elspeth E478
Brown, F. J. B16
Brown, George Mackay B86, C32, C39, C68, D385, D428, E139, E885
Brown, Graham C. E777
Brown, John D46, D450
Brown, Keiron E776
Brown, Kenneth E485
Brown, Margaret Gillies D182
Brown, Merle C107
Brown, Pam E713
Brown, Paul D15, D180, D277, D332, D488, D489, E355, E418, E673
Brown, Pete C8, C12, C121, C123, D78, D336, D408, D465, D468, D476, E377, E392, E795
Brownlow, Timothy D144, D145
Bruce, Andy E587
Bruce, George B3, B74, B113, B125, C102, D182, D430
Bruce, Robert C60
Brugger, Carol E18
Brunel University D291
Brunius, Jacques D487
Bruns, Andrew E384
Bryan, Pete D435
Bryan, Tom E522
Bryce, Colette E748
Bryher A108
Buchan, John A121, A149
Buchan, Tom C83, D174, D326, D428
Buchner, Georg B60
Buck, Fred D69, D117, D127, D310
Buck, Paul D69, D129, D146, D252, D437, D456, E179, E244, E262, E267, E277, E393, E447, E452, E517, E679, E685, E843, E888
Buckingham, Peter D524
Buckland, Karen E349
Buckle, Daphne D286
Buckley, Steven E791
Buckman, D. J. D472
Buckmaster, Charles D537
Buford, Bill E327
Bukowski, Charles C98, D146, E638
Bull, A. J. C82, C122
Bull, Arthur Joseph D182, E428
Bull, Elaine E736
Bull, George C7
Bullem, Keith B123
Buller, Norman C18
Bullock, Julia E763
Bullock, Michael D143, D164, D318, E486a
Bulman, Ruth C68
British Poetry Magazines 1914–2000

Bunting, Basil A111, C2, D266, E484, E658, E779
Buñuel, Luis A41, D487
Bur, Paul D161
Burford, Roger A49
Burford, Ted D250, E793
Burgess, Anthony D178
Burgess, Jessica A. D154
Burgess, Steve E877
Burke, Cheryl E700
Burke, Herbert DIS, E476, E888
Burke, Jim E469
Burke, Mark E544
Burma, Luis A41, D487
Bura, Peter A68
Burrell, Tony E452, E466
Burroughs, William B60, C46, D237, D114, D189, D243, D293, D409, D439, D440, D445, D500, E162
Burrowes, A. W. See Burrowes, Wilson
Burrowes, Wilson C95
Burrows, David D235
Burrows, Miles D239
Burrows, Wayne E736
Burstein, Sonia Rosa A199
Burt, Stephen E831
Burry, Ronald D469
Busby, Chris C18
Bush, Alan D47
Bush, Clive D456
Bush, Duncan D380
Bush, Robert E520
Bush, Ruth E734
Buss, Robin D355
Butchart, Montgomery A137
Butcher, Peter D320
Butcher, Peter R. D387
Butter, Outfried E426
Butler, Bill D21, D69, D71, D249, D472
Butler, Hubert B35
Butler, Larry D94
Butler, Michael D421
Butlin, Honor D508
Butlin, Ron D63, D93, E14, E139, E733
Butor, Michel D439, E426
Butts, Mary A196, A199
Buxton, Raymond C115
Byam Shaw School of Art E74
Byrne, Johnny D213, D308, D451
Byrom, Bill D510
Byron, Catherine E287, E563
Byron, Lord E445a
Byrum, John E552
Byways Press D94
Cabuche, Francis C48
Cacace, Graziella Sara D269
Caddick, Arthur B23, B144, D347
Caddy, David E346, E817
Caddy, Monique E817
Cadogan, Alex E802
Cadwallender, Kevin E366
Caesar, Adrian A41, A143, A214, E808
Caffrey, Idris E686
Cage, John D456, E717
Caimbeul, Maolios M. C38
Cairncross, George D79, D81, D101, D128, D148, D161, D193, D220, D422, E112
Cairncross, T. S. A149
Caius College, Cambridge B55
Calas, Nicholas B7
Calcutt, David D316
Calder, Angus C76, C118, D326, E387
Calder, Dave D449, D465
Calder, J. M. C99
Calder, Robert C52
Calder Valley Poets' Society A163
Calderdale Adult Education Service E340
Callaghan, Tom D538, E909
Callan, Mark E287
Callow, Philip C29, E734
Calvert, John E595
Cambeul, Maolios E307
Cambridge, Gerry E241, E768
Cambridge Blue Room Poetry Workshop D77
Cambridge Conference on Contemporary Poetry E581
Cambridge Poetry Festival E673
Cambridge Poetry Society D77, E601
Cambridge Undergraduate Council B127
Cambridge University C101, D178
Cameron, Alison D269
Cameron, Clare A1
Cameron, David E721
Cameron, Norman A60, A143, C16, C51, C97
Cameron, Shirley E162
Cameron-Mills, Andrew E266
Cammell, David C41
Campbell, Allan D440

[376]
British Poetry Magazines 1914–2000

Chapman, Clare E121
Chapman, David D231
Chapman, Stanley C107
Chapman [Press] D105
Char, René A41, C122, D168, D237
Charalambides, Julie Marie E661
Charles, Tony E352
Charlton, Geoff D524
Charlton, George D205, E346, E679
Charlton, Jeff D292
Charpentier, Pascale E426
Charters, Samuel D386
Chase, Linda E249, E264
Chater, Kathy D415
Chatterjee, Debjani E55
Chatwin, Bruce E327
Chekhov, Anton A59, B35
Chelsea College of Art, London E526
Cheltenham Festival of Literature E296
Cheltenham Theatre and Arts Club C27
Chenery, Tony E173
Chereshi, Sadi B32, B44
Chernoff, Maxine E713
Cherrybite Publications E354, E681
Chesil Books B117
Chesterfield, D. M. B107
Chew, Shirley E424
Cheyney, Ralph A199
Chiari, Joseph C82, C122
Chichester Poetry Co-operative D4
Child, Wilfred Rowland A101, A123, A160, A234, B90
Childish, Billy E166, E183
Chilton, Neil E831
Chitty, Clyde D26
Chopin, Henri C154, D102, D235, D243, D245, D460
Chapultepec, Guillaume D197
Christ Church College, Oxford C64
Christian, John B32
Christie, John D460
Christopher Davies Publishers D339
Chronicles of Disorder [Press] E173
Chuang Tzu D199
Churchill, Caryl CU2
Churchill, Caryl D393
Churchill, Caryl D405, D439
Churchill, Caryl D509
Churchill, Caryl D519
Cisneros, Antonio D250, E423
The City Lit Student City Literary Institute
The City Literary Institute D250, D276, E443, E467, E793
City University, London E83
Clare, Paula D1, D15, D245, E418, E679, E807
Clampitt, Amy E858
Clanney, Kate E516, E831
Clare, John D347
Clare College, Cambridge E763
The Claremont Press B117
Clark, Chris E665
Clark, Gillian E262
Clark, John D379
Clark, Nick E619
Clark, Thomas A. D110, D30, D36, D44, D71, D78, D89,
D117, D127, D197, D245, D289, D300, D309, D460,
E110, E316, E458, E510, E552, E799
Clark, Tom D117, D171, D234, D411, D525
Clarke, Declan C4, D340, E35, E277, E316, E449, E539,
E574, E710, E860
Clarke, Alexander C45
Clarke, Austin C61, C113, D41, D246
Clarke, Gillian C5, E462
Clarke, Talitha E508
Cleland, Paul A37, B1
Clay, Andrew E513, E811
Clayre, Alasdair C28
Clayton, Dan E28
Clayton, Joseph A133
Cleary, A. A. D476
Cleary, Brendan C107, E241, E346, E685, E745, E755
Clegg, Arthur D47
Clegg, Drew D229
Clement, John D222
Clinc, Jack [R.] B23, B37, B144, C10, D96
Cleveleys Poetry Circle D438
Clifford, Gay E906
Clifford, Johnathan E586
Clifton, James D35, D212, D455, E422
Clinkard, Mildred A102
Clotcher, Cal D205, D327, D539
Cloud [Press] E180
Closer, Charles E909
Cloves, Jeff D384, D465, E698
Chuensana, Anne D423, E718, E734, E802
Clyde, Tom D212
Coates, Irene C91
Coates, Stephen A180
Cobb, Noel E769
Cobbing, Bob C4, C152, D1, D15, D21, D36, D44, D69,
D89, D102, D123, D662, D79, D93, D226, D235,
D243, D245, D290, D398, D434, D450, D453, D460,
D482, D519, D523, E311, E418, E447, E552, E589,
E679, E797, E845, E860
Coburn, John D406

[378]
Name Index

Cochrane, Robert E617
Cockburn, Ken E144, E418
Cocker, Andrew E699
Cockhill, Peter E534
Cocteau, Jean A55, A66, A233, B1, B82, C68, D478
Coed, Alan D266
Codrescu, Andrei E554
Coe, Katherine Hunter Aq6
Coffey, Brian D246, E12, E89, E410, E651, E797
Coffin, S. K. A90
Coffinan, S. K. A90
Cogen Press E460
Coggins, Ernest A88
Collingwood, S. O. AI64
Collins, Clifford B25
Collins, Jess E510
Collins, Merle E867
Collis, Don C64
Colophon Press E460
Colquhoun, Ithell C44, C54, C73
Colquhoun, Robert B24
Colton, Paul D389
Colum, Padraic A96, A130, B111, B119, D240
Columbanus B111
Colwell, S. D. A235
Combs, Tram D333
Comfort, Alex A151, A180, B31, B34, B52, B68, B82, B110, B121, C26
An Commum Gaidhealach B3
Compendium (bookshop) D69
Compton-Burnett, V. A223
Compton-Rickett, Arthur A133
Concordat Press D534
Congdon, Kirby D289, D359, D451
Congress for Cultural Freedom C30
Conn, Jeanne E191
Conn, Stewart C113, D99, D319, D372, D519, E24, E139, E329, E885
Connean, David E510
Connell, Myra E31
Connell, Tommy E333
Connolly, Billy D104
Connolly, Cyril B54
Connolly, Pat E501
Connor, Chuck E742
Connor, Noel E582
Connor, Pauline E559
Conquest, Robert C63
Conrad, Joseph A211
Conran, Anthony D168, D513
Conran, Terence C68
Conroy, Jack A219
Constance, Arthur C82
Constantine, David D51, D285, E387, E392
Constantine, Helen D285
Constantine, Pamela E599
Contemporary Poetry and Prose Editions A41
Conway, Peter E282
Cook, Brenda D281
Cook, Jerry E526
Cook, John D453
Cook, Margaret Fulton E870
Cook, Nick E749
Cook, R. L. C27, C29, C82, C99, C110, C115, C120, C121, C122, D96, D477, D508
Cooke, Dorian A97, B26, B77, C51
Cooke, Ray E808
Cookson, William C2
Coolidge, Clark D146, D215, D238, D243, D437, E8, E316, E552
Cooney, Anthony E556
Cooney, Rian E148, E638
Cooney, Seamus A15
Cooper, C. A. B45
Cooper, Donald A226
Cooper, Edmund C99
Cooper, Helen E800
Cooper, Jeff D3
Cooper, Joan B132
Cooper, Phil D291
Cooper, Sue E702
Cooper-Clark, John D447
Cooper-Duffy, Patrick E754
Cope, Wendy E516
Coppend, A. E. A100
Coracle Press E41
Corbett, James E557

[379]
Corbett, Pie D267
Corbett, Tom D375
Corbierre, Tristan D439
Corbluth, Elsa D107
Corby and District Writers Circle E894
Corcoran, Kelvin E254, E277, E287, E298, E335, E500, E539, E547, E688, E704, E735
Cores, Cynthia E232
Corese, Nichola E882
Cork Women's Poetry Circle E197
Corkery, Oaniel E294, E295, E296, E298
Corless-Smith, Martin E316
Corman, Cid C88, C94, C146, C197, C199, C411, C418, C438, C441, C446, C478, C518, C538
Cornelius, Alan E141
Comford, John A25, B127
Coomber, Malcolm CI88
Coomes, Jim D353, E232
Craig, Alec B42, C91
Craig, Cairns D26, E160
Craig, David D85, D167
Craig, Maurice James A180
Craigmillar War Hospital A89
Crame, Hart B139
Crang, Alan D472
Cranmer-Byng, L. A164
Cranston, Maurice B104
Craton, Michael C109
Crawford, Mairtin E98
Crawford, Robert E306, E307, E858, E870
Crawshaw, Cynthia A167
Creeley, Robert B60, C30, C57, C58, C83, C94, C122, D63, D293, D333, D411, D439, D440, D504, E245, E377, E510
Creeley, Robert B60, C30, C57, C58, C83, C94, C122, D63, D293, D333, D411, D439, D440, D504, E245, E377, E510
Creeley, Robert B60, C30, C57, C58, C83, C94, C122, D63, D293, D333, D411, D439, D440, D504, E245, E377, E510
Crehan, Stewart E876
Crewe & Alsager College of Higher Education E604
Crews, Peter E756
Crick, Philip C62, D421, D523, E539
Crisp, Nigel D449
Crisp, Quentin B4, B37
Crichtlow, Keith E821
Croft, Andy E568, E686, E818
Croft, John B152
Crombie, R. Ogilvie B78
Cromer, John B123
Cronin, Anthony B25, C124, D41, D210, D298, D466, E89
Cronin, Brendan D122
Cronin, Jane E. M. D274
Cronin, Michael E318
Crosby, Maureen E760
Crossland, Margaret B34, C83, C122
Crossland, T. W. H. A70
Cross, Donald D5
Crossley-Holland, Kevin D395
Crossman, R. H. S. A68
Crouch, Harry A169
Crowley, Roger E647
Crozier, Andrew D24, D69, D82, D88, D95, D117, D153, D194, D197, D215, D289, D314, D340, D411, D437, D447, D450, D486, D525, E717
Crozier, Robin D75, D102, D243, D338, D488, D511
Cruickshank, George A197
Cruickshank, Helen A149, B78, D385
Cruikshank, Helen A149, B78, D385
Cruz, Hilary C60
Crystal, David E129, E745, E860
Cuala Press A12, A153
Cubbitt, Sean E185
Cubbitt, David D300
Cullis, Cathy E746
Culshaw, Olive C15
Culverwell, Martin D538
Name Index

Cumberlege, Marcus D206
Cumming, Tim E685, E745
Cummings, E. E. A41, A128, A143, A211, B40, B110, B111, B133, C81, C83
Cummings, Stan D227
Cummins, Gloria E36
Cundall, Peter D55, D143, D389
Curlew Press E835
Curran, Tom E137
Currie, Alistair E790
Curry, Duncan E876
Curry, Neil E230
Cuts, Joanna E478
Cuts, Simon D10, D44, D76, D173, D392, D473, E41, E458
Cych, Leon E632
Cymdeithas y Cefnfydddau yng Ngogledd Cymru D262
Cyrr, Gilles E694
Czerwiński, Adam C109

D., H. [i.e. Hilda Doolittle] A42, A55, A90, A196, A211, C2, E539
Dabydeen, David E387
Daedalus Press E835
D'Aguiar, Fred E818
Dahlberg, Edward D210
Daiches, Jenni C76
Daive, Jean D256
Dale, Peter C2, C27, C112, C118
Daley, Alwyn E344
Dalglish, Jack C99
Dali, Salvador A41
Dalton, John D292, D373
Dalton, Roger E247
Daly, Fred D309
Daly, Leslie D46
Daly, Padraig J. E835
Daniels, Peter E407, E632
Danielson, Henry A3
Dann, Brian D348
D'Annunzio, Gabriele A36
Dansel, Michel D451
Danson, Adrian A35
Dante Alighieri E254

Darby, Paul D275
Dargelos, Pierre D451
Dark Diamonds [Press] E699
Darling, Anne E478
Darlington, Andrew D118, D192, D260, E100, E217
Darlington, Ray E118
Darlington Grammar School C104
Darnton, Maida Castelhun A64
Darras, Jacqueline B44
Darwalla, Keki E220
Dash, Tony D55, D259
Daugherty, Michael D452
Davenport, John A26, B6
David, Adele C58
Davidson, Ian E735
Davidson, Peter E725
Davidson, Robert E546
Davie, Donald B16, B59, B117, C25, C26, C46, C53, C61, C63, C64, C83, C94, C97, D153, D372, D525, E613, E665
Davie, Elspeth E139
Davie, John E671
Davie, Steve E567
Davies, Alan D15, D252
Davies, Aneirin Talfan D339
Davies, Fay C. E440
Davies, Hilary E55
Davies, Hugh Sykes A93
Davies, Idris A171, A227, A229, B14, B76, D380
Davies, Janet D351
Davies, Mike D45
Davies, Paul E905
Davies, Peter B21
Davies, Rhys A115, A116, A199
Davies, Steve E195, E555, E656, E706
Davies, Tim E212
Davies, Vanessa B1
Davies, Vera E568
Davies, W. H. A73, A80, A107, A117, A225, A229, A236, C20
Davies, A. C. D430
Davies, Alex A53, A102, A130, A143, E410
Davies, Dick D11, D492
Davies, Edith B93
Davies, Matt E875
Davies, Owen D197, D206, E722, E759, E817
Davies, Stella E230, E756
Davies, Susie E255
Davison, Anne D235, E312
Davison, Bob B63
Davison, Edward L. A96
Davison, Peter D19
Davitt, Michael D228
D’Avy, Madeleine C48
British Poetry Magazines 1914–2000

Davy, Jean L. B44
Daw, Peter C91
Dawe, Gerald C21, D182, E422, E858
Daw, Jenny E387
Dawson, David E666
Dawson, Fielding D333
Day, Roger E665

de Andrade, Carlos Drummond B82
de Blácam, A. A95
de Brito, Mark Angelo E732
de Campos, Augusto D179
de Chirico, Giorgio A102, A186
de Gaulle, Charles B44
de Hauleville, Olivia D409
de Kooning, Willem D133
De la Mare, Walter A13, A21, A36, A70, A85, A117, A127, A148, A157, A166, A236, B24,
de la Serna, Ramon Gomez de la Serna, Ramon de Lerder, Alberto D265, D314
de L’Troath, R. Brian C20
de Mauny, Erik B73
de Mello Bryner, Sophia E250
de Mendelson, Jane D13
de Milo e Castro, E. M. D44
de Montaigne, F. A148
de Moor, Des E84
De Paor, Louis D228
De Rache, Andre B80

de Sade, Marquis de Sade, de, Comte Donatien, Marquis de Sade
de Stael, Nicolas D155
de Unamuno, Miguel D41
de Undurraga, Antonio B110
de Vree, Paul C15a, D243, D245
de Wit, Johan E42, E288, E346, E438, E488, E552, E807, E811, E860
Deacon Press B139
Deagle, Jenny E756
Dean, Mal D213
Deane, John F. D35, D327, E627, E628, E835
Deane, Seamus D56
Deane-Richards, Wayane E173
Deary, Ian E733
Deegan, Denise D22
Deevey, Teresa B59
Dego, Giuliano D397
Deguy, Michel D214
del Renzio, Toni B7
Delahante, James D240
Delap, Lucy A55
Delavenay, Claire C12
Delphic Press B31, B61
Demarco, Richard D338

Dempsey, Mary E711
Denbury, Garry C1
Dench, John E726
Dench, Lesley E726
Denegris, Tassos E423
Denis, Ferdinand E867
Denman, Peter D288
Denney, Thomas A47
Dennis, Geoffrey A160
Dent, Alan D167, E346, E594
Dent, Peter D318, E226, E539, E656, E735
Denwood, Jonathan C51
DePietro, Thomas E214
Derby, Isabel A43
Derbyshire School of Higher Education E778
Derricourt, Stanley B148
Dersley, Keith D458
Desborough, Ju E248, E358
Deschamps, Marion C91
Desnos, Robert C13, C122
DesRuisseaux, Pierre E694
Deuce Publications C27
DeVeaux, Pete E760
Devlin, Denis A94, B35, B111, D246, E12
Devlin, Peter C46
Dewhurst, Olive D438
Dhondy, Farrukh D98
Di Angeli, Mark E22
Dial 174 Publications E22
Dialectics of Liberation [Conference] D166
Dick, J. P. (see also Burnside, John) D522
Dick, Philip K. D332
Dickens, Peter S. B130
Dickie, Anne E131
Dickins, Anthony A173
Dickinson, Barbara E775
Dickinson, Patric B52, B69, B80, B84, B144, E647
Dickson, Donald E718
Didsbury, Peter E787
Diego, Gerardo B110
Diehard Press E646
Dillon, Des E522
Dinwoodie, Nielsen E339
Dionysia Press E847
Disch, Thomas M. D416, D437
Dis, Mike E860
Dix, Chris D309
Dix, Otto A186
Dixon, Alan D474
Dixon, Barry D325
Dixon, John E858
Dixon, Peter D205
Djerbi, Mari-Aymone E250
Dobie, Mike D15, D170, D391, D465, E517
<table>
<thead>
<tr>
<th>Name</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dobbs, Tom</td>
<td>E372</td>
</tr>
<tr>
<td>Dobrée, Bonomy</td>
<td>B65</td>
</tr>
<tr>
<td>Docherty, Brian</td>
<td>E860</td>
</tr>
<tr>
<td>Dodds, E. R.</td>
<td>A4</td>
</tr>
<tr>
<td>Dodds, Vernon</td>
<td>C13</td>
</tr>
<tr>
<td>Dolmen Press</td>
<td>C70, D141, D368</td>
</tr>
<tr>
<td>Domény-Hardy, Vesna</td>
<td>E788</td>
</tr>
<tr>
<td>Domhnullach, Fionnlagh</td>
<td>C38</td>
</tr>
<tr>
<td>Donaghy, Michael</td>
<td>E694</td>
</tr>
<tr>
<td>Donaldson, Alec</td>
<td>B20, B124</td>
</tr>
<tr>
<td>Donaldson, William</td>
<td>C41</td>
</tr>
<tr>
<td>Donati, Colin</td>
<td>E721</td>
</tr>
<tr>
<td>Doncaster, Jill</td>
<td>D172</td>
</tr>
<tr>
<td>Donnan, Hastings</td>
<td>D148</td>
</tr>
<tr>
<td>Donnelly, Michael</td>
<td>D506, E111</td>
</tr>
<tr>
<td>Donnelly, Paul</td>
<td>D449, E817</td>
</tr>
<tr>
<td>Donoghue, Bernard</td>
<td>C26</td>
</tr>
<tr>
<td>Donovan, Ann</td>
<td>D531</td>
</tr>
<tr>
<td>Donovan, Katie</td>
<td>E814</td>
</tr>
<tr>
<td>Dooley, Maura</td>
<td>D63</td>
</tr>
<tr>
<td>Dooley, Tim</td>
<td>E326, E331, E741</td>
</tr>
<tr>
<td>Doolittle, Hilda Set D.</td>
<td>H</td>
</tr>
<tr>
<td>Dorgan, Theo</td>
<td>D368</td>
</tr>
<tr>
<td>D'Orléans, Charles</td>
<td>E694</td>
</tr>
<tr>
<td>Dorman, Sean</td>
<td>C105, D534</td>
</tr>
<tr>
<td>Dom, Ed</td>
<td>C58, C94, D153, D171, D249, D301, D324, D333, D445, D453, D525</td>
</tr>
<tr>
<td>Dorward, Andrew</td>
<td>E733</td>
</tr>
<tr>
<td>Dorward, Nate</td>
<td>E16</td>
</tr>
<tr>
<td>Dostoyevski, Fédor</td>
<td>A133</td>
</tr>
<tr>
<td>Doyt, Mark</td>
<td>E613</td>
</tr>
<tr>
<td>Doug, Roshan</td>
<td>E173</td>
</tr>
<tr>
<td>Dougherty, Christopher</td>
<td>C76</td>
</tr>
<tr>
<td>Douglas, Bill Torrie</td>
<td>E868</td>
</tr>
<tr>
<td>Douglas, Elizabeth</td>
<td>C115</td>
</tr>
<tr>
<td>Douglas, Keith</td>
<td>A102, A173, B102</td>
</tr>
<tr>
<td>Douglas, Norman</td>
<td>A59</td>
</tr>
<tr>
<td>Douglas, Sheila</td>
<td>D104, E24</td>
</tr>
<tr>
<td>Douglas, Steven</td>
<td>D119</td>
</tr>
<tr>
<td>Dover, Cedric</td>
<td>B132</td>
</tr>
<tr>
<td>Dowden, George</td>
<td>D55, D69, D150, D192, D220, D342, D474</td>
</tr>
<tr>
<td>Dowling, Elizabeth</td>
<td>D155</td>
</tr>
<tr>
<td>Downe, Lisa</td>
<td>E316</td>
</tr>
<tr>
<td>Downing, Ian</td>
<td>C75</td>
</tr>
<tr>
<td>Downing, Richard</td>
<td>D3, D88</td>
</tr>
<tr>
<td>Doyle, A. I.</td>
<td>B127</td>
</tr>
<tr>
<td>Doyle, Jack</td>
<td>E875</td>
</tr>
<tr>
<td>Doyle, Lynn</td>
<td>A22</td>
</tr>
<tr>
<td>Drabble, Margaret</td>
<td>E736</td>
</tr>
<tr>
<td>Drain, Richard</td>
<td>C60</td>
</tr>
<tr>
<td>Draycott, Jane</td>
<td>E252</td>
</tr>
<tr>
<td>Dreamlands Poetry Group</td>
<td>E619</td>
</tr>
<tr>
<td>Drewe, Martin</td>
<td>E637</td>
</tr>
<tr>
<td>Drinan, Adam (pen-name of Joseph Macleod)</td>
<td>A180, B3, B5, B41, B74, B113, B215</td>
</tr>
<tr>
<td>Drinkwater, John</td>
<td>A79, A140, A177, A220, A231</td>
</tr>
<tr>
<td>Druce, Robert</td>
<td>D163</td>
</tr>
<tr>
<td>Drucker, Johanna</td>
<td>E532</td>
</tr>
<tr>
<td>Druid Press</td>
<td>A227</td>
</tr>
<tr>
<td>Drummond, John</td>
<td>A39</td>
</tr>
<tr>
<td>Drummond, Rory</td>
<td>E399</td>
</tr>
<tr>
<td>du Bouchet, André</td>
<td>D252, E335</td>
</tr>
<tr>
<td>Dublin Gate Theatre</td>
<td>A130</td>
</tr>
<tr>
<td>Dukett, Ian</td>
<td>E764</td>
</tr>
<tr>
<td>Dudgeon, Patrick</td>
<td>B34</td>
</tr>
<tr>
<td>Dudley, A. E.</td>
<td>D106</td>
</tr>
<tr>
<td>Duffin, David</td>
<td>E891</td>
</tr>
<tr>
<td>Duffy, Carol Ann</td>
<td>C3, E516, E542, E814, E831</td>
</tr>
<tr>
<td>Duffy, John</td>
<td>E876</td>
</tr>
<tr>
<td>Duffy, Maureen</td>
<td>C15, C81, C109, C113, D111, D446</td>
</tr>
<tr>
<td>Duffy, Rebecca</td>
<td>E399</td>
</tr>
<tr>
<td>Dufrêne, François</td>
<td>C15a, D245</td>
</tr>
<tr>
<td>Duffy, Roaul</td>
<td>B37</td>
</tr>
<tr>
<td>Duggan, Laurie</td>
<td>D46, E735</td>
</tr>
<tr>
<td>Duggan, Niall</td>
<td>D465</td>
</tr>
<tr>
<td>Duhameel, Georges</td>
<td>B1</td>
</tr>
<tr>
<td>Duke, Jim</td>
<td>D198</td>
</tr>
<tr>
<td>Dullaghan, Frank</td>
<td>E728</td>
</tr>
<tr>
<td>Dulwich Poetry Group</td>
<td>D86</td>
</tr>
<tr>
<td>Dun Emer Press</td>
<td>A22</td>
</tr>
<tr>
<td>Duncairn, Stephen</td>
<td>E458</td>
</tr>
<tr>
<td>Duncan, Andrew</td>
<td>D318, E35, E52, E256, E335, E581, E735</td>
</tr>
<tr>
<td>Duncan, Bill</td>
<td>D182</td>
</tr>
<tr>
<td>Duncan, Robert</td>
<td>C58, C69, D301, D525</td>
</tr>
<tr>
<td>Duncan, Ronald</td>
<td>A137, A210, B23, B37, B144, C2, C12, C112</td>
</tr>
<tr>
<td>Duncombe, David</td>
<td>E778</td>
</tr>
<tr>
<td>Dundee University</td>
<td>D182, E257</td>
</tr>
<tr>
<td>Dundee University Writers Workshop</td>
<td>E24</td>
</tr>
<tr>
<td>Dunham, Phil</td>
<td>E604</td>
</tr>
<tr>
<td>Dunhill, Alison</td>
<td>D489</td>
</tr>
<tr>
<td>Dunkley, Joyce</td>
<td>C106</td>
</tr>
<tr>
<td>Dunkop, R. O.</td>
<td>A56</td>
</tr>
<tr>
<td>Dunn, Angus</td>
<td>E546</td>
</tr>
<tr>
<td>Dunn, David</td>
<td>D311</td>
</tr>
<tr>
<td>Dunn, J. Selwyn</td>
<td>A79</td>
</tr>
<tr>
<td>Dunn, Peter</td>
<td>B70</td>
</tr>
<tr>
<td>Dunne, Faith</td>
<td>E255</td>
</tr>
<tr>
<td>Dunne, Sean</td>
<td>E198</td>
</tr>
<tr>
<td>Dunsany, Lord</td>
<td>A123</td>
</tr>
<tr>
<td>Dupin, Jacques</td>
<td>D313</td>
</tr>
<tr>
<td>Dupré, Louise</td>
<td>E604</td>
</tr>
<tr>
<td>Duquesne, Terence</td>
<td>E158, E732, E910</td>
</tr>
</tbody>
</table>
British Poetry Magazines 1914–2000

Durant, Ian C. E169, E862
Duranty, Charles C60, C99, C110
Duras, Marguerite D439
Durcan, Paul D34, D41, D89, D132, D158, D210, E89, E198, E293
Durante, Kevin D337
Durham University D242, E536, E622
Durancn, Paul D34, D41, D89, D132, D158, D210, E89, E198, E293
Durrani, Shiraz E896
Durrell, Gerald A18
Durrell, Lawrence A18, A49, A102, A137, A152, A197, B21, B24, B34, B50, B81, B82, B95, B102, B108, E426
Dusseldorf, Kristina E479
Dutton, Andy E722
Dutton, G. F. D182, D326, E24
Dutton, Geoffrey B69
Duxbury, Robert D323
Dworkin, Martin S. E99
Dwoskin, Stephen D314
Eadie, Douglas C39
Eagleton, Terry C76, D372, E79S
Earl, Rob D448, E166, E183, E844
Earp, T. W. A151
East Midlands Art Association D10
East Sussex College of Higher Education E879
Eastaway, Edward see Thomas, Edward
Eastbourne College A166
Eastbourne College of Education D267
Eastley, Max E666
Easton, Richard C125
Eatch, Dorcas E144
Eaton, Richard C83
Eberhart, Richard A26, C26
Eden, Andrew D518
Eden, Erica D69
Eden, Roy D69
Edge of August (band) B43
Edinburgh Festival B78, D15
Edinburgh University C39, D300, E368, E733
Edinburgh University Liberal Club B60
Edinburgh University Poetry Society C111
Edinburgh University Scottish Renaissance Society B60
Edinburgh University Students Publications Board D300, D480
Editions du Booster A18
Editions Poetry & Poverty B108
Editions Poetry London A173, E631
Edkins, Anthony C32, E479
Edmonds, Marguerite D143
Edmonds, Tom D44

Edmunds, Pierre B53
Edward, Alan E33, E320
Edwards, Betty A186
Edwards, J. M. D339
Edwards, Karen B849
Edwards, L. W. Lawson D106
Edwards, Martin E764
Edwards, Michael D397
Edwards, Oliver B19
Edwards, Paul A15, E486
Edwards, Roger D191
Edwards, Simon E503
Egan, Desmond D158
Egan, Pat E418
Egan, Patrick E144
Eger, Elizabeth E397
Eglinton, Edna E605
Egoist Press A55
Ehrengeld, Felipe D399, D425
Eight Hand Gang E341
Eigner, Larry C58, D69, D146, D171, D197, D289, D301, D324, D333, D353, D411, D423, D474, D525, E374, E377, E423, E539
Ellian, John D339
Eirain, Siôn, D339
Ekelöf, Gunnar C99
Eley, Geoffrey A1
Elkin, Roger C31, D397
Ellerman, Annie Winifred A108
Elliot, Julian D180
Elliot, Ruth A179
Elliot, Alistair C64, C114, D51
Elliot, Andrew E543
Elliot, Ann E260
Elliot, Geoffrey C103
Ellis, Conleth D355
Ellis, Mary B22
Ellis, R. J. E761, E792, E793
Ellis, Steve E809
Ellis, Vivian Locke A140
Ellman, Richard E795
Elswick, John D79, E112
Elton, Sharon E417
Eluard, Paul A41, A102, A116, A126, B6, B80, B82, C68, E423
Elwin, Malcolm B105, B144
Ely, Roger B1, E666
Elytis, Osydeus A146, E374
Name Index

Ember Press D203, D247, D253, E10, E444
Emery, Lawrence K. See Leventhal, A. J.
Emin, Tracy E183
Emmanuel College, Cambridge B13, D8, D492
Emotionist Group A56
The Empire Poetry League A170
Emppson, William A26, A64, A143, A200, A220, C24, C26, C68, C123, C42
Emuss, John D224, D522
Engel, Stanley D206, E539
England, Gerald D79, D84, D200, D203, D330, D394, E3, E288, E336
England, Lane D313
Engle, G. L. I. B45
The English Carmelites C10
Enlight, Theodore E410
Ensor, Robert D185
Equifinality E256
Eresdun Pomes D331
Erskine, George E725
Esam, John D409
Esthleman, Clayton D69, D437, D525, E277, E423, E477
Essex University D171, D215, D525, E554
Etheridge, Ken A277
Ethos Publications D46
Eton A23, A61, A121, A129
Etty, Robert E728, E799
Evans, A. C. E796
Evans, B. Ifor A2
Evans, Brad E587
Evans, Chris E286
Evans, Estyn D35
Evans, Gareth E253
Evans, George E539
Evans, Graham E169
Evans, Jon Randell A213
Evans, Mike D309
Evans, Myfanwy A11
Evans, Patrick A18, A49
Evans, Paul D36, D88, D117, D131, D150, D153, D215, D289, D411, D447, D500, E539, E554
Evans, Sue D80
Evaristo, Bernadine E867
Everley, Mike E236
Everson, William B61, B91
Evett, James D94
Evison, Alan D483
Excello & Bollard (Press) D161, D422
Exeter College, Oxford E572
Exeter University D346, E388 Exit Publications D62
Eyles, Patrick D76, E524
Ezekiel, Nissim C67, E387
F., R. C. C44
Facey, Erica E832
Fagin, Larry D337, D462
Faiq, Salah E468a
Fain, Claude D252, D256
Fainlight, Harry C10, D258, D409, D504, E828
Fainlight, Ruth C10, C113, D63, D86, D181, D348, E638, E665, E745, E828
Faitz, Abbas E526
Falk, Colin D212
Falcon Press B52, B67
Fallon, Peter D80, D81, D89, D97, D126, D132, D158, D284, D298, D355, E422
Faludy, George D40
Fanchette, Jean D51
Fan frivolico Press A115
Fanning, Gerard D91
Fanon, Franz E867
Fantasy Press C64, D380
Fante, Dan E685
Fanthorpe, U. A. D395, E305, E549, E634, E729
Fanton, Barry E814
Farjeon, E. A. B52
Farley, Maurice B35
Farley, Michael E563
Farnham College of Art D281
Farnsworth Writers E820
Farrell, Alana E652
Farrell, Cyril D35, D160
Farrell, Deirdre D226, D342
Farrell, Patricia E710
Farrington, John D155
Fassnidge, Chris D107
Fatchance Press E264
Faulkner, Peter E665
Faulkner, Stephen E519
Faulkner, William C78
Faust, Clive E735
Favil Press B52, B114, B121, B149
Fearn, Susan D535
Feather Books E620
Featherstone-Witty, Mark D165
Fedden, H. Romilly A220
Feden, Robin B102
Federation of Kent Writers E192
Federation of Worker Writers & Community Publishers D515
Federman, Raymond C58, D168, E651
<table>
<thead>
<tr>
<th>Name</th>
<th>Publication Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feeney, John</td>
<td>E502</td>
</tr>
<tr>
<td>Feinkind, Adam</td>
<td>D63</td>
</tr>
<tr>
<td>Feinkind, Elaine C.</td>
<td>C4, C101, D24, D63, D90, D127, D153, D71, D310, D372, D447, D486, D525, E549</td>
</tr>
<tr>
<td>Fegley, Kevin</td>
<td>E9</td>
</tr>
<tr>
<td>Fellows, David</td>
<td>E483</td>
</tr>
<tr>
<td>Fellows, Gerrie</td>
<td>E870</td>
</tr>
<tr>
<td>Fellowship of Christian Writers</td>
<td>D109</td>
</tr>
<tr>
<td>Fen Poetry Centre</td>
<td>E336</td>
</tr>
<tr>
<td>Fencott, Clive</td>
<td>E57</td>
</tr>
<tr>
<td>Fencott, P. C. D.</td>
<td>D15, E679</td>
</tr>
<tr>
<td>Fench, Victor</td>
<td>D64</td>
</tr>
<tr>
<td>Fenton, James</td>
<td>D468, E327</td>
</tr>
<tr>
<td>Ferger, Feyzad</td>
<td>B32, B110, E196</td>
</tr>
<tr>
<td>Ferguson, Iain</td>
<td>B60</td>
</tr>
<tr>
<td>Ferguson, James</td>
<td>E625</td>
</tr>
<tr>
<td>Ferguson, Jim</td>
<td>E52</td>
</tr>
<tr>
<td>Ferguson, Peter</td>
<td>E105</td>
</tr>
<tr>
<td>Fergusson, J. D. R.</td>
<td>E82</td>
</tr>
<tr>
<td>Ferlinghetti, Lawrence</td>
<td>C94, D166, D167, D258</td>
</tr>
<tr>
<td>Fern Publications</td>
<td>E213</td>
</tr>
<tr>
<td>Fernyhough, Brian</td>
<td>E426</td>
</tr>
<tr>
<td>Ferrett, Mabel</td>
<td>D327, D345</td>
</tr>
<tr>
<td>Ferrini, Vincent</td>
<td>C8</td>
</tr>
<tr>
<td>Ferry, John</td>
<td>E209</td>
</tr>
<tr>
<td>Fetherston, Patrick</td>
<td>D255</td>
</tr>
<tr>
<td>Ficeo, Padraic</td>
<td>B67, D527</td>
</tr>
<tr>
<td>Fiasco Publications</td>
<td>D79</td>
</tr>
<tr>
<td>Fidler, Gillian</td>
<td>D168</td>
</tr>
<tr>
<td>Fife Writers' Group</td>
<td>E725</td>
</tr>
<tr>
<td>Figueiroa, John</td>
<td>D424</td>
</tr>
<tr>
<td>Finch, Jonathan</td>
<td>D348</td>
</tr>
<tr>
<td>Finch, Vivienne</td>
<td>D192, D205, D361, D471, D535, E581, E807</td>
</tr>
<tr>
<td>Finkelstein, David</td>
<td>A126, A192</td>
</tr>
<tr>
<td>Finlay, Aegic</td>
<td>E510</td>
</tr>
<tr>
<td>Finlayson, Logan</td>
<td>D133, D209</td>
</tr>
<tr>
<td>Finn, Maggie</td>
<td>D192</td>
</tr>
<tr>
<td>Finzi, Sylvia</td>
<td>D1</td>
</tr>
<tr>
<td>Firewater Press</td>
<td>E855, E892</td>
</tr>
<tr>
<td>Fireweed [Press]</td>
<td>D167</td>
</tr>
<tr>
<td>Firnberg</td>
<td>E710</td>
</tr>
<tr>
<td>First Edition Bookshop</td>
<td>A70</td>
</tr>
<tr>
<td>Fisher, Charles</td>
<td>A277</td>
</tr>
<tr>
<td>Fisher, Clive</td>
<td>B54</td>
</tr>
<tr>
<td>Fisher, Gillian</td>
<td>E326</td>
</tr>
<tr>
<td>Fisher, Janet</td>
<td>E346, E542, E876</td>
</tr>
<tr>
<td>Fisherman, Hercules</td>
<td>E456</td>
</tr>
<tr>
<td>Fitton, Barry</td>
<td>D59</td>
</tr>
<tr>
<td>Fitton, Jim</td>
<td>C74</td>
</tr>
<tr>
<td>Fitzgerald, Edmund B.</td>
<td>A187</td>
</tr>
<tr>
<td>Fitzgerald, Tony</td>
<td>E526</td>
</tr>
<tr>
<td>Fitzgibbon, Constantine</td>
<td>A233</td>
</tr>
<tr>
<td>Fitzpatrick, Lindsay</td>
<td>E830</td>
</tr>
<tr>
<td>Fitzpatrick, Trish</td>
<td>E205</td>
</tr>
<tr>
<td>Floresback Publishing</td>
<td>E553</td>
</tr>
<tr>
<td>Flat Earth Press</td>
<td>D45</td>
</tr>
<tr>
<td>Fleming, John</td>
<td>B9</td>
</tr>
<tr>
<td>Fletcher, Helen</td>
<td>D180</td>
</tr>
<tr>
<td>Fletcher, Iain</td>
<td>B32, B42, B88, C17, C116</td>
</tr>
<tr>
<td>Fletcher, John</td>
<td>D242</td>
</tr>
<tr>
<td>Fletcher, John Gould</td>
<td>A66, A90, A99</td>
</tr>
<tr>
<td>Fletcher, Tim</td>
<td>E277</td>
</tr>
<tr>
<td>Flight, Claude</td>
<td>A186</td>
</tr>
<tr>
<td>Flight Pen Club</td>
<td>A232</td>
</tr>
<tr>
<td>Flint, F. S.</td>
<td>A80, A90, A128</td>
</tr>
<tr>
<td>Flint, John</td>
<td>E789</td>
</tr>
<tr>
<td>Flint, Kate</td>
<td>E658</td>
</tr>
<tr>
<td>Flint, K. J.</td>
<td>D134</td>
</tr>
<tr>
<td>Floyd, David</td>
<td>E608</td>
</tr>
<tr>
<td>Flynn, Frank</td>
<td>D31</td>
</tr>
<tr>
<td>Flynn, Kerry</td>
<td>E420</td>
</tr>
<tr>
<td>Fogden, Barry</td>
<td>E111</td>
</tr>
<tr>
<td>Foley, Michael</td>
<td>D212, D455</td>
</tr>
<tr>
<td>Folio International (Press)</td>
<td>E288</td>
</tr>
<tr>
<td>Folkard, Oliver</td>
<td>D473</td>
</tr>
<tr>
<td>Follain, Jean</td>
<td>E110</td>
</tr>
<tr>
<td>Foote, A. D.</td>
<td>D182, E24</td>
</tr>
<tr>
<td>Forbes, Peter</td>
<td>A177, D421, E326, E897</td>
</tr>
<tr>
<td>Forced Entertainment</td>
<td>E429</td>
</tr>
<tr>
<td>Ford, Charles Henri</td>
<td>A28</td>
</tr>
<tr>
<td>Ford, Ford Madox</td>
<td>A59, A80, A90, A107, A142, A211</td>
</tr>
<tr>
<td>Ford, Mark</td>
<td>A160</td>
</tr>
<tr>
<td>Ford, Richard</td>
<td>E327</td>
</tr>
<tr>
<td>Ford, Robert</td>
<td>E403</td>
</tr>
<tr>
<td>Ford Foundation</td>
<td>C78</td>
</tr>
<tr>
<td>Fore Publications</td>
<td>C51</td>
</tr>
<tr>
<td>Foreman, Martin</td>
<td>E312</td>
</tr>
<tr>
<td>Forrest, Avril</td>
<td>E422</td>
</tr>
<tr>
<td>Forrest-Thomson, Veronica</td>
<td>D157, D178, D323, D453, D482, E307</td>
</tr>
<tr>
<td>Forster, A. M.</td>
<td>E522</td>
</tr>
<tr>
<td>Forster, E. M.</td>
<td>A1</td>
</tr>
</tbody>
</table>
Name Index

Fortini, Franco E549
Fortuna, Blackie E575, E659, E885
Foss, Peter J. E531, E563
Foster, George D235
Fotiade, Ramona E393
Fox, Andrew E24, E108
Fox, Charles E69
Fox, Connie E452
Fox, Edward D77
Fox, R. M. B111
Foxall, Edgar A41
France, Linda E302, E516, E686, E814
France, Peter E757
Francalli, Mario A233
Francis, Molly E862
Francis, Nancy E570
Francis, Sarah E79
Frankel, Ben B68
Franklin, Dan D321
Francina, Francis E665
Fraser, Allister E712
Fraser, C. Lovat A87
Fraser, G. S. A38, A102, A197, B19, B42, B68, B81, B88, B95, B102, B123, B133, B145, C13, C53, C81, D323, D354, D469, E563
Fraser, John E733
Fraser, Kathleen E797
Fraser, Lilas E688
Fraser, Norrie B85
Fraser, Stephen D32
Frater, Anne C38
Frazier, Tony E374, E423, E539, E735, E824
Frayn, Michael C103
Fredrikson, Lars D256
Free University of New York D166
Freeman, Arthur C94
Freeman, Dennis E654
Freeman, Maggie E728
Freeman, Michael C42
Freeman, Robin E426
Freyer, Ulli (see also McCarthy, Ulli) D146, D456, E179, E311, E429, E452, E574, E710, E833, E860
Freestyle Writers' Group E301
French, Tom E205
Fresh Garbage [Press] D84
Freud, D. A. D217
Freed, Lucien B24, B44
Fried, Eric D167
Fried, Michael D412
Friel, George A155
Friel, Raymond E758, E858
Friend, Melanie E909
Friends of the Western Buddhist Order E853
Froestrup, Peter T. C39
Froggatt, Ann E775
Frogmore Press E302
Fromberg, Susan D506
Frost, Robert A117, A128
Fry, Christopher A117, B117, C100
Fry, Colin R. D369
Fudge, William Kingston A175
Fulcrum Press D301
Fullham and Chelsea Survivors' Poetry Group E496
Fulker, Tina D84, E747
Fuller, Cynthia E906
Fuller, Jean Overton C122
Fuller, John A160, C63, C112, C118, D412, D468, D476, D483
Fuller, Roy A41, A102, A197, B22, B101, C53, C55, C63, C112, C123, D372, D468, D469, D472, D476, E745
Fullwood, Daphne B119
Fulton, Graham E307, E870
Fulton, Robin C32, C39, C52, C55, C102, D123, D174, D300, D318, D428, E139
Funge, Paul E324
Furbank, P. N. E605
Furness, Damian E656
Furnival, John D44, D102, D162, D235, D338, D385, D434, D453, D460
Furst, Herbert A7
Furze Press B103
Fustec, Jen E611
Fyfe, Anne-Marie E634, E748
Gabo, Naum A186
Gach, Gary D252
Gadney, Reg D173
Gage, John T. A90
Gairm [Press] C88
Galbraith, Iain D63
Galenbey, Greg E232
Gallagher, Katharine D408, E632
Gallagher, Timothy E182
Gallen, John A151, B26
Galloping Dog Press E547
Galloway, Janice E247, E522, E870
Galsworthy, John A87, A213, A225
Galvin, Patrick (b.1927, Cork) C13, C68, D246, E783
Galvin, Patrick (b. Dublin) D58
Galway Writers Workshop E626
Gander, Forrest E713
Gandhi, Mahatma A99
Gant, Roland B67
British Poetry Magazines 1914–2000

Garcia-Bravo, Fernando D520
Garden, Dave E350
Gardiner, C. Wrey See Gardiner, Wrey
Gardiner, Michael E35, E390
Gardiner, Patrick B152
Gardiner, Rolf A235, B32
Gardiner, Wrey A176, B26, B32, B42, B47, B67, B68, B70, B82, B93, B94, B110, B120, B147, C48
Gardner, Alan D17
Gardner, Anne E390
Gardner, Donald B33, C5, C60
Gardner, Ian A5, A77, A224, B113, C32, C39, C81, C102, D93, D300, D326, D385, D428, E339, E885
Garland, Patrick C44
Garlick, Raymond E33, C5, C60
Garman, Douglas A24
Garner, Alan E426, E796
Garrett, Elizabeth E302
Garrison, Philip D197
Garwood, Anthony C99
Gascoyne, David A41, A49, A100, A102, A137, A146, A180, A197, B9, B41, B69, B82, C122, C124, E426, E828
Gates, Larry D94
Gathercole, Rod D76
Gatto, Alfonso B9
Gawsworth, John A49, A54, A132, A177, A199, B46, B117, B123, C13
 Gee, Maggie E326, E906
Gee, Peter D58
Geering, Ken D83
Gellhorn, Martha E327
Gemini Press B48, C15
Genet, Jean C57, D242, D439
Geog, Keith E111
Geoghegan, Luke E711
George, Caroline E822
George, Glenda D15, D77, D129, E267, E447, E517, E684
George, Margaret E200
George, Michael D59, D60
George Watson's College Literary Club C79
Gerrard, Mike E584
Gervase of Tilbury D188
Gerz, Jochen C53
Gettisburg, M. A. D383
Ghose, Zulfiqar C13, C17, C18
Gibbens, John E561
Gibbon, Lewis Grassic A77, A213
Gibbon, Monk D240
Gibbons, Fiachra E661
Gibbons, Stella A69, A132
Gibbons, William F. A81
Gibbons, David D189, D243
Gibbons, Magi E522
Gibson, Sean E312
Gibson, Wilfrid Wilson A140, C71
Gide, André A206, B1, B54
Gideon, Ian E505
Gidney, Pam E756
Gifford, Douglas D430
Gifford, Terry E831
Gilbert, Joan D289, D474
Gilbert, John D126
Giles, Gordon E870
Giles, Tam E676
Gill, David D226, D465, E490
Gill, Eric A10, A69, A94, A118, A137
Gill, Michael D56
Gillard, Isabel E224
Gillies, Margaret B24
Gilligan, Annie E747
Gillis, Alan E481
Gilmour, H. A. E583
Gilonis, Harry D318, E254, E298, E335, E458, E552, E860
Gillon, Ambrose E853
Gimmler, John Edward E299
Ginner, Charles A9
Ginsberg, Allen B60, C61, D389, D409, D439, D445, D504, E631, E717
Gioia, Dana E214, E634, E858
Giorno, John D243, D416, E717
Giroux, Roger D256
Gizzi, Peter E410, E713
Glasgow Literary Club A32
Glasgow University D319
Glasshouse Press E226
Gledhill, Margaret E340
Gleeson, Martin D298
Gleizes, Albert A186
Glen, Duncan A126, A192, D12, D340, E75, E875, E879, E885, E915
Glover, Jon C107
Glover, Michael E814
Glover, T. R. D175
Glück, Louise D301, D453
Godber, Geoffrey E558, E828
Goddard, Cam E703
Goddard, James D39
Goddard, Jules D344
Goddard, Richard D13, E722
Goffrey, Peter E227, E246
Godwin, George A2
Goethe, von, Johann Wolfgang D237
Gog C27
Name Index

Gogan, L. S. A19
Gogarty, Paul D82, E727
Goff, Pam E869
Gold, Magnificent D2
Golden Eagle Press B85
Goldring, Maude A50
Goldsmith, Oliver D64
Goldsmith, Richard E470
Goldsmith, Rudi E98
Goldsmith Press D158
Goldsmiths' College, London E813, E891
Gomez de la Serna, Ramon B19, B183
Gomringer, Eugen D173, D245, D460, D519
Gonda, Caroline E148, E638
Gonne, Maude See MacBride, Maude Gonne
Gonzalez, John E602
Gonzalez, Lindsay Jean E602
Gonzalez-Marina, Joaquina A523, E13
Good Elf [Press] D193
Goodall, Joan E623
Goodby, John E35, E346
Goode, Chris E77, E316
Goodland, Giles E302, E807
Goodland, John A197
Goodman, Richard A25, A213
Goodrich, Jennifer E214
Goodwin, Christopher C81
Goodwin, Pamela E501
Gordimer, Nadine E327, E867
Gordon, Alec E355
Gordon, Giles C32, C113, E139
Gordon, Janet Z. D25
Goring, Richard E109
Gormley, Antony D29
Gore, Jim D292
Graen, Robert A151, B26, B32, B48, B57, B58, B59, B63, B68, B26, B82, B110, B111, B119, B136, B150, C13, C54, E628
Gorringe, John Howard E603
Green, Adrian D452
Green, David E22
Green, Frederick Pratt C82
Green, J. C. R. D397, E391, E509
Green, Jim D292
Green, John D47
Green, Keef D43
Green, Malcolm E66
Green, Nigel E760
Green, Patricia D64
Green, Paul D88, D127, D341, D447, E52, E180, E267, E393, E452, E766
Green, Paul J. D59
Green, Richard D475
Green, Russell A42
Green Horse [Press] D353
Greene, Graham A117, A127, A147, B1
Greene, Martin E909
Greene, Peter C43
Greenhalgh, Chris E858
Greenham, Peter D245
Greenhorn, Stephen E414
Greening, John C73, D182, E658, E694
Greenney, Trevor D79
Greenwald, Ted E833
Greenwood, Albert C110
Greenwood, Gillian E4422
Gregory, Derek E818
Gregory, Isabella Augusta, Lady A22
Gregory, John A2
Gregory, Padraic B57
<table>
<thead>
<tr>
<th>Name</th>
<th>Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gregory, R. G.</td>
<td>D107, D226, E230, E756</td>
</tr>
<tr>
<td>Gregory, Robin D237</td>
<td>E401</td>
</tr>
<tr>
<td>Greig, Andrew D93</td>
<td>D428, E733</td>
</tr>
<tr>
<td>Greig, Denis D220</td>
<td></td>
</tr>
<tr>
<td>Greig, Margaret B47</td>
<td></td>
</tr>
<tr>
<td>Grenier, Robert F377</td>
<td></td>
</tr>
<tr>
<td>Grenside, Dorothy A223</td>
<td></td>
</tr>
<tr>
<td>Gresser, Seymour C91</td>
<td></td>
</tr>
<tr>
<td>Grieve, C. M.</td>
<td></td>
</tr>
<tr>
<td>Gresser, Seymour C91</td>
<td></td>
</tr>
<tr>
<td>Groarke, Vona E422</td>
<td></td>
</tr>
<tr>
<td>Grey, Vivien E145</td>
<td></td>
</tr>
<tr>
<td>Grey, William D189</td>
<td></td>
</tr>
<tr>
<td>Greig, Denis D93</td>
<td>D428, E733</td>
</tr>
<tr>
<td>Grundy, J. M.</td>
<td></td>
</tr>
<tr>
<td>Grillet, Sophie E302</td>
<td></td>
</tr>
<tr>
<td>Gunby, G. E6</td>
<td></td>
</tr>
<tr>
<td>Gurnah, Abdulrazak E867</td>
<td></td>
</tr>
<tr>
<td>Correspondence</td>
<td></td>
</tr>
<tr>
<td>Gunn, Neil M.</td>
<td>A77, A192, B4, B46</td>
</tr>
<tr>
<td>Gunn, Thom C12</td>
<td>C35, C53, C63, C64, C114, D468, D476,</td>
</tr>
<tr>
<td>Gunn, Charles C184</td>
<td>E377, E549, E613, E638, E722</td>
</tr>
<tr>
<td>Gunthorp, Dale D96</td>
<td></td>
</tr>
<tr>
<td>Gunton, Tim D449</td>
<td></td>
</tr>
<tr>
<td>Guthrie, Hammond D189</td>
<td></td>
</tr>
<tr>
<td>Gutman, Ethel A13</td>
<td></td>
</tr>
<tr>
<td>Gutman, Sidney A13</td>
<td></td>
</tr>
<tr>
<td>Gwynne, Frances D355</td>
<td></td>
</tr>
<tr>
<td>Gysin, Brion C154</td>
<td>D189, D243, D245, D460</td>
</tr>
<tr>
<td>H., R. D. E. C44</td>
<td></td>
</tr>
<tr>
<td>Habberjam, Paul E199</td>
<td></td>
</tr>
<tr>
<td>Hack, David B80</td>
<td></td>
</tr>
<tr>
<td>Hackett, Alan E167</td>
<td></td>
</tr>
<tr>
<td>Hackforth, Norman D310</td>
<td></td>
</tr>
<tr>
<td>Haddock, Joan C120</td>
<td></td>
</tr>
<tr>
<td>Haden, David E907</td>
<td></td>
</tr>
<tr>
<td>Hadfield, Alan A148</td>
<td></td>
</tr>
<tr>
<td>Hadfield, Jen E522</td>
<td></td>
</tr>
<tr>
<td>Hainsworth, Diane E503</td>
<td></td>
</tr>
<tr>
<td>Hale, Don E5</td>
<td></td>
</tr>
<tr>
<td>Hale, Terry E66</td>
<td></td>
</tr>
<tr>
<td>Hales, Madge B49</td>
<td></td>
</tr>
<tr>
<td>Hales, Michael C119</td>
<td></td>
</tr>
<tr>
<td>Halifax and District Poetry Society D352</td>
<td></td>
</tr>
<tr>
<td>Hall, Andrew D8</td>
<td></td>
</tr>
<tr>
<td>Hall, Christopher D36</td>
<td></td>
</tr>
<tr>
<td>Hall, Donald C7, C12, C26, C64, C83, C97</td>
<td></td>
</tr>
<tr>
<td>Hall, John B34, B110</td>
<td></td>
</tr>
<tr>
<td>Hall, John (b.1945) D44, D162, D197, D437, D486, E316, E656</td>
<td></td>
</tr>
<tr>
<td>Ham Bone Club A86</td>
<td></td>
</tr>
<tr>
<td>Hamadi, Adel D495</td>
<td></td>
</tr>
<tr>
<td>Hamburger, Michael B35, B47, B69, B108, B133, B152, C82, C97, C112, C112, D26, D171, D237, D372, D469, E339, E374, E694, E885</td>
<td></td>
</tr>
<tr>
<td>Hamilton, David D119</td>
<td></td>
</tr>
<tr>
<td>Hamilton, Geoff E255</td>
<td></td>
</tr>
<tr>
<td>Hamilton, Ian A45, A143, B54, C104, C112, C118, D305, D412</td>
<td></td>
</tr>
<tr>
<td>Hamilton, Richard D133</td>
<td></td>
</tr>
<tr>
<td>Grinnell, Joseph D252, D256, E287</td>
<td></td>
</tr>
<tr>
<td>Guild Press C45</td>
<td></td>
</tr>
<tr>
<td>Guildford Poets Press D224</td>
<td></td>
</tr>
<tr>
<td>Guillotine, Eugene D342, E539</td>
<td></td>
</tr>
<tr>
<td>Gurney, Nicolai A2</td>
<td></td>
</tr>
<tr>
<td>Gunby, G. E6</td>
<td></td>
</tr>
<tr>
<td>Gunesekera, Romesh E327</td>
<td></td>
</tr>
<tr>
<td>Gunn, George E870</td>
<td></td>
</tr>
</tbody>
</table>
Hamilton, Robin D174
Hamlett, Jenny E756
Hammersley, Richard E601
Hammond, Arthur C109
Hammond, M. D. D38
Hampson, Norman A167
Hampson, Robert D15, E277, E311, E335, E860
Hampson, Christopher D408
Hand, Alex D218
Hand & Flower Press C82
Handley, loe E760
Hands, Marie E118
Handy, Betty E224
Hangman Press E183
Hangman Records E183
Hanley, James A100
Hanna, Billy E551
Hannah, Sophie E302, E392, E516, E613
Hannan, Maggie E906
Hanski, Eion 0492
Hanson, Kevin 0336
Hanson, Sten C153
Harayi, Manya B19
Hard Pressed Poetry [Press] E410
Hardie, George D105
Hardiment, Melville D26
Harding, Cory E589, E881, E916
Harding, D. W. A195
Harding, David E445
Harding, Jason A2, A24, A45, A64, A143, A195
Harding, Jeremy D194, D496
Hardingham, John E652
Hardwick, Joan E60
Hardy, Henry D261
Hardy, Thomas A13, A36, A59, A117, A157, C2
Harland, Frances C27
Harland, Viv E589
Harlequin Coffee House, Fulham C54
Harlow, Jean D332
Harlow Writers D225
Harmer, J. B. A90
Harmon, Giles D532
Harmon, Maurice D141, D368
Harper, Maria D119
Harris, Alan E326
Harris, Cliff D162
Harris, F. B72
Harris, Gordon C39
Harris, Kenneth A102
Harris, Miranda E652
Harris, William A. A235
Harrison, Allan V. E666
Harrison, Austin A59
Harrison, Eric D244, D522
Harrison, G. D479
Harrison, J. D467
Harrison, John E144
Harrison, Milford D138
Harrison, Paul E706
Harrison, Roy D96
Harrison, Ruth E425
Harrison, Tony B65, C55, C58, C85, C107, C118, D51, D165, D266
Harrison, T. W. Stt Harrison, Tony
Harrow Poetry Group E136
Harsett, David D174
Hart, Chris E664
Hart, David E598, E814
Hart, Henry E858
Hart, Matthew E368
Harte, Jack E835
Harthill, Graham E144, E418, E718
Hartl, Thomas E651
Hartley, George C53
Hartley, Jill E344
Hartnett, Jeff E788
Hartnett, Michael D41, D89, D158, D210, D455, E622
Harvey, Adam A180
Harvey, Elizabeth D269
Harvey, Francis E422
Harvey, John D22, D178, E302, E346, E747
Harvey, M. G. E820
Harvey, Norman D505
Harvey, R. E. E820
Hashmir, Alamgir D335
Haslam, Michael D117, D127, D215, D252, D437, D447, D496, E878, E340, E581
Hasler, Crispin D344
Hasslacher, Henry Joseph St Blakeston, Oswell
Hathaway, Jean E652
Hatherley, Ana D44
Hattersley, Geoff E346, E845, E876
Hattersley, jeanette E876
Hatton, K. D. E567
Haughney, Denis D160
Haughney, Edmund D60
Hausmann, Raoul C152, D173, D245, D460
Havenhurst E333
Havering Poetry Group D375
Haward, Birkin B98
Hawkins, Adrienne E6
Hawkins, Desmond A182, A213
Hawkins, Ralph D197, D215, D456, E8, E287, E316, E427,
British Poetry Magazines 1914–2000

E554, E581
Hawkins, Spike D66, D82, D111, D169, D213, D308, D451, D453, D504, E458
Haworth, Donald D117
Hay, Deorsa Caimbeul Se Hay, George Campbell
Hay, E. A. A79
Hay, George Campbell B3, B20, B78, B113, C39, E139
Haycraft, Colin C12
Haylett, Robin E879
Hayman, Ronald E250
Haythorne, Pete E760
Haywood, I. E272
Haywood, Mike E231
Hazard, Geoffery C62, E213
H.C.M. Minchin, H. C25
Head, Andrew E639
Head, Peter E850
Headdon, Bill E439
Headland Publications D203
Headlock Press E352
Headquarters of British Troops in Egypt B95
Healy, Denis C28
Healy, Dermot D455, E238, E293, E324
Healy, Randolph E89, E316
Heap, Jane A112
Hearn, Sheila E160
Heasman, C. E284
Heath, Stephen D111
Heathcock, Maralyn D282
Heather, Jane E971
Heath-Miller, Mavis C115
Heaton, T. C107
Hebron, C. C. D218
Hebron, Chris D150
Hederman, Mark Patrick E203
Heidegger, Martin B35, C70
Heine, Heinrich A21, A92
Heissenbuttel, Helmut D245, D252
Hejinian, Lyn E298
Helicer, Piero D333
Hélión, Jean A11
Heller, Michael E539, E779
Hellicar, Hugh E96
Hellings, Peter A229
Hellion, Martha D425
Helm, Jeremy D32, D496
Helm, Norman C91
Helman, Cecil D170
Helman, Eduard E44
Helmore, Mark E31
Helms, Hans G. E254
Hemans, Theo E287
Hemensley, Kris D69, D146, D147, D391, D437, D447, D537, E627
Hemingway, Ernest A211
Hemmings, Joseph E222
Henderson, A. J. A46
Henderson, Hamish B13, B20, B21, B81, B82, B95, B113, B123, C121, D89, D104
Henderson, Philip A56
Hendriks, A. L. E773
Hendry, J. F. A102, A148, A197, A227, B77, B82, B83, B113, B133, B449, C83, D169, D385, D439
Hendry, Joy D105, D327
Hengen, Tom E389
Henley, W. E. C73
Henri, Adrian C39, D36, D46, D80, D97, D123, D168, D309, D341, D504, D523, E248, E518
Henry, Brian E858
Henry, Leigh A66
Henry, Paul D380
Heppenstall, Rayner B19
Herbert, Cicely E88
Herbert, George D25
Herbert, Katherine C100
Herbert, W. N. E306, E307, E390, E528, E552, E686, E758, E858
Herbert, Zbigniew D412
Herbjørnsrud, Hans E812
Herd, David A177
Herd, Tracey D182
Herdman, E. F. A168
Herdman, John E24, E139
Here Now [Press] D205
Hermans, Theo E838
Hermes, Eric C27
Hermes, Gertrude A99
Heron Press C8
Herring, Robert A108, A196, B26, B133
Hershaw, William E725
Hershon, Daniel E892
Hervey, Charles W. A228
Heseltine, Nigel A227
Heseltine, Philip A161
Hesketh, Phoebe C71, C99, C120
Hesse, Herman B47
Hewett, Peter A180
Hewish, Roy D44
Hewitt, John A151, B35, B63, B119, C95, C111, C117, D35.
Name Index

D89, D158, D455, E203
Hewson, Edmund E526
Heywood, Mabel C99
Heywood, Terence C99, C115, C122
Hibberd, Dominic A128, A135, A177
Hibbert, Martin A. E488, E561, E796
Hicks, Sue D70
Hicks, Tony D199
Hidden, N. F. See Hidden, Norman
Hidden, Norman A188, D85, D523, D533
Higgins, Aidan D141
Higgins, Bertram A.
Hichens, Sylvia E612
Hilbert, Ernie E572
Hill, A. G. C32
Hill, Albert J. E873
Hill, Brian Merrick D345, E651
Hill, Geoffrey A160, B65, C2, C26, C53, C64, C88, C124, D255, D484, E831
Hill, Greg C5
Hill, Hugh Creighton C48, C58, C59, C73, C83, C120, C125, C197
Hill, Hyacinthe C59, C83
Hill, I. W. F. A235
Hill, Marjery E499
Hill, Richard E226
Hill, Selma D395, E835
Hill, Tobias E302, E748
Hiller, Susan D518, E185
Hillier, Sheila E312
Hillingdon Writer Group D208
Hillringhouse, Mark E408
Hills, Jean Rikhoff C98
Hilltop Press D260, E217
Hillyer, M. B11
Hilton, Jeremy D407, D437, E6, E123, E275
Hilton, John A31
Hincliffe, Keith E734
Hindle, Wilfrid A59
Hinton, Brian E283, E817
Hinton, Gabrielle D72
Hippopotamus Press B99
Hird, Laura E278
Hirschmann, Jack D67
Hiscock, Rebecca E906
Hitler, Adolph B44
Hoare, Paul D355
Hoobsbaum, Philip C25, C32, C41, C118, C123, D99, D178, D230, D319, D408, E795
Hocknell, John B36
Hockney, David C3
Hocquard, Emmanuel E539, E735
Hodder-Williams, Jamie E534
Hodge, Alan A181
Hodges, W. A. B65
Hodgkiss, Peter D366, E547
Hodgson, Martin E763
Hodson, Phillip D33, D295, D502
Hoff, Penelope E37
Hoffman, John C45, C120, E521
Hogan, Brendan D292, D524
Hogben, Carol C83
Hogg, Ian E349, E350
Hogg, James B88, B99, E651
Hoida, Peter D311, D317, D214, D226, D227, D332, D341, D447, D496, E517
Holcombe, Colin E644
Holden, Inez B83
Hölderlin, Friedrich A193, B35, C99, D237, D313
Holdstock, Robert E286
Hole, Phillipa A48
Holland, C. F. A74
Holland, Geoff D205, D251
Holland, Jane E106, E302
Holland, W. F. C17
Hollander, Gad E185
Holiday, David C27, D433, D477, E400
Hollinghurst, Alan D468
Hollis, Ema C27
Hollis, Matthew E368
Hollo, Anselm C3, C10, C32, C39, C58, D26, D55, D67, D69, D114, D143, D153, D169, D213, D335, D289, D293, D308, D333, D341, D344, D359, D409, D411, D423, D451, D453, D460, D473, D474, D482, D504, D520, E377
Holloway, Geoffrey C27, C29, C60, C73, C83, C120, C125, D101, D285, D218, D421, E302, E407, E656
Holloway, John C63
Holloway, Lis D375
Holloway, Mark A180
Holloway, Rob D456
Hollymoor Hospital, Birmingham B118
Holmes, Colm D284
Holmes, Maire E71
Holmes, Richard D11
Holmstrom, John C64, C91
Holroyd, Martin E480, E635
Holroyd, Michael E795
Holt, Steven E254
Holub, Miroslav B829, E858
Homer-berger, Eric A59
[394]
Hutchinson, Garrie D537
Hutchinson, Mark E791
Hutchinson, Pearse B35, D41, D132, D210, D240
Huws, Daniel C101
Huxley, Aldous A13, A59, A61, A115, A160, A161, A190, B43, D312
Hyatt, Mark D117, D252
Hyett, Olive E670
Ibid Press E368
Iddon, John E795
Idle, E. O. A1
Image, Simon C734
Imlah, Mick A160, A177
Imperial College, London E606
Inca Books D28
Incertus See Heaney, Seamus
Ingham, Charles E554
Inman, Philip C122
Inner Circle (Reading Series) D260
Inner City Publications D84
Institute for Research in Art and Technology, London E472
Institute of Contemporary Arts C101
Institute of Education, London E472
Intercultural Publications C78
International Institute of British Poetry A163
International Institute of British Poetry A163
International Poetry Society E401
International Surrealism Exhibition 1936, A93
Ionesco, Eugene C57, A478
Iredale, Roger D289
Ireland, Denis C312
Iremonger, Valentin B32, B35
Irish Volunteers A96
Irish Writers' Co-operative E502
Iron Press D230a
Irvine, Lyn A127
Isherwood, Christopher B127
Ishikawa, Takuboku D94
Ishtiaq, Samim E606
The Islanders A99
Islington Poetry Workshop C35
Ivens, Michael C54
Ivy, Robert C91
Jabès, Edmond D146, D252, D256, D314, E374, E539
Jaccottet, Philippe C124, D233, D397, E250
Jack, Ian E327
Jackman, Alison E510
Jackowska, Nicki D15, D128, D181, D203, D222, D323, D379, D421, E423, E584, E757
Jackson, Alan B60, C39, D55, D309, D428
Jackson, Andrew E387
Jackson, Daniel E519
Jackson, Gordon D197
Jackson, H. J. D197
Jackson, Holbrook A133
Jackson, Laura (Riding) (See also Riding, Laura) E317
Jackson, Laurie E329
Jackson, Linda E522
Jackson, Norman D389, D395
Jackson, Patricia E136
Jackson, Roger E255
Jackson, Tony D82, D249
Jackson, Tracey Elaine A90
Jackson's Arm [Press] E346
Jacob, Max C70, D117, D500
Jacob, Violet A149
Jacobson, Dan C104, C112, D305, D412
Jaffin, David D203, D205, D250, E374, E539, E735
Jaffe, Keith D128, E561, E811
Jaggi, Maya E867
Jakens, Claire E335
Jakobiak, Bernard D451
Jamal, Mahmoud E828
James, Andrea E162
James, C. L. R. D424, E104
James, Clive C76, D98, D412, E453
James, Edwin E6
James, Elizabeth E252, E307, E316, E569
James, Eric C106
James, Erma Harvey B23
James, John D22, D24, D69, D95, D117, D127, D153, D194, D215, D289, D310, D411, D437, D447, D453, D474, D486, D525, E554, E713
James, Kathryn E572
James, M. R. A121
James, Maurice E405
James, Nick D465
James, P. D. E551
James, Stephen E809, E810
James, Trevor D537
James-Bailey, William A183
Jamie, Kathleen D182, D300, E307, E870
Jamieson, Morley E39
Jamieson, Robert Alan E247, E307
Jancso, Marcel A138
Jandl, Ernst C32, D235, D245, D460
Jarman, Mark E170
Jarosy, Ivo C68
Jarrell, Randall E831
Jarvi, Alfred B44, D238
Jarvis, Don D193
Jarvis, Simon E581
Jason Press B104
Jay, Peter C28, D98, D285, D301, D335, D389, D451, D453, E423
British Poetry Magazines 1914–2000

Jebb, Keith E187, E528
Jeffers, Robinson C56, C83
Jeffery, Gordon B116
Jeffrey, Brian E118
Jeffrey, Francis E247
Jeffrey, William A21, A149
Jelinek, Ivan D40
Jelenksi, K. A. D40
Jellett, Mainie A103, A130
Jena, Seema E116
Jenkin, Richard E221
Jenkins, Cecil C46
Jenkins, Gwyn Oliver B36
Jenkins, Heineke D389
Jenkins, Lucien E743
Jenkins, Mike D380, E302
Jenkins, Nigel D215, E418
Jenkins, Paul D36
Jenkins, Philip D126, D401, E879
Jenner, Simon E591
Jennett, Sean B26
Jennings, Elizabeth C7, C110, C26, C53, C60, C63, C64, C81, C97, C112, D40, D261, D313, D336, D372, D519
Jennings, Humphrey A41, A64
Jennings, Martin E87
Jennings, Philip Sidney E407
Jerrold, Douglas A59
Jervis, Simon C76
Jessener, Stephen E918
Jesus College, Cambridge D77, D328
Joe DiMaggio Press D236
Jogee, Moussa E387
John, Roland B99
Johnson, Adrian E167
Johnson, Andy E738
Johnson, Anne Marie E263
Johnson, B. S. (earlier known as Bryan Johnson) C113, D95, D293
Johnson, Bengt Emil C15a
Johnson, Bryan (later known as B. S. Johnson) C109, C117, C118, D446
Johnson, Bunk B61
Johnson, Charles E553
Johnson, Geoffrey C110
Johnson, Jenny C73, E651
Johnson, Kay C122
Johnson, Linton Kwesi D424
Johnson, Michael D533
Johnson, Nicholas E287, E298
Johnson, Patricia B105
Johnson, Ronald D385
Johnson, Willard A104
Johnston, Fred E205
Johnstone, Paul D178, E484
Johnstone, Robert D99, D212, D220
Joint Services School for Linguists C103
Jolas, Eugen A212
Joliffe, Peter E460
Jolly, Stephen C51
Jones, Alun R. D262
Jones, Bettina E523
Jones, Brian C55, C125, D36
Jones, Carl B15
Jones, Carol E693
Jones, Chris E179, E688
Jones, David B19, C2, D380
Jones, Dewi D339
Jones, Elwyn B108
Jones, Ergo B37
Jones, Esmond E576
Jones, Esther E437
Jones, Gillian D489
Jones, Gillian Bence Sore Bence-Jones, Gillian
Jones, Glynn A227
Jones, Grahame E524
Jones, Gwyn A229
Jones, Gwyn Owen E236
Jones, Herbert A196
Jones, Huw C5
Jones, Islwyn D103
Jones, J. [i.e. John] Christopher D456
Jones, J. V. C33
Jones, Jay Jeff E535
Jones, Jill E713
Jones, Kate E913
Jones, Leroi D333
Jones, Lynne E314
Jones, Marie E760
Jones, Nigel E661
Jones, Peggy Loosemore E772
Jones, Peter Aga, C62
Jones, Richard E218
Jones, Roger D213, D308, D451
Jones, Susan D469
Jones, T. H. C99
Jones, Terry E449
Jones, Tom Parri D339
Jope, Lynn E567
Jope, Norman E488, E567, E767, E860
Jordan, Andrew E225
Jordan, Clive C118
Jordan, John D41, D368, D461, E89, E629
Jordan, Neil E293
Joseph, Dermot D31
Joseph, Jenny C26, C64, D63, D478
Josephs, Laurence A99
Name Index

Josephson, Matthew A186
Jouve, Nicole Ward D63
Jouve, Pierre-Jeanne B19
Jowett, Alan E76
Joyce, Andrea E733
Joyce, James A55, A57, A90, A103, A115, A212
Joyce, Trevor D246, E316, E735
Joyson, Ian E505
József, Attila D385, E510
Juby, Margot K. D452
Jüdice, Nuno E250
Juhasz, Gyula E694
Jung, C. J. C68
Jung, Rudolf B47
Jussavalla, Adil D98
Justice, Donald E638

Kaestlin, John A39
Kafka, Franz A62, A126, A137, B24, B40
Kahn, Joyce D206
Kandinsky, Wassily A86
Kane, David D284
Kane, Michael D466
Kantor, Tadeusz E254
Kaplan, Dylan D133
Kaplan, Edward E232
Kaplan, Nancy B22
Kaschnitz, Marie Luise E426
Kästner, Erich B60
Karrak, Adi D98
Kaul, A. N. C74
Kavan, Anna B130
Kavanagh, Aoife E785
Kavanagh, Mary A92
Kavanagh, P. J. D89
Kavanagh, Patrick A94, A97, B35, B59, C50, C68, C70, C124, D41, D158, D210, D240
Kavanagh, Peter C50
Kavanagh, Rik D507
Kavanagh, Ted D196
Kawabata Press E730
Kay, David D14
Kay, George C121
Kay, Jackie E516, E814
Kazantzis, Judith D250, D318, D421, D523, E814
Keane, Dennis C26
Keane, John B. E293
Kearney, Richard E203
Keats, John C3
Keeble, Brian E426, E821
Keeble, John C. D208
Keele University D525, E722
Keeley, Edmund E374
Keeling, Roger E33

Keen, Jeff D198
Keery, James E287, E346, E811
Keighley, Andy E24, E448
Keighley, Gladys B17
Keighley, Joanna E448
Keith, Joseph Joel C99, C110
Kell, Richard E563
Kelleher, D. L. A4
Kelli, Bernadox E673
Kelly, Bernard D15, D170, D537
Kelly, Bernard I. E673
Kelly, H. A14
Kelly, John D461, E596
Kelly, Rita E89
Kelly, Rob E219
Kelly, Robert D150
Kelly, S. B. E522
Kelly, Terence D205
Kelly, Tom D205
Keiman, James E24, E247, E547
Kelsall, Ida A32
Kemp, Jeremy E608
Kendall, Leonard C29
Kennedy, A. L. E247
Kennedy, Adam A26
Kennedy, Brian P. A94
Kennedy, John F., President D180
Kennedy, Oliver D527
Kennelly, Brendan C46, D80, D89, D97, D240, D284, D355, D455, E422
Kenning, Eileen E598
Kenny, Peter E136, E182
Kent, William D404
Kenworthy, Cicely C. A164
Keogh, Barry B117
Keown, Anna G. A4
Kermode, Frank C53
Kernaghan, Alex D118
Kerouac, Jack B60, C61, D245
Kerr, Alan D11
Kerr, Colin E325
Kerr, Roderick Watson A149
Kerr, Sebastian C7
Kerrigan, Anthony D246
Kerrigan, Catherine A77
Kersey, Richard A203
Kettle’s Yard Art Gallery, Cambridge E147
Kewell, Kevin D4
Keyes, Sidney B152, C92
Khair-Eddine, Mohammed D451
Khalvati, Mimi E736
Khan, Patricia E199
Kibert, Declan E481
Kidd, Helen D261, E307, E528, E656
British Poetry Magazines 1914–2000

Kiely, Kevin E90
Kierkegaard, Søren A62
Kilburn, David D196
Kilkenny Literary Society D240
Killingray, Heather E639
Killingworth, Gerald D469
Kilmarnock North-West Writers' Group E768
Kimberley, Nick D68, D69, E378
Kime, Stuart E389
Kimwood, Colin D537
Kincaid, John B20, B124
Kindness, A. W. E860
King, Elizabeth B134
King, Francis B52, B152
King, Lillian E268
King, Maude E. A43
King, Peter J. E888
King, Robert D81
King, Vernon E100
Kingham, Terry D470, D508
King's College, Cambridge C76, E148, E607, E738
King's College, London C109, D285, E168, E245, E812
Kinsella, David E247, E306, E307, E613, E758, E858
Kinsella, Thomas B59, B111, C25, C46, C53, C63, D41, D63, D89, D145, D158, D174, D210, D240, D246, D298, D455, E412, E835
Kipling, Rudyard D123
Kippon, Doug D59
Kirke, Alexis E827
Kirklees Writing in the Community Project E774
Kirkpatrick, Johnson E879
Kirkup, James B32, B46, B49, B65, B82, B90, B117, B139, B148, C13, C26, C44, C67, C71, C73, C88, C122, D22, D89, D203
Kita, Bronia E909
Kitchen, Derek D464
Kivland, Sharon E736
Klah, Myra D437
Klax-Williams, Abraham D126
Klee, Paul D333
Klein, Yves D238
Kleiner, Henry C99, C115, D162
Kleinzahler, August E539, E549
Klakovac, Igor E788
Kline, Phyllis C74
Klopper, Harry B80
Knapman, Jack B37
Kneale, Trevor D280
Knell, Marion D18
Knibb, Helen E746
Knight, Kenny E837
Knight, Stephen E531, E814
Knights, L. C. A195
Knights, Leslie D. B130
Knights, Narissa E192, E415
Kobiernicki, Leszek E321
Koestler, Arthur B83
Kohle, Marie-Luise E802
Kohn, Jack C107
Kolakowski, Leszek C28
Koller, James D67, D150, D197
Kontexts Publications D89
Kops, Bernard C54, C61, C67, C112
Korn, Eric C103
Kostelanetz, Richard E552
Kosubei, David C47
Kraut, Rochelle E554
Kravitz, Peter E447
Krax ([Press]) D244
Kreitman, Norman B108
Kremet, G. E.117
Kumar, Jaya E912
Kumar, Shiv. K. E220
Kundera, Milan E327
Kuo Ching Té C110
Kuppnner, Frank E247, E307, E552, E858
Kusano, Shimpei D162
Kutner, Steve D140
Kyle, Galloway A777, A223
Kypreos, Christopher D419
Labarthe, André B43
Laberc, Roy D472
Laforgue, Jules D153
Lal, Majnu E484
Laing, Inge Elsa C61
Lal, P. E220
Lal, Chaman A43
Lallans Society D248
Lally, Yvone E106
Lalor, Brian E539
Lamb, Catherine C107
Lambton, Edward C118
Lamprill, Paul D161, D222, E808
Lancaster, John E420, E876
Lancaster, Osbert B50
Lancaster University D122
Land, Andrew E333
Landy, Richard D8
Lane, Brian D44
Lane, Edward B147
Lane, Giles E85
Lane, Helena D534
Lane, John A15, E326
Lane, John [O'Leighin], Sean
Lang, lan E274

[398]
Name Index

Lange, Bertil C99
Lange, Brigitte E807
Langford, Peter D85
Langley, Peter E316
Lansdown, Andrew E858
L'Anselme, Jean 0451
Lantern Light Circle E807
Lansdown, Andrew E858
L'Anselme, Jean 0451
Lantern Light Circle E807
Laporte, Roger D256
Lark Lane Poetry Books E559
Larkin, Philip A167, B69, C22, C26, C53, C63, C64, C80, C81, C95, C117, D261, D383a, D468, D486, D519
Larson, Kimberly E791
La Sainte Union College of Higher Education, Southampton E879
Lasdun, James E791
Lasky, Michael E346, E748
Latin Press A118
Lattin, Peter D242
Laughlin, James B40, C78
Laundering Room Press 082, 0257
Lawn, Rose E358
Lawn, T. S. B85, B86, D260
Lawless, Emily A96
Lawson, Andrew E287, E298, E779
Lawson, Sarah D15
Lawson, Terry E568
Lax, Robert D10, D15, D196, D236, D243, D385, D460, D473, E110, E458, E510
Layton, Peter E217
Lazerwolf Press E183
Leach, Bernard D199
Leahy, Maurice A29
Leaman, Giles E791
Leanse, Stephen D481
Leaper, Maurice B32
Leary, Paris C60, D168
Leary, Timothy D258
Leatham, John B130
Leavings, Fred C24
Leavis, F. R. A24, A188, A195, D123
Lebeau, Vicky E298
Ledward, Patricia B74, B121
Lee, Dada D239
Lee, George E134
Lee, Joan D352
Lee, Laurie A180, B41, D472

Leeds University B65, C85, C107, D221, E436, E591
Leeds University Poetry Society C85
Leeds Writers Workshop E223
Leeming, Owen C117
Left Book Club A171
Léger, Fernand D466
Leggett, Dave E597
Legrand, Frederic E481
Lehmann, Beatrix B98
Lehmann, John A26, A146, A180, A220, B30, B41, B87, B97, B101, C55, C125
Lehmann, Rosamond A36, B96
Lehmkuhl, H. L. B89
Leigh, Michael E207
Leigh, Richard E254
Leishman, Hugh D430
Leite, George B61
Leishmann, J. B. B69
Lekutanoy, Jocko D405
Leman, Martin D37
Lemmon, John E692
Lemoine, Shuna E676
Lendennie, Jessie E711
Lennon, John D97
Leonard, Tom D15, D89, D193, D319, D326, D428, E247, E307, E733
Lerner, Laurence C63, C100, E647
Le Saux, Julian E347
Leslie, Stephen E591
Leslie, Vera B24
Lessing, Doris C18, D96, E327, E374
Lessing, Karin E254
Lester, Hilary E823
Lester, Paul D331
Lethbridge, Chris E830
Leung Lo-you E374
Levenson, Christopher C14, C25, C41, C59, C60, C105a, C118, D472
Leventhal, A. J. Aro3
Levertoff, Denise Str Levertov, Denise
Levertov, Denise B46, B139, C58, C94, D167, D197, D333, E180, E374, E458, E462, E638
Levi, Peter C2, C10, C41, C105a, D178, D233, D273, D336, D395, D468
Levien, Mary C4
Levine, Norman B23
Levy, d. a. D474
Levy, John E735, E761
Levy, Mervyn C99
Levy, Michael C121
Lewis, Alun A229, B15, B17, B22, C12, D423
Lewis, Bill E166, E183, E228, E313
Lewis, C. S. B104, B120
Lewis, Cecil Day A68, A106, A107, A117, A127, A160, A206,
<table>
<thead>
<tr>
<th>Name</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lewis, Christopher</td>
<td>E470</td>
</tr>
<tr>
<td>Lewis, Francis T.</td>
<td>E172</td>
</tr>
<tr>
<td>Lewis, Gwyn</td>
<td>C13, C113, D469, D478</td>
</tr>
<tr>
<td>Lewis, Haydn</td>
<td>D339</td>
</tr>
<tr>
<td>Lewis, Jeremy</td>
<td>B54</td>
</tr>
<tr>
<td>Lewis, John</td>
<td>A125</td>
</tr>
<tr>
<td>Lewis, Simon</td>
<td>E372</td>
</tr>
<tr>
<td>Lewis, Steve</td>
<td>E22</td>
</tr>
<tr>
<td>Lewis-Jones, Tony</td>
<td>E855, E892</td>
</tr>
<tr>
<td>Lewis-Smith, Anne</td>
<td>C31</td>
</tr>
<tr>
<td>Le Witt, Sol</td>
<td>E510</td>
</tr>
<tr>
<td>Li, Yi</td>
<td>E700</td>
</tr>
<tr>
<td>Li, Hélène</td>
<td>E374</td>
</tr>
<tr>
<td>Li, Yen</td>
<td>E700</td>
</tr>
<tr>
<td>Li Ch’ing Chao</td>
<td>D287</td>
</tr>
<tr>
<td>Lidés, Paul</td>
<td>E16</td>
</tr>
<tr>
<td>Liddy, James</td>
<td>D41, D141, D298, D355, D368, E324</td>
</tr>
<tr>
<td>Liddy, John</td>
<td>D461</td>
</tr>
<tr>
<td>Liddy, Liam</td>
<td>D461</td>
</tr>
<tr>
<td>Lieberman, Sandra</td>
<td>E775</td>
</tr>
<tr>
<td>Light, Tenebris</td>
<td>D241</td>
</tr>
<tr>
<td>Lightfoot, David</td>
<td>E728, E799</td>
</tr>
<tr>
<td>Lightman, Ira</td>
<td>E429</td>
</tr>
<tr>
<td>Lijn, Liliane</td>
<td>D44, D197</td>
</tr>
<tr>
<td>Lilley, Kate</td>
<td>E173</td>
</tr>
<tr>
<td>Linden, Eddie S.</td>
<td>D34, D336, D521</td>
</tr>
<tr>
<td>Lindesay, Andrew</td>
<td>E637</td>
</tr>
<tr>
<td>Lindesay, James</td>
<td>E571</td>
</tr>
<tr>
<td>Lindesay, Katrina</td>
<td>E800</td>
</tr>
<tr>
<td>Lindop, Jim</td>
<td>B5, B5</td>
</tr>
<tr>
<td>Lindrop, Grevel</td>
<td>E822</td>
</tr>
<tr>
<td>Lindsay, Craig</td>
<td>D430</td>
</tr>
<tr>
<td>Lindsay, David</td>
<td>A134</td>
</tr>
<tr>
<td>Lindsay, Jack</td>
<td>A41, A115, A117, A125, A171, A197, B4, B5, B6, B14, B47, B67, B74, B80, C16, C51, D28, D47</td>
</tr>
<tr>
<td>Lindsay, Keith</td>
<td>E142</td>
</tr>
<tr>
<td>Lindsay, Maurice</td>
<td>B4, B20, B22, B26, B32, B62, B74, B78, B85, B86, B94, B110, B113, B119, B124, C102, D182, D430, E139</td>
</tr>
<tr>
<td>Lindsay, William</td>
<td>D413</td>
</tr>
<tr>
<td>Linfood, Laurie</td>
<td>E149, E150, E261, E507</td>
</tr>
<tr>
<td>Linklater, Eric</td>
<td>A21</td>
</tr>
<tr>
<td>Lipton, Douglas</td>
<td>E478, E870</td>
</tr>
<tr>
<td>Lissagarvey Press</td>
<td>B119</td>
</tr>
<tr>
<td>Lissauer, Frank</td>
<td>C109</td>
</tr>
<tr>
<td>Lissitzky, Ek</td>
<td>A186</td>
</tr>
<tr>
<td>Litt, Toby</td>
<td>E278</td>
</tr>
<tr>
<td>Little, Lawrence</td>
<td>A180</td>
</tr>
<tr>
<td>Little, Pippa</td>
<td>E906</td>
</tr>
<tr>
<td>Little, Ted</td>
<td>E666</td>
</tr>
<tr>
<td>Little, William</td>
<td>A113</td>
</tr>
<tr>
<td>Litvinoff, Emanuel</td>
<td>B62, B68, B108, B110, B121</td>
</tr>
<tr>
<td>Liverpool University</td>
<td>D157</td>
</tr>
<tr>
<td>Livingston, Thomas</td>
<td>D314</td>
</tr>
<tr>
<td>Livingston, Dinah</td>
<td>D336, E828</td>
</tr>
<tr>
<td>Livingston, Kenneth</td>
<td>E767</td>
</tr>
<tr>
<td>Llewellyn-Jones, Tim</td>
<td>E445</td>
</tr>
<tr>
<td>Llewellyn-Williams, Hilary</td>
<td>E718</td>
</tr>
<tr>
<td>Lloyd, Andrew</td>
<td>D44, D162, D214, D482</td>
</tr>
<tr>
<td>Lloyd, David</td>
<td>D94</td>
</tr>
<tr>
<td>Lloyd, Jo</td>
<td>E2</td>
</tr>
<tr>
<td>Lobby Press</td>
<td>E195</td>
</tr>
<tr>
<td>Lobo, G. Edmund</td>
<td>A30</td>
</tr>
<tr>
<td>Location Press</td>
<td>D482</td>
</tr>
<tr>
<td>Lochhead, Liz</td>
<td>D89, D428, E387, E516</td>
</tr>
<tr>
<td>Lockwood, Louisa</td>
<td>E253</td>
</tr>
<tr>
<td>Lockyer, Steve</td>
<td>E100</td>
</tr>
<tr>
<td>Lodge, David</td>
<td>E795</td>
</tr>
<tr>
<td>Lodge, Oliver W. F.</td>
<td>A27</td>
</tr>
<tr>
<td>Loewe, David</td>
<td>E325</td>
</tr>
<tr>
<td>Loewe, Eva</td>
<td>E769</td>
</tr>
<tr>
<td>Loewenthal, Karen</td>
<td>C26, C44, C83</td>
</tr>
<tr>
<td>Loewinsohn, Ron</td>
<td>D437</td>
</tr>
<tr>
<td>Lofthus, Mike</td>
<td>D71</td>
</tr>
<tr>
<td>Logue, Christopher</td>
<td>C40, C41, C68, C69, D178, D184, D333, D336, D392, D439, D481, E648</td>
</tr>
<tr>
<td>Lollopit, M.</td>
<td>E460</td>
</tr>
<tr>
<td>Lomas, Herbert</td>
<td>D341</td>
</tr>
<tr>
<td>Lomer, Mary</td>
<td>C26</td>
</tr>
<tr>
<td>London Arts Lab</td>
<td>D220</td>
</tr>
<tr>
<td>London Federation of</td>
<td>Wholesale</td>
</tr>
<tr>
<td>Newsagents A190</td>
<td></td>
</tr>
<tr>
<td>London Free School</td>
<td>D258</td>
</tr>
<tr>
<td>London Magazine Editions</td>
<td>C55</td>
</tr>
<tr>
<td>London Women’s Centre</td>
<td>E224</td>
</tr>
<tr>
<td>Long, Kate</td>
<td>E460</td>
</tr>
<tr>
<td>Long, Richard</td>
<td>D10</td>
</tr>
<tr>
<td>Longford, Lord</td>
<td>B111</td>
</tr>
<tr>
<td>Longley, Edna</td>
<td>E203, E831</td>
</tr>
<tr>
<td>Longley, Michael</td>
<td>C46, C80, D34, D89, D99, D312, D372, D455, D476, E422, E549, E831</td>
</tr>
<tr>
<td>Longmire, Tertia</td>
<td>E429</td>
</tr>
<tr>
<td>Longville, Tim</td>
<td>D177, D17, D146, D153, D197, D250, D411, D525</td>
</tr>
<tr>
<td>Looker, Samuel J.</td>
<td>C20</td>
</tr>
<tr>
<td>Loose, Gerry</td>
<td>D90, D437, E541</td>
</tr>
<tr>
<td>Lopez, Antony St</td>
<td>Lopez, Tony</td>
</tr>
<tr>
<td>Lopez, Tony</td>
<td>D318, E524, E316, E335, E552, E581, E713, E717</td>
</tr>
<tr>
<td>Lorca, Federico García</td>
<td>A62, A102, A146, B18, B42, B69, B127, C7</td>
</tr>
<tr>
<td>Lord, Douglas</td>
<td>C15</td>
</tr>
<tr>
<td>Lorraine, Lilith</td>
<td>E217</td>
</tr>
<tr>
<td>Louch, Elizabeth</td>
<td>B37, C125</td>
</tr>
<tr>
<td>Lougee, Alice Jane</td>
<td>C57</td>
</tr>
</tbody>
</table>
Name Index

Loughborough University D370
Loughlin, Anne E749
Love, Tim E288, E407, E649
Lovell, Frances E652
Loveland, Ian See Lovelock, Yann
Lowbury, Edward A167, D347
Lowe, Geoff E667
Lowell, Amy A42, A90
Lowell, Robert B40, C2, C30
Lowenstein, Kate E368
Lowenstein, Tom E704, E761
Lowry, Elizabeth E831
Lowy, A. E. B11
Ly, Mina A21
Loy, Mina A21
Loydell, Rupert M. C73, C30, D87, E288, E488, E561, E617, E649, E735, E796, E811, E916
Lucas, Bob E235
Lucas, John G98, E326, E761
Lucas, Martin E657
Lucas, Peter G. B9
Lucas, Tony B11
Ludhe, Jim E577
Lucie-Smith, Edward C26, C53, C63, C64, D76, D174, D179, D226, D336, D489, D533
Lucie-Smith, J. E. M. See Lucie-Smith, Edward
Luctraft, Mary D451
Luczinski, Peter Daniels (see also Daniels, Peter) E632
Ludlow, Mike E320
Luke, C. J. D271
Luke, Colin D388
Luke, Peter D388
Lumsden, Alison E721
Lumsden, Roddy E368, E685, E700
Lundkvist, Artur A49
Lunt, Jane C67
Lutt, Nigel E849
Luxembourg, Rosa E324
Lyalls, Paul E69
Lykiaidi, Alexis C76, C118, D267, D340, D421, E426, E518, E561, E665
Lyle, John D74, D487
Lyle, Rob B18, C82
Lyman, Henry E374
Lynch, Jack D20
Lynch, Noreen D417
Lynch, Patrick D312
Lynch, Thomas E205
Lynd, Sylvia A1
Lyon, John E831
Lyon, Rick D122
M., H. C. See Minchin, H. Cotton
Mabbott, Chris E271
McAdam, Rhona E747
Mac a’Ghobhainn, Iain See Smith, Iain Crichton
McAllan, Olive C73
McAllister, Andrew E661
McAllister, Claire B35
McAndrew, Séamas E71
Mac Annum, Padraic D283
Macaraig, Maria Ruth E172
MacArthur, Bill C39, D114
MacArthur, Donald C39
MacArthur, Ian C39
MacAulay, Ross C27
McAuley, James I. D368
MacBeth, George C7, C26, C32, C53, C63, C64, C114, C117, D336, D373, D408, D428, D481, D520, E233, E795
McBride, Charlie E205
MacBride, Maude Gonne A94
McCabe, Brian D63, D93, D300, E522, E733
McCabe, Cathal E359
McCabe, Pat E293, E835
McCaffrey, Steve D383a, D460, E298, E316
McCull, Anthony D518
McCullum, Neil R. D248
McCance, William A10
MacCann, George D312
McCann, Richard E486
McCarty, Peter E447, E507, E758
McCarr, Kevin E317
McCarty, Albert J. B31, B61
McCarty, Cavan D44, D162, D238, D482
McCarty, Desmond A108, C94
McCarty, Dominic E223
McCarty, Gerry D319
M’Carthy, James A187
McCatty, M. L. D96
McCarty, Patricia C2, D89
McCarty, Ray D534
McCarty, Thomas E198, E584
McCarty, Ulli (see also Freer, Ulli) D15, D77, D82, D170, D206, D236, D391, D537, E267, E517, E554, E679
McClannah, Ruth E144
McCleery, Alistair A21
McClelland, Michael D94
McClelland, Michael D14, D150, D293, D439, D456
MacColl, Dax C118
McColl, Bwan D104
MacColl, Fiona E139
McCord, Margaret D155

[401]
McCormack, P. G. E880
Mac Cormack, Karen E928, E316, E410
McCormack, W. I. E203
McCoye, Roye C29, C120, C125
McCracken, J. W. D75
McCrindie, J. E. C113
McCrory, P. B. 114
McCulloch, Margery Palmer A126, A192
McDaniel, Weston B42
McDean, Anthony A232
McDermott, W. O75
McCrindle, J. F. CI13
McCrory, P. BI24
McCulloch, Margery Palmer A126, A192
McCoye, Roye C29, C120, C125
McCullough, William C99
MacDiarmid, Hugh A5, A34, A48, A54, A62, A77, A102, A126, A132, A133, A134, A149, A150, A155, A192, A193, A197, A224, A227, A229, B1, B3, B4, B6, B18, B20, B60, B74, B78, B82, B85, B86, B113, B132, B140, B150, C2, C39, C52, C68, C102, C124, D12, D28, D47, D253, D300, D484, D506, E139
MacDonagh, Thomas A96
Macdonald [Publisher] C52
Macdonald, Alec A36, A158
MacDonald, Colin E454
McDonald, Ellis D182
MacDonald, Graeme C41
MacDonald, Helen E35, E316
MacDonald, Iain E721
MacDonald, Iain S. E721
McDonald, Johnny D311
MacDonald, Kate E721
MacDonald, Murdo E247
McDonald, Peter A160
MacDonald, Ramsay A133
MacDonogh, Steve D125
McDonough, Ian E249
McDougall, Carl D104, D182, E24, E885
MacEntee, Maire B35
McEvoY, Mel E568
McEwan, Ian E327
MacEwen, David A155
McFadden, Roy A151, B32, B63, B110, B111, B119, B136
McGahan, John D141, E292
McCearraItt, Eamon A187
McGibbon, Duncan D413, E307, E472
McGilchrist, Nigel D273
MacGill-Eain, Somhairle B3, B113, D89, E477, E628
MacGilleathain, Somhairle Se MacGill-Eain, Somhairle
McGinn, Matt D104
McGlynn, Brian D182
McGonagall, William D104, D398
McGonigal, James E542
McCookin, Richard E569
McGough, Roger C39, C112, D80, D97, D119, D143, D336, D347, D504
McGrath, Anne E836
McGrath, Pat D354
McGrath, Tom C61, C118, D214, D293, D385, D428, E24, E307, E885
McGreavy, Thomas A103, A142, B57, D246
MacGregor, Maury E323
MacGregor, Stuart D104
McGuickian, Medbh D34, E293, E422, E549
McGuire, J. D385
Mac Inern Deorsa, Deorsa Set Hay, George Campbell
McIntosh, Mary D248
McIntyre, Alleen E214
MacIntyre, Alasdair C28
McIntyre, lain R. A35
MacIntyre, Lorn M. D430
McIntyre, Tom E350
MacKay, Brent E779
Mackay, Mary A187
MacKechnie, J. M. B95
McKean, Charles D430
McKean, Chrissy D229
McKeever, Ian E510
McKelvie, lain D24, D525
MacKendrick, Alexander A46
MacKendrick, Jamie E549
McKenna, Cath E568
McKenna, Stephen A236
Mackenzie, Agnes Mure A155
Mackenzie, Compton A129, A155, B51, B60, D271
MacKenzie, Kenny E870
Mackenzie, Rob E288, E316, E858
McKeown, Adam E393
Mackie, Albert B27, C52
Mackie, Alan E181
Maclachlan, Sally D381
MacLaren, Maxwell E636
Mclaren-Martin, Keith E445
MacLaren-Ross, Julian B15
McLaughlin, Donald E247
Maclean, Donald A25, A39
McLean, Duncan E718, E460
MacLean, Malcolm B3
Maclean, Sorley Se MacGill-Eain, Somhairle
McLellan, Robert B20
MacLellan, William B3, B27, B74, B106, B113
McLennan, Tom D449
McLeod, Edward E659
McLeod, Janice E721
McLeod, John E424
MacLeod, Joseph [Gordon] (see also Drinan, Adam) A39, A143, A210, B5, B20, C102
McLeod, Lindsey D430
MacLeod, Norman B40
MacLeod, Sheila A38
MacLolalm, Donall E526
Mac Low, Jackson D1, D243, E316, E539

[402]
<table>
<thead>
<tr>
<th>Name</th>
<th>Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>McMahon, Brendan</td>
<td>E807</td>
</tr>
<tr>
<td>McMahon, Trevor</td>
<td>D99</td>
</tr>
<tr>
<td>McMillan, Dougald</td>
<td>A212</td>
</tr>
<tr>
<td>Macmillan, Harold</td>
<td>D333</td>
</tr>
<tr>
<td>McMillan, Hugh</td>
<td>E387, E870</td>
</tr>
<tr>
<td>McMillan, Ian</td>
<td>D395, E348, E408, E693, E734, E761, E876</td>
</tr>
<tr>
<td>McMillan, R. G.</td>
<td>B55</td>
</tr>
<tr>
<td>McNaughton, Adam</td>
<td>D104</td>
</tr>
<tr>
<td>MacNaughton, Maureen</td>
<td>E25, E288</td>
</tr>
<tr>
<td>MacNeil, Anthony</td>
<td>D424</td>
</tr>
<tr>
<td>McNeill, Christine</td>
<td>E302</td>
</tr>
<tr>
<td>McNeill, Kevin</td>
<td>E522</td>
</tr>
<tr>
<td>McNeil, Neil</td>
<td>D463</td>
</tr>
<tr>
<td>McNeill, C. I.</td>
<td>D41</td>
</tr>
<tr>
<td>MacPoilín, Aodán</td>
<td>E422</td>
</tr>
<tr>
<td>McQuil, Paul</td>
<td>C14</td>
</tr>
<tr>
<td>McQuarrie, Findlay</td>
<td>D430</td>
</tr>
<tr>
<td>McQuoid, Jack</td>
<td>B119</td>
</tr>
<tr>
<td>McSeveney, Angela</td>
<td>E247, E858</td>
</tr>
<tr>
<td>MacThomais, Ruaraidh</td>
<td>B3, B113, C38, C102</td>
</tr>
<tr>
<td>Machado, Antonio</td>
<td>D412</td>
</tr>
<tr>
<td>Machado, Manuel</td>
<td>B110</td>
</tr>
<tr>
<td>Mackmin, Michael</td>
<td>E696</td>
</tr>
<tr>
<td>Maddox, Adrian</td>
<td>E543</td>
</tr>
<tr>
<td>Maddox, Conroy</td>
<td>D487</td>
</tr>
<tr>
<td>Maclaspine, Michel</td>
<td>A186</td>
</tr>
<tr>
<td>Maeterlinck, Count Maurice</td>
<td>A59</td>
</tr>
<tr>
<td>Magdalen College, Oxford</td>
<td>A160</td>
</tr>
<tr>
<td>Magdalene College, Cambridge</td>
<td>D32, D496</td>
</tr>
<tr>
<td>Magee, Wes</td>
<td>D63, D80, D143, D171, D174, D267, D289, D341, D375, D389, D398, D421, D508, D535, E326, E518, E722, E916</td>
</tr>
<tr>
<td>Magee University College, Derry</td>
<td>D6</td>
</tr>
<tr>
<td>Maggs, Derek</td>
<td>C29, C125</td>
</tr>
<tr>
<td>Magog, Derek</td>
<td>C27</td>
</tr>
<tr>
<td>Magowan, Robin</td>
<td>E477</td>
</tr>
<tr>
<td>Magrelli, Valerio</td>
<td>E694</td>
</tr>
<tr>
<td>Magrinzx, René</td>
<td>A41, D17, D487</td>
</tr>
<tr>
<td>Maguire, Liam</td>
<td>D225, D276</td>
</tr>
<tr>
<td>Maher, Mary</td>
<td>E264, E535, E656</td>
</tr>
<tr>
<td>Mahon, Derek</td>
<td>C46, C18, D34, D41, D56, D89, D212, D312, D455, E198, E250</td>
</tr>
<tr>
<td>Maidstone College of Art</td>
<td>E183</td>
</tr>
<tr>
<td>Mair, Norman</td>
<td>D114</td>
</tr>
<tr>
<td>Mair, John</td>
<td>A100</td>
</tr>
<tr>
<td>Mair, Philip</td>
<td>A137, A182</td>
</tr>
<tr>
<td>Maisels, C. K.</td>
<td>D300</td>
</tr>
<tr>
<td>Maisongrande, Henri</td>
<td>D451</td>
</tr>
<tr>
<td>Makepeace, Eleanor</td>
<td>D205</td>
</tr>
<tr>
<td>Makin, Richard</td>
<td>E581</td>
</tr>
<tr>
<td>Malanga, Gerard</td>
<td>D69, D258, D409, D437</td>
</tr>
<tr>
<td>Malanos, Timos</td>
<td>B21</td>
</tr>
<tr>
<td>Malcolm, Tom</td>
<td>C27, D333, D477</td>
</tr>
<tr>
<td>Malevich, Kasimir</td>
<td>A186</td>
</tr>
<tr>
<td>Maley, John</td>
<td>E522</td>
</tr>
<tr>
<td>Malin, Nigel</td>
<td>E838</td>
</tr>
<tr>
<td>Malito, Giovanni</td>
<td>E137</td>
</tr>
<tr>
<td>Mallalieu, H. B.</td>
<td>A180</td>
</tr>
<tr>
<td>Mallarmé, Stéphane</td>
<td>B5, B51, D153</td>
</tr>
<tr>
<td>Mallin, Rupert</td>
<td>D458, E226, E233, E336, E521, E916</td>
</tr>
<tr>
<td>Mallin-Robinson, Fiona</td>
<td>E775</td>
</tr>
<tr>
<td>Malroux, André</td>
<td>B54</td>
</tr>
<tr>
<td>Maltou, Claire</td>
<td>E694</td>
</tr>
<tr>
<td>Malton and Ryedale Writers</td>
<td>E731</td>
</tr>
<tr>
<td>Mammon Press</td>
<td>E651</td>
</tr>
<tr>
<td>Manchester Metropolitan University</td>
<td>E613</td>
</tr>
<tr>
<td>Manchester Unity of Arts Society</td>
<td>D515</td>
</tr>
<tr>
<td>Manchester University</td>
<td>272, E613</td>
</tr>
<tr>
<td>Manchester University Modern Literature Group</td>
<td>E67</td>
</tr>
<tr>
<td>Manchester University Poetry Society</td>
<td>D140</td>
</tr>
<tr>
<td>Mandelstam, Nadezida</td>
<td>C107</td>
</tr>
<tr>
<td>Manderson, Dave</td>
<td>E512</td>
</tr>
<tr>
<td>Mandeville Press</td>
<td>D142</td>
</tr>
<tr>
<td>Manfred, Robert</td>
<td>C82</td>
</tr>
<tr>
<td>Mangan, Gerald</td>
<td>D89, D182, E24</td>
</tr>
<tr>
<td>&quot;Mango Chutney&quot;</td>
<td>E624</td>
</tr>
<tr>
<td>Manhire, Bill</td>
<td>D146, E698</td>
</tr>
<tr>
<td>Manifold Press</td>
<td>D269</td>
</tr>
<tr>
<td>Mankowitz, Wolf</td>
<td>B25, B117, B127</td>
</tr>
<tr>
<td>Manley, Alfred</td>
<td>C47</td>
</tr>
<tr>
<td>Mann, Eric</td>
<td>D413</td>
</tr>
<tr>
<td>Mann, Ken</td>
<td>E304</td>
</tr>
<tr>
<td>Mann, Sheila</td>
<td>D478</td>
</tr>
<tr>
<td>Mann, Thomas</td>
<td>A126, B1</td>
</tr>
<tr>
<td>Manning, Hugo</td>
<td>B34, B42, D253</td>
</tr>
<tr>
<td>Manning, Mary</td>
<td>A130</td>
</tr>
<tr>
<td>Manning, Olivia</td>
<td>B21, B83</td>
</tr>
<tr>
<td>Manoletse, Angela</td>
<td>E333</td>
</tr>
<tr>
<td>Mansell-Moulin, Peter</td>
<td>C7</td>
</tr>
<tr>
<td>Mansfield, Charles</td>
<td>E781</td>
</tr>
<tr>
<td>Mansfield, Katherine</td>
<td>A2, A59, A198</td>
</tr>
<tr>
<td>Manson, John</td>
<td>C25, D506, E307, E478</td>
</tr>
<tr>
<td>Manson, Peter</td>
<td>D318, E316, E521, E581</td>
</tr>
<tr>
<td>The Many Press</td>
<td>E475, E854</td>
</tr>
<tr>
<td>March, Emanuel</td>
<td>E100</td>
</tr>
<tr>
<td>March, Richard</td>
<td>A173</td>
</tr>
<tr>
<td>March, Susan Jane</td>
<td>D503</td>
</tr>
<tr>
<td>Marchant, Peter</td>
<td>C12</td>
</tr>
<tr>
<td>Marcus, David</td>
<td>B59, B111</td>
</tr>
<tr>
<td>Marcus, Helen</td>
<td>E702</td>
</tr>
<tr>
<td>Marcus, Richard</td>
<td>D485</td>
</tr>
</tbody>
</table>
British Poetry Magazines 1914–2000

Marek, Jayne E. A55, A112
Mariner, Jo E740
Marinetti, Filippo A15, D245
Mariscat Press E317
Marjoram, Bol E227
Markham, E. A. C3, D250, D323, D421, D424, E423, E736, E761, E905
Markham, Leslie E382
Markham, Mark D89
Markievicz, A. D383
Markings [Press] E478
Marks, John A147
Markus, Tom D430
Marriott, O. S. E2, E287, E298, E81
Marriott, Jack E382
Marriott, Richard E292
Marsden, Dora A55
Marshall, Alan E81
Marshall, Dermot D527
Marshall, W. R. A74
Martell, Jessica E683
Martens, Piers E133
Martin, A. S. D74, D457
Martin, Anna B99
Martin, Christopher E618
Martin, Hugh E688
Martin, John D323
Martin, Sally E781
Martin, Stefan D28
Martin, Wallace Ago, A133
Marvell, Andrew B36
Mars, Erica C82
Masefield, John A22, A157, A190, B89
Mason, H. A. A195
Mason, Roger Burford E326
Massie, Allan D300, E247
Massingham, Harold D382
Masson, Jean-Claude E666
Matheson, Annie A50
Mathews, Fiona E831
Mathews, Nathaniel E716
Mathias, Roland B33, B53, C5
Matthers, Gilbert C15
“Matthew” D452
Matthewman, Richard E808
Matthewman, S. A234
Matthews, David B32
Matthews, John E426
Matthews, Paul D15, D143, D140, D162, D474, E187, E517
Maugham, Robin [i.e. Robert] B22
Maugham, W. Somerset A236
Maunsell, Robin D421
Maurer, Susan E495
Mavor, James E733
Mawer, James E130
Maxton, Hugh D56, E489, E835
Maxwell, Glyn E858
Maxwell, Rosemary D535
May, James Boyer C91
Mayakovsky, Vladimir A106, D47, D385
Mayer, Gerda D16, D101, D138, D389, D421, D469, E423
Mayer, Hansjorg D79
Mayer, Peter D1, D44, D460
Maynard, Derek C91
Mayo, E. L. C81
Mayor, Beatrice D149
Mayor, David D425
Mayröcker, Friederike E510
Mays, John Barron C99, C110
Mc-Ste Mac-
Mead, Matthew C58, D127, D197, D301, D340, D344, D421, D423, E302
Mede, Chris D43
Mede, Declan E785
Meadowcroft, Ernest D113
Mears, Dawn E299
Measham, Donald E778
Mebyon Kernow E221
Medley, Helen D292
Medley, Robert B8
Medlin, Leona E307
Medway College, Chatham E183
Mee, Bob E400
Mee, Rebecca E639
Megahey, Spencer D126
Megally, Shafik H. D484
Mehta, Pramesh E387
Méièse, Georges D332
Mellers, W. H. A195, B24
Mellis, Agis E916
Mellor, Frank E526
Mellor, Oscar C64, C112, D389
Mellor, Vera A88
Mellors, Anthony E298, E335, E581
Melly, George B44, D487
Metcalf, Sarah E473
Metzer, David D333
Melville, Anthony E66
Melville, Robert B77, B145
Menard Press D337, D313
Menashe, Samuel E814
<table>
<thead>
<tr>
<th>Name</th>
<th>Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>Menczer, Jane</td>
<td>E763</td>
</tr>
<tr>
<td>Mendiola, Victor Manuel</td>
<td>E694</td>
</tr>
<tr>
<td>Mengham, Rod</td>
<td>D77, D194, E52, E256, E287, E497, E738</td>
</tr>
<tr>
<td>Merchant, Paul</td>
<td>C118, D308</td>
</tr>
<tr>
<td>Mercury Theatre, Notting Hill Gate</td>
<td>D213</td>
</tr>
<tr>
<td>Meredith, Christopher</td>
<td>E531</td>
</tr>
<tr>
<td>Mermaid Turbulence</td>
<td>E250</td>
</tr>
<tr>
<td>Merrill, Charles</td>
<td>D49</td>
</tr>
<tr>
<td>Merrill, James</td>
<td>C53, E858</td>
</tr>
<tr>
<td>Merriman, Brian</td>
<td>A103</td>
</tr>
<tr>
<td>Merritt, Mike</td>
<td>E527</td>
</tr>
<tr>
<td>Merthyr Tydfil Eistedfodd</td>
<td>C116</td>
</tr>
<tr>
<td>Merton, Thomas</td>
<td>C10</td>
</tr>
<tr>
<td>Merton College, Oxford</td>
<td>D217</td>
</tr>
<tr>
<td>Merwin, W. S.</td>
<td>C53, C83</td>
</tr>
<tr>
<td>Messens, E. L. T.</td>
<td>A116, B44, D487</td>
</tr>
<tr>
<td>Messo, George</td>
<td>E335</td>
</tr>
<tr>
<td>Meulen, Mara</td>
<td>B83</td>
</tr>
<tr>
<td>Mew, Charlotte</td>
<td>A128, A226</td>
</tr>
<tr>
<td>Meyer, Peter</td>
<td>D245</td>
</tr>
<tr>
<td>Meyer, Thomas</td>
<td>D10, E458</td>
</tr>
<tr>
<td>Meyerstein, E. H. W.</td>
<td>A54, A132</td>
</tr>
<tr>
<td>Meynell, Alice</td>
<td>A123</td>
</tr>
<tr>
<td>Meynell, Kate</td>
<td>E676</td>
</tr>
<tr>
<td>Micalef, Steve</td>
<td>E133, E134</td>
</tr>
<tr>
<td>Michaux, Henri</td>
<td>B49, B54, B82, D63, D238</td>
</tr>
<tr>
<td>Michie, James</td>
<td>C63</td>
</tr>
<tr>
<td>Micinski, Tadeusz</td>
<td>A62</td>
</tr>
<tr>
<td>Middleton, Christopher</td>
<td>B49, B81, C10, C30, C112, D301, D340, D372, D456, E539, E549, E613, E735, E771</td>
</tr>
<tr>
<td>Middleton, Peter</td>
<td>E298, E326, E346, E539, E552, E574, E828</td>
</tr>
<tr>
<td>Middleton, Stephen C.</td>
<td>C73, E25, E488, E561</td>
</tr>
<tr>
<td>Midland Arts Centre</td>
<td>E135</td>
</tr>
<tr>
<td>Midland Arts Centre for Young People</td>
<td>D48</td>
</tr>
<tr>
<td>Migrant Press</td>
<td>C58</td>
</tr>
<tr>
<td>Minchin, H. Cotton</td>
<td>A117</td>
</tr>
<tr>
<td>Minchington, Nicola</td>
<td>E914</td>
</tr>
<tr>
<td>Ming, Sexton</td>
<td>E166</td>
</tr>
<tr>
<td>Mingay, John</td>
<td>E488</td>
</tr>
<tr>
<td>Minhimnick, Robert</td>
<td>D63, D380, E483</td>
</tr>
<tr>
<td>Minton, John</td>
<td>B24, D153</td>
</tr>
<tr>
<td>Mirana, James</td>
<td>E460</td>
</tr>
<tr>
<td>Miranda, Megan</td>
<td>E177</td>
</tr>
<tr>
<td>Miro, Ioan</td>
<td>B1</td>
</tr>
<tr>
<td>Mitchell, Adrian</td>
<td>A160, C26, C74, C114, D111, D167, D184, D235, D465, D504, E423</td>
</tr>
<tr>
<td>Mitchell, Chris</td>
<td>E465, E796</td>
</tr>
<tr>
<td>Mitchell, David</td>
<td>C64, E703</td>
</tr>
<tr>
<td>Mitchell, Gala</td>
<td>D500</td>
</tr>
<tr>
<td>Mitchell, George</td>
<td>E364</td>
</tr>
<tr>
<td>Mitchell, J. Leslie See Gibbon, Lewis Grassic</td>
<td>C7</td>
</tr>
<tr>
<td>Mitchell, Jeremy</td>
<td>C7</td>
</tr>
<tr>
<td>Mitchell, Julian</td>
<td>C28, C41</td>
</tr>
<tr>
<td>Mitchell, Margaret Ross</td>
<td>B124</td>
</tr>
<tr>
<td>Mitchell, Martin</td>
<td>E495</td>
</tr>
<tr>
<td>Mitchell, Michael</td>
<td>D312</td>
</tr>
<tr>
<td>Mitchell, Paige</td>
<td>E779</td>
</tr>
<tr>
<td>Mitchell, Stanley</td>
<td>C74</td>
</tr>
<tr>
<td>Mitchison, Naomi</td>
<td>A25, A60, A99, A143, A206, A213, B20, B78, B85, B86, C02, D174</td>
</tr>
<tr>
<td>Mjelve, Sigmund</td>
<td>E387</td>
</tr>
<tr>
<td>Modern Reading Library</td>
<td>B76</td>
</tr>
<tr>
<td>Mog, Kapitan</td>
<td>E112</td>
</tr>
<tr>
<td>Molony-Nagy, Laszlo</td>
<td>A186</td>
</tr>
<tr>
<td>Moir, John L.</td>
<td>D512</td>
</tr>
<tr>
<td>Moir, Lyn</td>
<td>E729</td>
</tr>
<tr>
<td>Mole, John</td>
<td>D142, D168, D178, D389, D421, D468, D486, E302, E634</td>
</tr>
<tr>
<td>Miller, Liam</td>
<td>A22</td>
</tr>
<tr>
<td>Miller, Richard</td>
<td>D15, D71</td>
</tr>
<tr>
<td>Miller, Robert T.</td>
<td>E303</td>
</tr>
<tr>
<td>Miller, Ruddick</td>
<td>A216</td>
</tr>
<tr>
<td>Milligan, Spike</td>
<td>D143, D347</td>
</tr>
<tr>
<td>Mills, Billy</td>
<td>E254, E287, E377, E410, E779</td>
</tr>
<tr>
<td>Mills, Christopher</td>
<td>E144</td>
</tr>
<tr>
<td>Mills, Neil</td>
<td>D30, D44, D78, D245</td>
</tr>
<tr>
<td>Mills, Stuart</td>
<td>D140, D392, D473, E41, E458, E525</td>
</tr>
<tr>
<td>Mills, Vincent</td>
<td>D319</td>
</tr>
<tr>
<td>Millum, Trevor</td>
<td>E667</td>
</tr>
<tr>
<td>Milne, A. A.</td>
<td>A336</td>
</tr>
<tr>
<td>Milne, C. Ewart</td>
<td>E516, E552, E581</td>
</tr>
<tr>
<td>Milne, Drew</td>
<td>E316, E552, E581</td>
</tr>
<tr>
<td>Milne, Ewart</td>
<td>A94, B53, B111, C18, C29, C54, D240, E89</td>
</tr>
<tr>
<td>Milne, W. S.</td>
<td>E307, E460</td>
</tr>
<tr>
<td>Milne’s Bar, Edinburgh</td>
<td>D426</td>
</tr>
<tr>
<td>Milosz, Czeslaw</td>
<td>D40, E638</td>
</tr>
<tr>
<td>Milton, A. L.</td>
<td>B85</td>
</tr>
<tr>
<td>Milton, Ted</td>
<td>D111, E811</td>
</tr>
<tr>
<td>Minch, John</td>
<td>E458</td>
</tr>
<tr>
<td>Milne, Ewart</td>
<td>E316, E552, E581</td>
</tr>
<tr>
<td>Minchington, Nicola</td>
<td>E914</td>
</tr>
<tr>
<td>Ming, Sexton</td>
<td>E166</td>
</tr>
<tr>
<td>Mingay, John</td>
<td>E488</td>
</tr>
<tr>
<td>Minhimnick, Robert</td>
<td>D63, D380, E483</td>
</tr>
<tr>
<td>Minton, John</td>
<td>B24, D153</td>
</tr>
<tr>
<td>Mirana, James</td>
<td>E460</td>
</tr>
<tr>
<td>Miranda, Megan</td>
<td>E177</td>
</tr>
<tr>
<td>Mirandani, Ravi</td>
<td>E48, E638</td>
</tr>
<tr>
<td>Morley, Joan</td>
<td>B1</td>
</tr>
<tr>
<td>Mitchell, Adrian</td>
<td>A160, C26, C74, C114, D111, D167, D184, D235, D465, D504, E423</td>
</tr>
<tr>
<td>Mitchell, Chris</td>
<td>E465, E796</td>
</tr>
<tr>
<td>Mitchell, David</td>
<td>C64, E703</td>
</tr>
<tr>
<td>Mitchell, Gala</td>
<td>D500</td>
</tr>
<tr>
<td>Mitchell, George</td>
<td>E364</td>
</tr>
<tr>
<td>Mitchell, J. Leslie See Gibbon, Lewis Grassic</td>
<td>C7</td>
</tr>
<tr>
<td>Mitchell, Jeremy</td>
<td>C7</td>
</tr>
<tr>
<td>Mitchell, Julian</td>
<td>C28, C41</td>
</tr>
<tr>
<td>Mitchell, Margaret Ross</td>
<td>B124</td>
</tr>
<tr>
<td>Mitchell, Martin</td>
<td>E495</td>
</tr>
<tr>
<td>Mitchell, Michael</td>
<td>D312</td>
</tr>
<tr>
<td>Mitchell, Paige</td>
<td>E779</td>
</tr>
<tr>
<td>Mitchell, Stanley</td>
<td>C74</td>
</tr>
<tr>
<td>Mitchison, Naomi</td>
<td>A25, A60, A99, A143, A206, A213, B20, B78, B85, B86, C02, D174</td>
</tr>
<tr>
<td>Mjelve, Sigmund</td>
<td>E387</td>
</tr>
<tr>
<td>Modern Reading Library</td>
<td>B76</td>
</tr>
<tr>
<td>Mog, Kapitan</td>
<td>E112</td>
</tr>
<tr>
<td>Molony-Nagy, Laszlo</td>
<td>A186</td>
</tr>
<tr>
<td>Moir, John L.</td>
<td>D512</td>
</tr>
<tr>
<td>Moir, Lyn</td>
<td>E729</td>
</tr>
<tr>
<td>Mole, John</td>
<td>D142, D168, D178, D389, D421, D468, D486, E302, E634</td>
</tr>
</tbody>
</table>
British Poetry Magazines 1914–2000

Molina, Enrique E245
Monaghan, Anne K. E416
Monk, Geraldine D129, E254, E262, E298, E311, E316, E552
Monro, Harold A42, A59, A123, A128, A139, A177
Monroe, Harriet A90, A123
Montague, John B35, B59, D35, D41, D89, D141, D210, D240, D298, D368, D455, E203, E204, E628, E835, E858
Montale, Eugenio B6, B9, B19, C113, D41, D496
Monteith, Lionel B109, C99, E2S2
Montgomery, Oeridre B30r
Montgomery, Niall 0246
Montgomery, Stuart 069, 0301, 0314, E6S1
Montgomery, William B4, C82, C102
Montobbio, Santiago E694
Mooney, Martin E98
Moorcock, Michael E388
Moore, Arthur A133
Moore, Bernard E333
Moore, Brian D141
Moore, Dianne M. E388
Moore, E. Hamilton A236
Moore, Geoffry B13
Moore, George A96
Moore, George A. E375, E575
Moore, Henry A99, 0478
Moore, Jill E803, E804
Moore, Lynn D77
Moore, Marianne A55, A128, A214, B40, B133, C78
Moore, Merrill C83
Moore, Nicholas A49, A151, A171, A173, A180, A197, B19, B32, B34, B40, B41, B46, B52, B61, B68, B74, B77, B81, B83, B94, B95, B110, B117, B120, B150, C26, C81, C122, D22, D313
Moore, Reginald B11, B14, B15, B76, B147
Moore, Richard E757
Moore, T. Sturge A7
Moore, William A216
Moorehead, Ethel A205
Moraes, Dom C41, C118, C124
Moran, Terry M’ranjr E212
Moray House College of Education, Edinburgh E113
Morton, Jock A180
Morgan, Charles B37
Morgan, Chris E158, E910
Morgan, Christopher D418
Morgan, Colin E226
Morgan, Esther E682
Morgan, Gerald D380
Morgan, Helen Tudor D96
Morgan, Huw D309
Morgan, Pete C39, D55, D63, D428, D477, E136, E814
Morgan, Stuart E185
Morgan, Will C64
Morgenstern, Christian D245
Morland, Harold B110
Morley, Bill E520
Morley, John Royston A100
Morpurgo, J. E. A165
Morrice, Ken C39, D326
Morris, Brian C64
Morris, Clive H. D188
Morris, Guido A118
Morris, Jan D351
Morris, Mervyn D424
Morris, Sharon E185
Morris, Stephen D46, D185, D292, D381
Morris, Steve D259
Morris, Tina D55, D88, D161, D192, D218, D289, D308, D328, D336, D341, D342, D359, D422, D447, D474
Morris, William C10, D133
Morrisson, Blake C53, C63, E327, E795
Morrison, David D426, D427
Morrison, Ian E721
Morrисsey, Sinéad E205, E613
Morrisson, Mark A55, A59
Morrow, Ann E195
Morrow, Bradford A15
Morse, Brian D175
Mort, Graham E315
Mort, Maggie E315
Mortimer, A. R. B65, C85
Mortimer, John E551
Mortimer, Peter D230a
Morton, A. L. A213
Morton, Angela E718
Morton, May B63, B119
Moschalest Press E110
Moser, Arnold E723
Moser, John E469
Moses, Brian D267, D404
Mosley, G. Gordon B9
Moss, Diana E115
Motion, Andrew A177, D533, E787
Motion Books D713
Mottram, Eric A177, B16, D15, D26, D150, D170, D86, D321, D377, D398, D456, E185, E817, E539, E589, E651, E679, E779
Mouktar, Marcelle E388
Moules, Sue E567, E767
Name Index

Moult, Thomas A177, A225
Moutinho, José Viale D44
Mowat, Alastair M. B27
Mowle, Evathia C91
Moya, Carmela D168
Moyse, Arthur C44, D359, E100
Mozley, Abigail D63
Muckle, John E8, E547, E704
Muir, Joan D405
Muir, Willa A60
Mulcahy, Michael E89
Muldoon, Paul D34, D99, D212, D455
Mulford, Jeremy E89
Mulford, Wendy O24, O117, O127, O153, O194, O215, O310, O417, O500, O554, O651, O684, O704
Mulgan, P. A. B45
Mullens, Chris C44
Mullins, Donald B41
Murray, Andrew Ar6
Murray, Charles A149
Murray, Gilbert B89
Murray, Joe E870
Murray, Les E613, E831, E858
Murray, Muz D184
Murray, Patrick D284
Murray, Philip C99
Murry, John Middleton A2, A198, B105, C3Musgrave, Victor C91
Murze, Alina E541
Musgrove, Keith D21
Myers, John D219
Myers, Lucas C101
Myers, Martin E78, E755
Nabokov, Nicholas D40
Nabokov, Vladimir A59, D40
Naddair, Kaledon E72
Naegermunk, Ethelred Skudge E367
Nagasalaeen, Myles B111, C70
Nagrs, Paul E660
Nagy, Agnes Nemcs E835
Naipaul, V. S. D424
Nairn, Thom E160, E847
Nairn, Tom D300
Nangle, Julian D229, D52, D528, E745
Nankivell, Christopher E550
Napier, Malcolm E370
Nash, Harry D388
Nash, Paul B24
Nason, Gerald D317
Nasta, Susheila E867
Natanson, J. D248
National Association for School Magazines D66
National Fire Service B128
National Poetry Circle A122, A152
National Poetry Foundation E586
Nations, Ellen D462
Nations, Opal L. D15, D82, D84, D170, D185, D206, D263, D437, D462, E179, E554
Neaser, Sally E104
Needham, Rebecca E905
Neill, A. S. A235
Neill, William D248
Neilson, Andrew E495
Neilson, David D319, E317
Neish, Alex D439
Nelson, Graham E831
Neruda, Pablo A106, C57, C61, D47, D167, D210, D237
Neuber, Victor A38
Nève, Sylvie E267
Neville-Hadley, P. R. E909
Nevinson, C. R. W. A90
New Arcadians Press E524, E525
New Broom Press D347
New College, Edinburgh D100
New College, Oxford D483, E917
New Cross Ward Labour Club, Manchester D515
New India Publishing Co. Ltd. B131
New Leeds Arts Club E823
New Old Voices Poetry Group E373
New Poets' Club D302
New Rhymer Club E567
New Writers Press D246
Newbolt, Henry A121, A177
Newbrook, Val E172
Newcastle University D51, D166
Newland, P. J. E98
British Poetry Magazines 1914–2000

Newlove, John D500
Newman, S. D106
Newport, Barry C82
Neylon, Tina E198
Nevill, Viëslaw C51
Nicholas, bp D1, D243, D245, D460, D481, E679
Nicholas, Conan B93
Nicholas, Q. A148
Nicholl, Charles C76
Nicholls, Douglas B34
Nichols, Beverley A159
Nichols, Ross B32, B34
Nicholson, Ben A186, B15
Nicholson, Colin E387
Nicholson, Helen E467
Nicholson, Hubert B34
Nicholson, J. G. A184
Nicholson, Norman A102, B40, B64, B68, B117, B119, C26, C33, C88, D165
Nicholson, William A157
Ní Chuileáin, Eiléan D34, D89, D97, D132, D455, E198
Nicklin, Liza E263
Nieh, Liam E188
Nicol, Bernard de Bear B90
Nicol, W. B. de Bear B90
Nicolson, Harold A121
Ní Dhomhnaill, Nuala D228, D288, E422
Niel, Tim D490
Nielsen, Koen D51
Nietzsche, Friedrich Wilhelm A115
Nijmeijer, Peter D488, D489
Nikere, Velta E670
Nolan, Wm. Colm D355
Norden, Charles (pseudonym of Lawrence Durrell) B95
Norman, Henry E649
Normand, Tom A126
Norrie, Ian C44
Norris, Barry E668
Norse, Harold D314, D409, D450
North London Polytechnic E181
North Staffordshire Polytechnic E792, E793
North Wales Association for the Arts D262
Northern Arts E563
Northern Ireland Small Press Syndicate D81
Northwick Park Hospital E579
Norwid, Cyprian C109
Nothing Doing in London D250
Notley, Alice D108, D215, E310, E581, E717
Nott, Kathleen A173, B67
Nottingham Poetry Society B112
Nottingham Trent University E671
Novak, Ladislav D322
Noyce, John D134
Noyes, Alfred A8, A236
Nugent, Shelagh E354, E681
Number 3 Formation College, Chiseldon B132
Number 6 Company NCC B12
Nunn, Raymond B95
Nye, Robert C73, C124, C125, D174
Oasis Books D206, D318, E539, E824
Oates, Joyce Carol D167
Obank, Margaret E82
Object Permanence [Press] E552
O Breslaidín, Diarmuid E159
O'Brien, Gearoid D355
O'Brien, Kate D461
O'Brien, Michael D313
O'Brien, Sean D182, E661, E686, E745, E787
O'Brien, Tom E723
Obrist, A. J. E773
O'Casey, Sean B144
O'Connell, Daniel B57
O'Connell, Eugene E197
O'Connell, Eugene Eugene E573
O'Connor, Frank A12, A94, D240
O'Connor, Liam D41
O'Connor, Martin E137
O'Connor, Philip A143, A197, A214, B77, E426
O Croinín, Donncha A B28
October, Dene E895
Odle, Allan A85
O'Donnell, J. Garth E463
O'Donnell, P. A. T. C60
O'Donnell, Peader B10
O'Donoghue, Bernard E814, E831

[408]
Name Index

O'Donoghue, Mary D529
O'Donoghue, P. J. E445
O'Donovan, Michael (real name of Frank O'Connor) See Frank O'Connor
O'Donovan, Tony E520
O'Driscoll, Dennis D63, E422
O'Duibhir, Eamon A12
Odyssey [Press] E555, E656
O'Faolain, Sean A94, A97, A126, A137, B10
O'Flaherty, Liam A94, A115, A209
Ogilvy, Stuart D375
O'Drive, Dennis D41, D89, D158, D210, D240
O hAodha, Seamus A19
O'Hara, Frank D117
O'Hare, John C82
O'Kane, Marianne D466
Okike [Press] D321
O'Leary, C. A4
O'Leighin, Sean E555
Oliver, Douglas D22, D24, D95, D117, D127, D194, D195, D215, D310, D411, D437, D447, D525, E310, E427, E554, E581
Olson, Charles C58, C61, C94, C122, D67, D117, D411, D439, D445, D525
Olympia Press C57
O'Malley, Mary C11
Omens [Press] D323
O'Muirthile, Liam D228
Once Books D324
Ondaatje, Michael E867
O'Neill, Eddie D504
O'Neill, John E263
O'Neill, Michael E294, E622
Ono, Yoko D314
Open Door Writers E383
Open Township [Press] E287, E340
Open University Poetry Association (later Society) E565
Oppen, George D215, D237, D314, D411, E539, E717
Opus Press B94, B142
Orange, A. R. A133, A137
Oram, Neil D308, D451, E287
Orbán, Ottó E244
Ore Publications C73
O'Reilly, Seán D2
Orgoglio, Giovanni A14
O' Riada, Micheál E711
O' Rian, Liam P. A187
Origins/Diversions [Press] D328
Orla-Bardzki, Peter D119
Orlovsky, Peter E717
Orme, David E283
Ormond, Emily E156
Ormsby, Frank D212, D455
O'Rourke, Donny E758, E870
O'Rourke, P. J. D462
Orpwood, Jerry D348
Ortega, Miguel D461
Orton, I. R. See Orton, Iris
Orton, Iris B110, C67, C122
Orton, Joe D170
Orwell, Charles C7
Orwell, George B46, B82, B83, B84, B91, B115
Osborne, Alastair D100
Osborne, John E93
Osborne, Sarah E368
O Seaghdha, Barra E238
O’Seaghdha, Tadhg E233
Owers, E. B122
Osgood, Diane E800
O'Shaughnessy, Patrick D395
Ossian A125
O'Sullivan, Maggie D250, D323, E226, E277, E311, E552, E574, E651, E684, E704
O'Sullivan, Rosemary E906
O'Sullivan, Seamus A22, A53, A132
Oswald, Sarah J. E243
Oundle School D142
Our Wonderful Culture [Press] E457
Ouston, Hugh E249
Out To Lunch E581
Outcrop Publications E567
Outcrowd Publications D448, E166, E183, E313, E337, E757, E844
Outposts Publications B99, C15
Outsiders Forum D508
Over, Marita E302
Overton, Peter E836
Overy, Paul D61
Owen, Ian B. D334
Owen, John E460
Owen, Molly B108
Owen, Tom D507
Owen, Wilfred A9, A42, A89, A128, A230
Owens, Agnes E247, E870
Oxford English Club A181
Oxford Poetry Society E2
Oxford Poetry Workshop E528
Oxford University C26, C74, C114, D334, D335, D483, E474
Oxford University Poetry Society D335, E585, E683
Oxford University Socialist Club C74
Oxford University Socialist Group C74
Oxford Welsh Society E49
Oxley, Patricia E10
Oxley, William C73, D64, D81, D96, D148, D163, D203,
<table>
<thead>
<tr>
<th>Name</th>
<th>Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peel, John</td>
<td>D184</td>
</tr>
<tr>
<td>Peeters, Josef</td>
<td>A186</td>
</tr>
<tr>
<td>P.E.F. Set Page</td>
<td>B4 (Press)</td>
</tr>
<tr>
<td>Péguy, Charles</td>
<td>A161</td>
</tr>
<tr>
<td>Peirse, Juanita</td>
<td>C82</td>
</tr>
<tr>
<td>Pelieu, Claude</td>
<td>D189</td>
</tr>
<tr>
<td>Petu, Malcolm</td>
<td>D495</td>
</tr>
<tr>
<td>Pemberton, Russell</td>
<td>D123</td>
</tr>
<tr>
<td>Pembroke College, Oxford</td>
<td>E518</td>
</tr>
<tr>
<td>Pembroke Dock Grammar School</td>
<td>B33</td>
</tr>
<tr>
<td>Pen and Ink Publishing</td>
<td>E660, E682</td>
</tr>
<tr>
<td>P.E.N. Centre for Writers in Exile</td>
<td>C77, D40</td>
</tr>
<tr>
<td>Pendragon Writers' Circle</td>
<td>E593</td>
</tr>
<tr>
<td>Pen-in-Hand (Press)</td>
<td>B47</td>
</tr>
<tr>
<td>Pennine Ink Writers' Workshop</td>
<td>E595</td>
</tr>
<tr>
<td>Pennington, Jim</td>
<td>D71</td>
</tr>
<tr>
<td>Perchik, Simon</td>
<td>E539, E735</td>
</tr>
<tr>
<td>Pereira, Jenny</td>
<td>E55</td>
</tr>
<tr>
<td>Pereira, Steve</td>
<td>E691</td>
</tr>
<tr>
<td>Pereira, Steven</td>
<td>E35</td>
</tr>
<tr>
<td>Péret, Benjamin</td>
<td>A41, E66</td>
</tr>
<tr>
<td>Perles, Alfred</td>
<td>A18, A49, B46</td>
</tr>
<tr>
<td>Perlman, John</td>
<td>D318, E539</td>
</tr>
<tr>
<td>Perloff, Marjorie</td>
<td>E298</td>
</tr>
<tr>
<td>Permanent Press</td>
<td>E824</td>
</tr>
<tr>
<td>Perrie, Walter</td>
<td>D105, E266, E477</td>
</tr>
<tr>
<td>Perrill, Simon</td>
<td>E581</td>
</tr>
<tr>
<td>Perros, George</td>
<td>E426</td>
</tr>
<tr>
<td>Peschiera, Raul</td>
<td>E694</td>
</tr>
<tr>
<td>Peschmann, Hermann</td>
<td>B32</td>
</tr>
<tr>
<td>Peskett, William</td>
<td>D99</td>
</tr>
<tr>
<td>Pessoa, Fernando</td>
<td>D237, D397</td>
</tr>
<tr>
<td>Peterloo Poets (Press)</td>
<td>E634</td>
</tr>
<tr>
<td>Petit, Lance</td>
<td>E562</td>
</tr>
<tr>
<td>Petit, Pascale</td>
<td>E632, E656</td>
</tr>
<tr>
<td>Petrucci, Mario</td>
<td>E117, E302, E748</td>
</tr>
<tr>
<td>Pettet, Simon</td>
<td>D215, E179, E717</td>
</tr>
<tr>
<td>Petts, John</td>
<td>B17</td>
</tr>
<tr>
<td>Phelps, Gilbert</td>
<td>B105, C99</td>
</tr>
<tr>
<td>Phelp, Jeff</td>
<td>E550</td>
</tr>
<tr>
<td>Philibert, Régis</td>
<td>E388</td>
</tr>
<tr>
<td>Phillips, Andrew</td>
<td>E287</td>
</tr>
<tr>
<td>Phillips, Brian</td>
<td>E483</td>
</tr>
<tr>
<td>Phillips, Cary</td>
<td>E867</td>
</tr>
<tr>
<td>Phillips, Eunice</td>
<td>E339</td>
</tr>
<tr>
<td>Phillips, Gordon</td>
<td>D374</td>
</tr>
<tr>
<td>Phillips, Janet</td>
<td>E637</td>
</tr>
<tr>
<td>Phillips, Jose</td>
<td>E757</td>
</tr>
<tr>
<td>Phillips, Lalage Charlotte</td>
<td>E86</td>
</tr>
<tr>
<td>Phillips, Leslie</td>
<td>B26</td>
</tr>
<tr>
<td>Phillips, Stephen</td>
<td>A177</td>
</tr>
<tr>
<td>Phillips, Tom</td>
<td>D44, D162, D189, D338, D342, D460, E552, E892</td>
</tr>
<tr>
<td>Philpott, Peter</td>
<td>D127, D194, D197, D252, D437, D496</td>
</tr>
<tr>
<td>Phoenix, J.</td>
<td>C45, C73</td>
</tr>
<tr>
<td>Phoenix Press</td>
<td>B146</td>
</tr>
<tr>
<td>Picabia, Francis</td>
<td>D238</td>
</tr>
<tr>
<td>Picasso, Pablo</td>
<td>A41, A102, B1, B77</td>
</tr>
<tr>
<td>Pick, J. B.</td>
<td>B46, B47, B148</td>
</tr>
<tr>
<td>Pickard, Bill</td>
<td>D110, D365</td>
</tr>
<tr>
<td>Pickard, Tom</td>
<td>C39, D12, D51, D195, D249, D314, D411, E316, E477, E547</td>
</tr>
<tr>
<td>Pickford, Meredith</td>
<td>E763</td>
</tr>
<tr>
<td>Pickles, Chris M.</td>
<td>D516</td>
</tr>
<tr>
<td>Piech, Paul Peter</td>
<td>D155</td>
</tr>
<tr>
<td>Piercy, Joseph</td>
<td>E716</td>
</tr>
<tr>
<td>Piers, Susil</td>
<td>C112</td>
</tr>
<tr>
<td>Pig Press</td>
<td>E779</td>
</tr>
<tr>
<td>Pigeon Press</td>
<td>E659</td>
</tr>
<tr>
<td>Pigg, Iain</td>
<td>E409</td>
</tr>
<tr>
<td>Pignon, Paul</td>
<td>D213</td>
</tr>
<tr>
<td>Pilcher, Barry Edgar</td>
<td>D227, D465</td>
</tr>
<tr>
<td>Pike, Cecily</td>
<td>C110</td>
</tr>
<tr>
<td>Pilling, Christopher</td>
<td>D389, D453</td>
</tr>
<tr>
<td>Pinder, Bob</td>
<td>E595</td>
</tr>
<tr>
<td>Pink Floyd</td>
<td>D46</td>
</tr>
<tr>
<td>Pinkava, Václav</td>
<td>E427</td>
</tr>
<tr>
<td>Pinko Press</td>
<td>E577</td>
</tr>
<tr>
<td>Pinsky, Robert</td>
<td>E858</td>
</tr>
<tr>
<td>Pinta, Harold Set Pinter, Harold</td>
<td></td>
</tr>
<tr>
<td>Pinter, Harold</td>
<td>B49, C94, C112, C122, D63</td>
</tr>
<tr>
<td>Piper, John</td>
<td>A11, E426</td>
</tr>
<tr>
<td>Pirandello, Luigi</td>
<td>A13</td>
</tr>
<tr>
<td>Pistor, Julia</td>
<td>E526</td>
</tr>
<tr>
<td>Pitt, Simon</td>
<td>E803, E804</td>
</tr>
<tr>
<td>Pitter, Dody</td>
<td>D69</td>
</tr>
<tr>
<td>Pitter, Ruth</td>
<td>A54, A69, A102, A132</td>
</tr>
<tr>
<td>Pitt-Kethley, Fiona</td>
<td>E460, E584, E658, E757</td>
</tr>
<tr>
<td>Pitts, M. C.</td>
<td>B91</td>
</tr>
<tr>
<td>Place, Milner</td>
<td>E876</td>
</tr>
<tr>
<td>Place, Neville</td>
<td>E661</td>
</tr>
<tr>
<td>Place, Stephen</td>
<td>E661</td>
</tr>
<tr>
<td>Planet (Press)</td>
<td>D351</td>
</tr>
<tr>
<td>Plate, Peter</td>
<td>E811</td>
</tr>
<tr>
<td>Plater, Alan</td>
<td>D55, D143</td>
</tr>
<tr>
<td>Platform Poets</td>
<td>C81</td>
</tr>
<tr>
<td>Plath, Sylvia</td>
<td>C14, C22, C25, C101, E831</td>
</tr>
<tr>
<td>Platt, John</td>
<td>E189</td>
</tr>
<tr>
<td>Platt, Mary</td>
<td>E189</td>
</tr>
<tr>
<td>Platt, William T.</td>
<td>A114</td>
</tr>
<tr>
<td>Please, Keith</td>
<td>D421</td>
</tr>
<tr>
<td>Plewes, Richard</td>
<td>D119</td>
</tr>
<tr>
<td>Plewes, Richard</td>
<td>E460</td>
</tr>
<tr>
<td>Pleynet, Marcelin</td>
<td>E735</td>
</tr>
<tr>
<td>Plowman, Max</td>
<td>A2</td>
</tr>
<tr>
<td>Plummer, Katy</td>
<td>E736</td>
</tr>
<tr>
<td>Plummer, Paul</td>
<td>E644</td>
</tr>
</tbody>
</table>
British Poetry Magazines 1914–2000

Plummer, Pauline E568
Plunkett, Joseph A96
Plunkett Foundation A209
Poet & Peasant Books D170, D165
Poet and Printer Press D258, D389
The Poetry Bookshop A128, A135, E563
The Poetry Business [Press] E542
The Poetry Guild C45, C120
Poetry Ireland [Press] E629
The Poetry League A170
Poetry Olympics C61
Poetry One [Workshop] D354, D375
The Poet Pilgrim Society B137
Poetry Round [Workshop] E644
The Poetry Society A170, A177, B42, B142, C48, C59, C84, D1, D142, E637
The Poetry Guild C45, C120
Poetry Ireland [Press] E629
The Poetry League A170
Poetry Olympics C61
Poetry One [Workshop] D354, D375
The Poet Pilgrim Society B137
Poetry Round [Workshop] E644
The Poetry Society A170, A177, B42, B142, C48, C59, C84, D1, D142, E637
Poetry Wales Press D380
Poetry Workshop, University College, Dublin D91
Poets and Painters Press C2
Poets’ Guild A179
Poets’ Workshop D408
Pogson, Patricia E326, E828
Pol, Peadar A187
Polhill, Charles A156
Poli, Bernard J. A111
Polilakoff, Stephen D178
Politics & Poetry Conference, Polytechnic of Central London, 1980 E290
Pollard, Clare E682, E700
Pollard, Craig E567
Pollock, Julian D300
“Polly” D452
Polygon Poets E652
Polytechnic of Wales E462
Pond, P. D385
Ponge, Francis C70, C122, D22, D117, D146, D153, D237, D342, E180, E831
Pool, Brenda A88
Poole, Richard D380
Poole, Roger D213
Popa, Vakso D453
Popham, Hugh B72
Pople, Ian E287
Popplewell, Marigold D19
Porpoise Press A11
Porteous, Frances C45
Porter, Alan A158
Porter, Ben D456
Porter, James F. D121
Porteous, Hugh Gordon A213
Portsmouth Poetry Society E605
Potocki, Count, of Montalk D347
Potter, Jill D375
Potter, Sally E262
Potter, Tully D54, D375
Potts, Paul B110, C41, C54, C67, D478
Potts, Robert A177
Poulson, Joan D449
Found, Omar C58
Povery, Malcolm D331, E292
Pow, Tom D63
Powell, Clarence Alva C99
Powell, Neil D486
Power, Arthur D246
Powers, John Cowper A190, A227, C10, C60
Powers, Laurence A115, A190, A199, A231
Powers, Llewelyn A137, A190, B105, B144
Powers, T. F. A115, A190, A199, B13, B105, B144
Praga, Anthony A86
Pratt, William A90
Precious, Jocelyne D142, D378, D463
Precious Pearl Press E145, E599
Preece, Peter B33
Prescott, W. R. D445
Presley, Frances E656, E735, E860
Preston, David G. E806
Prévert, Jacques B108, C13, C95
Priapus [Press] D389
Price, Caroline E302
Price, David Watkin D404
Price, Jonathan A160, C63, C64, C114
Price, Kate A64
Price, Ken D508
Price, Richard E307, E390, E414, E552, E758, E858, E870
Price, Victor C95
Pritchard, John A227
Pride, John A114
Priestley, Douglas D278
Priestley, J. B. A87, A190, D26
Prince, F. T. A181, B147, C97, D395
Prince, Maggie E702
Prior, Edwyna E564
Pritchard, Nick D151
Probyn, Henry D340
Prochak, Michael S. E780
Procter, Ida A1
Prochazka, Jindrich D338
Prokosch, Frederic A181, B76
The Promethean Society A213
Proust, Marcel D242
Prowle, Allen D395
Name Index

Pruckner, David D244
Pryde, Stuart R. E721
Pryke, Jennifer See Pryke, Jennifer
Prynne, Jeremy See Pryne, J. H.
Pryor, William D471
Pudney, John A100, B2, D533
Pugh, Sheenaugh E392, E531, E814, E831
Purcell, Sally D352a, D389, D469
Purcell, V. W. W. S. A36
Purple Heather Publications E279
Purple Patch [Press] E276
Purser, John D319
Purves, Glyn D295, D322, D460, E10, E802
Purves, Robin E552
Putnam, Samuel A64, A142
PV Publications D316, D404
Pybus, Rodney D51, D205, E205, E326
Pyke, Betty A236
Pyke, Jennifer D22
Quaker Fellowship of the Arts C100
Quarrell, Richd. D518
Quasimodo, Salvatore C18, D301, D439
Queen’s College, Oxford D285
Queen’s University, Belfast A151, C42, C95, C96, D220, E481
Queneau, Raymond C13, D206, D313, D397
Quickbeam Enterprises D23, D57, E27
Quickest Way Out Publications D401
Quill Books D393, D402
Quin, Ann E811
Quinn, Justin E489
Quinn, Tony D183
Quinton, Frederic B20
Quodlibertarian Society C119
Quota Press A216, B135
R., Spartacus E455
R Books D411
Rabelais, François D245
Radford, Margaret M. A43
Radin, Betty D1
Radley, Jeffrey D539
Raftery, Alison E676
Rahman, Shamsun E387
Rainbird, David E522
Raine, Craig D344, D468, E54, E795
Raine, Kathleen A26, A143, A173, B8, B34, B40, B42, B43, B82, B108, B110, B117, B147, C26, C83, C88, D233, D253, D469, E426, E821, E822
Rainer, Dachice B31
Rajan, B. [i.e. Balachandra] B25, B40, B127
Rajendra, Cecil D85
Rakosi, Carl D25, E552
Ram Poetry Society, University College of North Wales D407
Ramanan, Mohan C53, C63
Ramachand, Kenneth D424
Ramdos, Enes C91
Rampley, Greg E77
Ramsay, Douglas E368
Ramsay, Jay C73, E37, E287, E488, E828
Ramsay, Patrick E543
Rance, Paul E239, E587
Rancourt, Jacques E604
Rand Society of Poets E40
Randall, Deborah E734
Randall, Margaret D227
Randell, Elaine D15, D22, D82, D127, D194, D202, D257, D437, E418, E452, E547, E704, E779
Randolph, Karin E495
Rankin, Ian E733
Rannit, Aleksis D40, E374
Rannoch Glimmamo Poets [Press] D463
Ransford, Tessa C52, E387
Ransom, John Crowe A157
Raper, Mitchell B45, C64
Rashid, Ahmed D342
Rassim, Ahmed B123
Ratazzi, Peter B62, B79, B149, B150
Ratcliffe, Bertram A231
Ratcliffe, Dorothy Una A101, A123, A234, C71
Ratcliffe, Eric C29, C45, C56, C60, C73, C83, C125, D116, D163, D342, D413, D508
Raworth, Ben E8
Raworth, Esther A226
Raworth, Tom D67, D77, D82, D95, D128, D171, D199, D236, D301, D324, D333, D411, D437, D443, D453, D477, D525, E298, E316, E410, E418, E452, E484, E554, E779, E833
Ray, E. H. C99
Ray, Man D245
Ray, W. E272
Raymond, Peter Craig C91
Raymud, Bernard C99
Raymund, Ruth C27
Rayner, Scott E760
Read, Benedict E823
Read, Sarah D235
Read, Sylvia B32, B52, B110, B150
Reading, Peter E831

[413]
Rivka, G. E151
Ro, Emanuel D15
Roake, Howard E40
Roast, Sally E880
Robbe-Grillet, Alain D439
Robbins, Jon D107
Robert Gordon’s Institute, Aberdeen E724
Roberts, Andrew C118
Roberts, Angela E6
Roberts, Catherine E805
Roberts, D. K. Ser Roberts, Denys Kilham E165,A96
Roberts, Fiona E909
Roberts, G. K. O514
Roberts, George E2
Roberts, Jenny E696
Roberts, John Llewelyn O339
Roberts, Lynette A227,A229,B17,B108,C97,D380
Roberts, Mark B152
Roberts, Meredith C44
Roberts, Michael A213,B71
Roberts, Michael Symmons E858
Roberts, Michèle E516,E828
Roberts, Pauline C40
Roberts, R. Ellis A108
Roberts, Rane E460
Roberts, Rosemary A188
Roberts, Shaun E891
Roberts, Wyn O339
Robertson, A1asdaire E317
Robertson, Ian E733
Robertson, Keir E734
Robertson, Lisa E316
Robertson, Robin D326,E460,E791
Robins, Peter C88,C99
Robinson, A. D. A90
Robinson, Ann D235
Robinson, Anna E632
Robinson, D. D14
Robinson, George E649
Robinson, Helen E586
Robinson, Ian D15,D164,D206,D318,E126,E423,E539,E704,E796,E819,E824
Robinson, Jeremy E583
Robinson, John D236,D489
Robinson, Lennox A209
Robinson, Mark E720,E845
Robinson, Paul D353,E232
Robinson, Peter D77,E287,E423,E549,E601,E704,E713
Robottom, Graham D520
Robson, Andy D244,E100
Robson, Jeremy D362
Rocha, John D266
Rocker, Simon E668
Rodefer, Stephen D117,E452,E581,E797
Rodger, W. R. B8
Roditi, Edouard E354,E800
Rodker, John A7,A50,A66
Roe, Nicholas E858
Roethke, Theodore A214
Rogers, Bryony E648
Rogers, Grace E. A99
Rogers, Jane D178,E919
Rogers, Jeremy E441
Rogers, Nick E234
Rogers, Pat C118
Roggemann, Willem E287
Rolfe, Frederick William (Baron Corvo) C10
Rollinson, Neil E748
Rollinson, Tony E891
Romano, Emanuel D173
Rondo [Press] D280
Rook, Alan A102,B104
Rooke, Mike E919
Rooke, Terry E211
Roome, Gerald E274
Rose, David E469,E555
Rose, Dylis E522
Rose, Michael D348
Rose, Peter E713
Rose, Temi E660
Rosenberg, Isaac A9
Rosenstock, Gabriel D228,D288
Rosier, Wendy D20
Ross, Alan B37,B133,C55
Ross, Alison E760
Ross, D. S. Carne See Carne-Ross, D. S.
Ross, Ian D73
Ross, Kirsy C121
Ross, Raymond J. E160
Ross-Smith, Bruce D226
Rotenberg, Stella E247
Rothenberg, Jerome C98,D150,D301,D445,E510
Rothwell, Elizabeth D197
Roughton, Geoffrey C72
Roughton, Roger A41
Round, F. S. B117
Roussel, Raymond E66
Rowan, John C4,D537
Rowan, Ross D537
Rowe, Tony C73
Rowe, William E45
Rowley, Richard A4
Rowse, A. L. B23,B144
Roy, Arundhati E327
Royal Air Force B66
Royet-Journoud, Claude D237,D256,D314,D451
Royle, Nicholas E407
<table>
<thead>
<tr>
<th>Name</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Savage, D. S.</td>
<td>A38, A214, B19, B64, B91, B110</td>
</tr>
<tr>
<td>Savage, Henry A85</td>
<td></td>
</tr>
<tr>
<td>Savage, Toni</td>
<td>D64, D115a, D168, D347</td>
</tr>
<tr>
<td>Sawers, Geoff E850</td>
<td></td>
</tr>
<tr>
<td>Sawers, Rodney E33</td>
<td></td>
</tr>
<tr>
<td>Sawtell, Jeff D47</td>
<td></td>
</tr>
<tr>
<td>Sayer, George A181</td>
<td></td>
</tr>
<tr>
<td>Sayers, Dorothy L. A160, A184</td>
<td></td>
</tr>
<tr>
<td>Scalapino, Leslie E316, E552</td>
<td></td>
</tr>
<tr>
<td>Scammell, William E326</td>
<td></td>
</tr>
<tr>
<td>Scanlan, Patricia E457, E800</td>
<td></td>
</tr>
<tr>
<td>Scannell, Vernon C10, C32, C41, C60, C63, C68, C113, C120, C122, D336, D375, E18, E255, E392</td>
<td></td>
</tr>
<tr>
<td>Scarborough Poetry Workshop E772</td>
<td></td>
</tr>
<tr>
<td>Scarfe, Francis A41, B68, C83</td>
<td></td>
</tr>
<tr>
<td>Scelsi, Giacinto E426</td>
<td></td>
</tr>
<tr>
<td>Schachermayr, Andreas E551</td>
<td></td>
</tr>
<tr>
<td>Scheerbart, Paul D245</td>
<td></td>
</tr>
<tr>
<td>Schieltz, Stefan A102, B26, B133</td>
<td></td>
</tr>
<tr>
<td>Schjeldahl, Peter D437</td>
<td></td>
</tr>
<tr>
<td>Schlossberg, Mark E21</td>
<td></td>
</tr>
<tr>
<td>Scholten, Patry E302</td>
<td></td>
</tr>
<tr>
<td>School of Oriental and African Studies, University of London D9</td>
<td></td>
</tr>
<tr>
<td>The Schools' Poetry Association E292, E624</td>
<td></td>
</tr>
<tr>
<td>Schuyler, James D437, E747</td>
<td></td>
</tr>
<tr>
<td>Schwartz, Delmore A214, B82, B133</td>
<td></td>
</tr>
<tr>
<td>Schwartzman, Adam E613</td>
<td></td>
</tr>
<tr>
<td>Schweitzer, Albert A81</td>
<td></td>
</tr>
<tr>
<td>Schwitters, Kurt A186, D10, D235, D245, D504</td>
<td></td>
</tr>
<tr>
<td>Scoop Books B20, B124</td>
<td></td>
</tr>
<tr>
<td>Scots Language Society D248</td>
<td></td>
</tr>
<tr>
<td>Scott, Alexander B20, B113, C102, D430, E533</td>
<td></td>
</tr>
<tr>
<td>Scott, Andrew Murray D440</td>
<td></td>
</tr>
<tr>
<td>Scott, Andy E24, E448</td>
<td></td>
</tr>
<tr>
<td>Scott, Antonia Sansica C121</td>
<td></td>
</tr>
<tr>
<td>Scott, C. Hugh A232</td>
<td></td>
</tr>
<tr>
<td>Scott, Christopher D395</td>
<td></td>
</tr>
<tr>
<td>Scott, Dick B60</td>
<td></td>
</tr>
<tr>
<td>Scott, F. G. A150, B4</td>
<td></td>
</tr>
<tr>
<td>Scott, Hardiman B32, C48, C84, C99</td>
<td></td>
</tr>
<tr>
<td>Scott, J. C. Meredith C31</td>
<td></td>
</tr>
<tr>
<td>Scott, John A. E539</td>
<td></td>
</tr>
<tr>
<td>Scott, Paul D430</td>
<td></td>
</tr>
<tr>
<td>Scott, Tim B33</td>
<td></td>
</tr>
<tr>
<td>Scott, Tom A197, B113, B145, C39, C52, C53, C102, D203, D253</td>
<td></td>
</tr>
<tr>
<td>The Scottish Poetry Library E719</td>
<td></td>
</tr>
<tr>
<td>Scottish Reconstruction Committee B85</td>
<td></td>
</tr>
<tr>
<td>Scott-James, R. A. A117, A145</td>
<td></td>
</tr>
<tr>
<td>Scott-Kilvert, Ian B50, B88, C17</td>
<td></td>
</tr>
<tr>
<td>Scott-Smith, Robin C12</td>
<td></td>
</tr>
<tr>
<td>Scouller, Edward A155</td>
<td></td>
</tr>
<tr>
<td>Scrineers [Writers' Group] E186</td>
<td></td>
</tr>
<tr>
<td>Scruton, Roger D111</td>
<td></td>
</tr>
<tr>
<td>Scully, Maurice E35, E89, E90, E316, E335, E410</td>
<td></td>
</tr>
<tr>
<td>Scupham, Peter D96, D142, D372, D389, D468, E573</td>
<td></td>
</tr>
<tr>
<td>Scurfield, George A180</td>
<td></td>
</tr>
<tr>
<td>Seafield, Ray D318, E539</td>
<td></td>
</tr>
<tr>
<td>Sealy, Dallas E878</td>
<td></td>
</tr>
<tr>
<td>Sean Dorman Manuscript Society D54</td>
<td></td>
</tr>
<tr>
<td>Searle, Chris D47, D459, D533</td>
<td></td>
</tr>
<tr>
<td>Seathwaite, James E460</td>
<td></td>
</tr>
<tr>
<td>Sebestyen, Amanda E155</td>
<td></td>
</tr>
<tr>
<td>Second Light [Poets] E729</td>
<td></td>
</tr>
<tr>
<td>Seddon, Keith E152</td>
<td></td>
</tr>
<tr>
<td>Sedgwick, Fred D5</td>
<td></td>
</tr>
<tr>
<td>Seed, Ian E100</td>
<td></td>
</tr>
<tr>
<td>Seed, John D227, D205, D215, E277, E418</td>
<td></td>
</tr>
<tr>
<td>Seed, Paul E830</td>
<td></td>
</tr>
<tr>
<td>Seeger, Peggy D104</td>
<td></td>
</tr>
<tr>
<td>Seferis, George A197, B21, B102, E426</td>
<td></td>
</tr>
<tr>
<td>Seffen, E. D188</td>
<td></td>
</tr>
<tr>
<td>Segal, Norma L. B36</td>
<td></td>
</tr>
<tr>
<td>Seighers, Pierre B110</td>
<td></td>
</tr>
<tr>
<td>Seguin, Illaiss E458</td>
<td></td>
</tr>
<tr>
<td>Seiffert, Rachel E522</td>
<td></td>
</tr>
<tr>
<td>Seizin Press A60, D155</td>
<td></td>
</tr>
<tr>
<td>Selby, Paul D437</td>
<td></td>
</tr>
<tr>
<td>Selby, Spencer D456, E552</td>
<td></td>
</tr>
<tr>
<td>Selerie, Gavin E316, E418, E452, E552, E710, E860</td>
<td></td>
</tr>
<tr>
<td>Selig, Richard C64</td>
<td></td>
</tr>
<tr>
<td>Sellen, Derek E302</td>
<td></td>
</tr>
<tr>
<td>Selver, Paul A133, A199</td>
<td></td>
</tr>
<tr>
<td>Sen, Sudeep E736</td>
<td></td>
</tr>
<tr>
<td>Sena, António D314</td>
<td></td>
</tr>
<tr>
<td>Senat, Conrad See Senator, Ronald</td>
<td></td>
</tr>
<tr>
<td>Senator, Ronald B24</td>
<td></td>
</tr>
<tr>
<td>Seren [Press] D380</td>
<td></td>
</tr>
<tr>
<td>Serif Books B113</td>
<td></td>
</tr>
<tr>
<td>Serraillier, Ian A188, B110</td>
<td></td>
</tr>
<tr>
<td>Seth, Vikram E549</td>
<td></td>
</tr>
<tr>
<td>Seuphor, Michel A186, C154, D245</td>
<td></td>
</tr>
<tr>
<td>Severini, Gino D245</td>
<td></td>
</tr>
<tr>
<td>Severs, Kenneth B90</td>
<td></td>
</tr>
<tr>
<td>Seward, A. W. E665</td>
<td></td>
</tr>
</tbody>
</table>
Name Index

Sinopoulos, Takis E423
Sirombo, Leopold C91
Srir, Peter E328, E629
Sissay, Lemm E371
Sitwell, Edith A9, A44, A158, A159, A230, B6, C51, C88
Sitwell, Osbert A7, A44, A61, A139
Skelton, Robin B65, C88, C112
Skempton, Howard 0456
Skerratt, Peter E879
Skinner, Richard E364
Skipper, E. M. A1
Skrebowski, Luke E607
Slade School of Art, London E319
Sladek, John D416
Sladek, Nancy E442a
Sladen, David C60
Slatcher, Adrian E80
Slater, Anne Pasternak E54
Slater, Ben E253
Slater, Dave E350
Slater, Humphrey B115
Slater, Lydia Pasternak D469
Slater, Montagu A106, C18
Slawinski, Maurice D496
Slane, Ken E344
Slow Dancer Press E747
Small Heath Writer’s Workshop E273, E343
Smart, Chris E325, E662
Smart, Elizabeth A49, A197
Smit, Julius E773
Smith, M. G. E71
Smith, A. C. H. D19
Smith, Alan C110
Smith, Alec C110
Smith, Alex D54
Smith, Alex D235
Smith, Alison E721
Smith, Anne E442a
Smith, Anthony C118, E382
Smith, Carleton Sprague C78
Smith, Chrissie D130, D264
Smith, David D281, E238
Smith, Denis E847
Smith, E. A. A236
Smith, Edward Doyle A97
Smith, Edward Lucie Smith, Edward
Smith, Elizabeth E858
Smith, George A. D399
Smith, Gordon E77, E703
Smith, Hazel E574
Smith, Ian Crichton C38, C83, C102, C125, D63, D105, D174, D178, D182, D319, D428, D519, E24, E139, E339, E722, E858, E885
Smith, James Sutherland E741
Smith, John C60
Smith, Julie E541
Smith, Ken C107, C118, D36, D63, D345, D453, D456, D487, E291, E547, E549, E584, E788
Smith, Kevin E543
Smith, Laurie E443, E467
Smith, Martin E41
Smith, Martin Seymour Smith, Martin
Smith, Michael D246, E431
Smith, P. D294
Smith, P. H. L. B62, B79
Smith, Paul D72, E771, E781
Smith, Penny E906
Smith, Peter E316
Smith, Ronnie E870
Smith, Sam E243, E411, E412
Smith, Simon E35, E254, E298, E335, E581
Smith, Stephen W. A226
Smith, Stevie B72, B83, B84, B147, C10, C53, C61, C68, C124
Smith, Sue E702
Smith, Susan E849
Smith, Sydney Goodis A224, B3, B74, B78, B113, B125, C13, C39, C52, C81, C102
Smith, Terence B59
Smith, Zadie E227
Smith/Doorstop [Press] E542
Smither, Elizabeth E180
Smithson, Norman D311
Smoothie [Press] D134
Smyth, Alibhe E906
Smyth, Arthur C39
Smyth, Gerald D80, D97
Smyth, Gerard E628
Smyth, Gerry A53, B10, B35, B119, C50
Snaith, Stanley C51
Snapsshots Press E750, E816
Snider, Steve D15
Snodgrass, W. D. C53
Snow, A. H. D54
Snow, Philip D499
Snyder, Gary D114, D166, D301, D333, D411, D439, E538
Soar, Iyoji E916
Sobin, Gustaf E539, E735
Society of Civil Service Authors Poetry Workshop D90,
British Poetry Magazines 1914–2000

E285, E868
Soho Association C90
Solanki, Mahendra E563
Something Else Poetry and Writers Group E566
Sonus Press D519
Sorrescu, Marin E374
Sorrentino, Gilber 0525
Sound & Language [Press] E429
Soupault, Philippe D117, D238, D487
Soultar, William A5, A77, A149, A155, A192, B85, B113
South Street Publications D29, D30, D44, D78
Southall Grammar Technical School D389
Southampton City Writers E177
Southfields Press E758
Southgate, Christopher E564
Sowerby, Kerry E352, E63
Spain, Margaret See Kavanagh, Mary
Spain, Nancy B22
Spanner [Press] E290
Sparrow, John A68
Spear, Thelma A99
Spear, Tina E519
Spectacular Diseases [Press] E452, E766
Spence, Alan D204, D319, E335, E387
Spence, Lewis A21, A149, B4
Spence, Steve E827
Spencer, Bernard A143, B102
Spencer, G. B. C92
Spencer, Keith E330
Spencer, T. J. B. A203
Spendlow, Adrian E653
Spevack, Eva E541
Spicer, Daniel E716
Spicer, Jack D117, D289, D325, E245
Spinelli, Martin E252
Spro, Gregory D492
Spro, Leon D155
Spittle, Matthew E781
Spoonor, Alan E671
Sprackland, Leon D449, E748
Sprigg, Sylvia A1
Springfield Hospital E777
Square, Russell [pseud.] E860
Squire, George E860
Squire, J. C. A117, A138
Squires, Geoffrey E410
Stacton, David C91
Stafford, Jack C12
Stainer, Pauline E302, E656
Stallworthy, Jon D174, D533, E831
Stammers, John E700
Standen, Michael E563
Standstill, Ethelberta A44
Standstill, Obert A44
Standstill, Sebert A44
Stanford, Derek B112, B42, B48, B49, B62, B82, B89, B93, B120, B148, B149, B151, C73, C83, D205, E407, E658
Stanhope, Rosamund C91
Stanley, Colin C10
Stanley, Graham E532
Stannard, Jenny E355
Stannard, Martin D323, E336, E346, E408, E423, E521, E656, E845, E916
Staples and Staples B62, B76, B150
Stapleton, Wilson D252
Stark, Kathleen C71
Stark, Tony D239
Starkey, James Sullivan See Seamus O'Sullivan
Starkey, Muriel C109
Starkie, Enid B51
Statthatos, John D318, E423, E819
Stead, Christine C107
Steadman, Philip D173
Steane, Nina D16, D123, D131, D185, D292, D336
Steele, David E657
Steele, Tom E823
Steel, Gertrude A57, A100, A115, A186, A211, D238
Steiner, F. George See Steiner, George
Steiner, George C64, D178, E327
Stephen, Ian E24, E249, E510
Stephen, Sheila E725
Stephens, James A22, A96
Stephens, Meic D380
Stephensen, P. R. A115
Stevens, Gary E429
Stevens, Geoff E276, E663, E669, E807
Stevens, Judith E802
Stevens, Meic C118
Stevens, Simon E608
Stevens, Wallace A41, A128, A197, A214, B40, B81, B133, C81
Stevenson, Anne C14, D182, D428, E462, E518, E563, E694, E722, E831
Steward, Sue E666
Stewart, Gervase A180, B26
Stewart, Jim D15
Stewart, Margaret B149
Stewart, Sue E326
Steezer, John E185
Stirling University E394
Stirling University Literary Society E339
Stirling Writers' Workshop E394
Stoddart, Greta E632
[420]
## Name Index

<table>
<thead>
<tr>
<th>Name</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stokes, Kirsteen</td>
<td>D430</td>
</tr>
<tr>
<td>Stokes, Terry</td>
<td>D252</td>
</tr>
<tr>
<td>Stone, Bernard</td>
<td>E745</td>
</tr>
<tr>
<td>Stone, Cyril</td>
<td>B92</td>
</tr>
<tr>
<td>Stone, David</td>
<td>C72</td>
</tr>
<tr>
<td>Stone, Lawrence</td>
<td>D32</td>
</tr>
<tr>
<td>Stone, Rob</td>
<td>E823</td>
</tr>
<tr>
<td>Stone, Rosetta</td>
<td>E896</td>
</tr>
<tr>
<td>Stopes, Marie</td>
<td>A190, A235, C48</td>
</tr>
<tr>
<td>Stoppard, Tom</td>
<td>E795</td>
</tr>
<tr>
<td>Storey, Alan</td>
<td>B130</td>
</tr>
<tr>
<td>Storey, Edward</td>
<td>C29, C73, C125</td>
</tr>
<tr>
<td>Storn, Nigel</td>
<td>B103</td>
</tr>
<tr>
<td>Stott, Antonia</td>
<td>E339</td>
</tr>
<tr>
<td>Stott, Rebecca</td>
<td>E623</td>
</tr>
<tr>
<td>Stow Hill Poets</td>
<td>D445</td>
</tr>
<tr>
<td>Strachan, WJ.</td>
<td>B5</td>
</tr>
<tr>
<td>Strachan, Zoe</td>
<td>E522</td>
</tr>
<tr>
<td>Strachey, Isobel</td>
<td>B83</td>
</tr>
<tr>
<td>Strahan, Margaret</td>
<td>C64</td>
</tr>
<tr>
<td>Stramm, August</td>
<td>D245</td>
</tr>
<tr>
<td>Stratford, Kevin</td>
<td>C76</td>
</tr>
<tr>
<td>Straus, Margaret</td>
<td>D397</td>
</tr>
<tr>
<td>Strebbe, Rosemarie</td>
<td>D143</td>
</tr>
<tr>
<td>Streetword [Press]</td>
<td>D405</td>
</tr>
<tr>
<td>Strickland, Geoffrey</td>
<td>A25</td>
</tr>
<tr>
<td>Stride [Press]</td>
<td>E796</td>
</tr>
<tr>
<td>Stringer, David</td>
<td>E223</td>
</tr>
<tr>
<td>Stromberg, Ragnar</td>
<td>E814</td>
</tr>
<tr>
<td>Strong, Eithne</td>
<td>D34, D35, D89, E628</td>
</tr>
<tr>
<td>Stuart Poetry Society</td>
<td>B128</td>
</tr>
<tr>
<td>Stryk, Lucien</td>
<td>C7, C91, D237</td>
</tr>
<tr>
<td>Stuart, A. V.</td>
<td>B78</td>
</tr>
<tr>
<td>Stuart, Francis</td>
<td>A4, A209, A213, D89, E198, E324</td>
</tr>
<tr>
<td>Stuart, H. Se Stuart</td>
<td>Francis</td>
</tr>
<tr>
<td>Stuart, Isuel</td>
<td>A209</td>
</tr>
<tr>
<td>Stuart, Muriel</td>
<td>A99</td>
</tr>
<tr>
<td>Stubbs, John Heath</td>
<td>Se Heath-Stubbs, John</td>
</tr>
<tr>
<td>Studd, Judy</td>
<td>E889</td>
</tr>
<tr>
<td>Style, Colin</td>
<td>E757</td>
</tr>
<tr>
<td>Subramaniam, A.</td>
<td>B56</td>
</tr>
<tr>
<td>Suleiman, E.</td>
<td>E456</td>
</tr>
<tr>
<td>Sullivan, Paul-Henri</td>
<td>E495</td>
</tr>
<tr>
<td>Summer, Piotr</td>
<td>E787</td>
</tr>
<tr>
<td>Summers, Wayne</td>
<td>E811</td>
</tr>
<tr>
<td>Sumner, Alaric</td>
<td>D1, D15, D77, E452, E888</td>
</tr>
<tr>
<td>Sumner, Rosemary</td>
<td>E888</td>
</tr>
<tr>
<td>Sun and Harvest</td>
<td>Publications E753, E798</td>
</tr>
<tr>
<td>Sunderland Polytechnic</td>
<td>D511, E582</td>
</tr>
<tr>
<td>Sundial Press</td>
<td>E492, E701</td>
</tr>
<tr>
<td>Supervielle, Jules</td>
<td>B80</td>
</tr>
<tr>
<td>Surrealist Group in</td>
<td>England A41, A93, B44</td>
</tr>
<tr>
<td>Surrealist Group in</td>
<td>Leeds E473</td>
</tr>
<tr>
<td>Surridge, Les</td>
<td>D163</td>
</tr>
<tr>
<td>Survivors' Poetry</td>
<td>E623</td>
</tr>
<tr>
<td>Survivors Poetry Scotland</td>
<td>E541</td>
</tr>
<tr>
<td>Sussex University</td>
<td>D444, E581</td>
</tr>
<tr>
<td>Sutherland, Allan</td>
<td>E286</td>
</tr>
<tr>
<td>Sutherland, Giles</td>
<td>E178</td>
</tr>
<tr>
<td>Sutherland, John</td>
<td>D359</td>
</tr>
<tr>
<td>Sutherland, Keston</td>
<td>E316, E532, E581</td>
</tr>
<tr>
<td>Sutherland, Paul</td>
<td>E237</td>
</tr>
<tr>
<td>Swallow, Norman</td>
<td>A167, B103</td>
</tr>
<tr>
<td>Swan Press</td>
<td>A234</td>
</tr>
<tr>
<td>Swarbrooke, Royston</td>
<td>E826</td>
</tr>
<tr>
<td>Swart, E. V.</td>
<td>A180</td>
</tr>
<tr>
<td>Sweatshop, Gay</td>
<td>E262</td>
</tr>
<tr>
<td>Sweeney, Edward</td>
<td>E6</td>
</tr>
<tr>
<td>Sweeney, Matthew</td>
<td>D34, D318, D323, E741, E745, E814</td>
</tr>
<tr>
<td>Swenson, May</td>
<td>C98</td>
</tr>
<tr>
<td>Swift, Graham</td>
<td>D329, D453, E327</td>
</tr>
<tr>
<td>Swindon E286</td>
<td></td>
</tr>
<tr>
<td>Swingler, Randall</td>
<td>A68, A106, A197, A213, B6, B80, B98, C51</td>
</tr>
<tr>
<td>SYC Publications</td>
<td>E803, E804</td>
</tr>
<tr>
<td>Sykes, Graham</td>
<td>E194, E226, E423, E704</td>
</tr>
<tr>
<td>Sykes, Hugh</td>
<td>A26, A64</td>
</tr>
<tr>
<td>Sylvester, Richard</td>
<td>D28, D450</td>
</tr>
<tr>
<td>Symonds, Dave</td>
<td>D449</td>
</tr>
<tr>
<td>Symonds, John</td>
<td>B34</td>
</tr>
<tr>
<td>Symondson, Bill</td>
<td>D194</td>
</tr>
<tr>
<td>Symons, Arthur</td>
<td>A85, A107, A209</td>
</tr>
<tr>
<td>Symons, Julian</td>
<td>A38, A213, A227, B91</td>
</tr>
<tr>
<td>Symons, W. T.</td>
<td>A182</td>
</tr>
<tr>
<td>Syms, Jeremy</td>
<td>E380</td>
</tr>
<tr>
<td>Syte, Raymond</td>
<td>C152</td>
</tr>
<tr>
<td>Szirte, George</td>
<td>E326, E477, E649, E916</td>
</tr>
<tr>
<td>Szulakowska, Urszula</td>
<td>E823</td>
</tr>
<tr>
<td>Tabor, Richard</td>
<td>D77, E195, E447, E888</td>
</tr>
<tr>
<td>Tabori, Paul</td>
<td>C77, D40</td>
</tr>
<tr>
<td>Tafari, Levi</td>
<td>E845</td>
</tr>
<tr>
<td>Taggart, John</td>
<td>E539</td>
</tr>
<tr>
<td>Tagore, Rabindranath</td>
<td>A50, A78, A235, B5, B56, B131, D205, E479</td>
</tr>
<tr>
<td>Tait, Philip</td>
<td>E806</td>
</tr>
<tr>
<td>Tait, Robert</td>
<td>D428</td>
</tr>
<tr>
<td>Tait, Valerie</td>
<td>E806</td>
</tr>
<tr>
<td>Tak Tak Tak [Press]</td>
<td>E811</td>
</tr>
<tr>
<td>Takahashi, Shinkichi</td>
<td>D237</td>
</tr>
<tr>
<td>Taliesin</td>
<td>B17</td>
</tr>
<tr>
<td>Talvet, Jüri</td>
<td>E694</td>
</tr>
<tr>
<td>Tambimuttu, J. M.</td>
<td>A49, A173, B68, B95, C87, E631</td>
</tr>
<tr>
<td>Tamplin, Ronald</td>
<td>C98</td>
</tr>
<tr>
<td>Tanburn, Nicholas</td>
<td>C41</td>
</tr>
<tr>
<td>Tangent Books</td>
<td>D471</td>
</tr>
</tbody>
</table>
Name Index

Thurston, Scott E35, E316, E581
Thwait, Ann C123
Thwait, Anthony A160, B49, C12, C26, C63, C64, C71, C74, C714, E647
Tickhill, Alawn E349
Tidball, David E333
Tidnam, Nick D308, D451
Tiffany, Daniel E40
Tiffen, Oavid E162
Tigrid, Pavel B122
Tiller, Terence A180, A160, B21
Tillinghurst, Anthony C188
Tilson, Jake E65, E175
Timms, David D323
Tims, Margaret D356, D376, E856
Tipton, David C27, C32, C55, D171, D192, D250, D340, D446, E344, E423, E554
Titer, Doreen E413
Tocek, Nick D70, D254, D282, D292, D349, D375, D535, E344, E916
Todd, Peter E615
Todd, Ruthwen A38, A41, A180, A214, B3, B34, B74, B81, B82, B110, B113, B125
Toeman, Edward B117
Toff, Penelope E794
Toibin, Colm E794
Toker, Bilrin E520
Toler, C. E676
Tolkien, J. R. R. A123
Tomazos, Criton C27, C32, C55, D171, D192, D250, D340, D446, E344, E423, E554
Tomlin, Anne C67
Tomlinson, Charles C22, C58, C82, C94, D178, D237, D41, D92, E549, E613, E658, E665, E694
Tomlinson, R. D279
Toms, Margaret C73
Tong, Raymond B48, B61, B149, C54, C73, C99, C125, E488
Tonk, Henry D126
Tooley, Neil E329
Topolski, Feliks D111
Topping, Angela C73, E124
Torem, Amikam E518
Tork, Ed D507
'Torna' A19
Torrance, Chris D53, D55, D87, D112, D127, D153, D171, D199, D214, D289, D328, D380, D411, D437, D447, D500, D525, B6, E187, E461
Torrance, C. J. Se Torrance, Chris
Torrington, Jeff E247
Tottenham, John E21
Totton, Nick D24, D95, D127, D252, D310, D314, D334, D447, D453, D494, E863
Toulouse Press E612
Toulson, Shirley D347
Townshend, Nigel B24
Townshend, Petrie A108
Toy, Geoffrey D235
Tombbee, Philip D333
Trafford, John C68
Trakl, Georg B82, B108, D150
Transformation [Press] D74, D487
Transström, Tomas D318, E835, E858
Tranter, John D446, E539, E549, E713, E858
Traversi, D. A. A8
Treby, Ivor C. E288, E312
Trece, Henry A102, A151, A197, B2, B24, B32, B42, B49, B52, B62, B68, B77, B94, B105, B110, B119, B133
Trebarne, Mark D397
Tremayne, Sydney A197, B74, B108, B149, C26, C59, C83, C102, E139
Trenear, Anne B23, B144
Trent Book Shop D392
Trent Polytechnic E671
Trevor, Stan D85
Trewin, J. C. B105, B144
The Tribe D148
Trigram Press D409
Trilling, Lionel C78
Trinity College, Cambridge A64
Trinity College, Dublin C46, E187
Trinity College, Oxford D18, D344
Trinity Hall, Cambridge C14
Tripp, John D309, D380
Trocchi, Alexander C57, C68, D190, D293, D409, D444
Troop, Kevin E829
Trotman, Anthony Fiennes D42
Troubadour Coffee House, London D495, E467
Troussé, Stephen E637
Troy, Diane D98
Trumpet Books B59, B111
Tsventayeva, Marina D40, D89, D469
Tu Fu D333
Tuarisc, E. O. E89
Tuba Press E842
Tubes, F. T. B62
Tuck, Allen E94
Tucker, Alan D175
Tucker, Eva E813
Tucker, Helen E810
Tunley, Ian E734
Tureck, Ludwig A206
Turgenev, Ivan Sergeevich A59
Turley, Richard Marggraf E389
Turnbull, Charles D297
Turnbull, Clive E330
British Poetry Magazines 1914–2000

Turnbull, Gael C13, C29, C58, C59, C60, C83, C122, D10, D26, D197, D249, D289, D301, D333, D411, D421, D423, D437, D473, D482, D485, E110, E139, E317, E374, E500, E539, E549, E552, E649, E735

Turnbull, Hamish E108

Turnell, Martin A8

Turner, Alan D218

Turner, Anne C59, C99

Turner, Philip 0396

Turner, W. Price C26, C29, C58, C59, C67, C81, C83, C102, C118, C122, C125, D421, D439, D474, D477, E885

Turnstall, Margaret D172

Tutty, Andrew E13

Tweddle, Duncan D72

Twentieth Century Boy E580

The Twenty Club A47

Twitchell, Jeff E581

Twite, Irene E100

Tyler-Bennett, Deborah E184

Tynan, Katherine A43, A50, A223, A28

Tyneside Poets [Press] D374

Tyner, David-John E73, E504

Tyson, Ian D994

Tyson, R. Bryan C118

Tzara, Tristan A22, B1, D36, D117, D150, D238, D308, D451, D500

Uhl, J. A8

Ulsterman [Press] D212

Ultima Thule Bookshop D249

Umbrella Club C117

Umer, Zaituna D261

Underwood, Leon A99

Unamuno, Miguel de塞 de Unamuno, Miguel

Uncle Nasty E313

Ungaretti, Giuseppe BI9, C2

Unicorn Bookshop D180

University College, Cardiff D417

University College, Cork D128, D288

University College, Dublin D91, E39, E715

University College, Galway C11

University College, London E721, E848

University College of North Staffordshire Bangor D407

University College of the South West of England, Exeter B36

University College, Swansea D396

University College Wales, Aberystwyth D135

University of East Anglia D350, D498, E548, E660, E682

University of Kent at Canterbury E771, E862

University of London C109, E912

University of North London E578, E857

University of Salzburg E651

University of Surrey E751

University of Ulster D337, D400, E905

University of Wales, Aberystwyth E389

University of York D538, E359, E534, E909

Upton, Lawrence D1, D15, D79, D101, D180, D185, D193, D245, D398, D456, D508, E57, E727, E509, E679, E710, E797

Upton-Prowse, John D297

Upward, Allen A90

Urquhart, Fred E139

The Usk Valley Vaughan Association E718

Vafopoulos, George E847

Vaisey, Marina E673

Valentüne, Mark E376

Valéry, Paul A37, A111, C81

Vallejo, César D437, E758

Valoch, Jiří D423, D322, D338, E679

Vampyric Press E70, E498

Van Bussell, Christiaan E236

van der Rohe, Mies A86

van Doesburg, Theo A186, D245

van Dyck, Denise D451

van Mourik Broekman, Pauline E519

Van Rensselaer Jr., James T., A104

van Roekel, Ronald E838

Vanson, Frederic B48, C15, C45, C73, C82, D205, D452, E132, E288

van Twest, Pat E698

Vasarely, Victor D244

Vas Dias, Robert D70, E64, E477, E539, E824

Vaughan, Henry D380, E718, E802

Vaughan, Thomas E718

Vaughan, Vittoria E488, E656

Vayenas, Nassos E819

Velazquez, José María D233

Venison, Alfie Sf Pound, Ezra

Venkatessh, Krishnan E789

Vennel Press E307

Ver Poets [Press] D356, D376, E856

Verbal Arts Association E693

Verby, Jane E6

Verby, Ruth E6

Verdon, Patrick E386

Verey, Charles D29, D30, D36, D44, D78, D245

Verlaine, Paul B1, B31

Verner, Scott E632

Verse-Lovers' Guild B140

Verse Press E858

Verse Speaking Fellowship A82, A202

Versieux, Evie E55

Vickers, Gill D210, D411

Vickers, Vicki E702

Vickridge, Alberta A101

Victoria Club B95

[424]
Name Index

Vidler, John E81
Vigar, Peter D451
Vigo, Edgardo Antonio D460
Villiers Publications C122, C123
Vincent, Stephen D450
Vine, Phillip E886, E887
Virago (Press) E906
Vissak, E. H. As4, A132
Visual Poetry Workshop D1
Voisin, A. C. A6
Vokins, Nadine E6s2
Vonna-Michell, E. E. DIS
Voss, Jan D243
Wadham College, Oxford E55
Wadsworth, A. E. A50
Wain, John B69, B19, C63, C104, D476, E518, E795
Waiters, Pat D72
Wake, Brian D55
Wakeling, Roger E811
Wakely, Richard D208
Wakeman, Hilary E737
Walsh, Ernest A205
Walsh, Michael A187
Walsh, Pat E137
Walsh, Pete E445
Walsh, Stephen E372
Walker, Eugene C113
Walker, Lewis Alexander A133
Wallace-Crabbe, Chris E858
Wallenstein, Barry E561
Wall, Peter E620
Waller, John A102, A173, B37, B42, B73, B95, B110
Waller, Robert A180, A233, C82
Walsh, Catherine E410
Waanders, Hans E510
Waddell, Helen A118
Waddington-Feather, John E620
Wade, Lala Anya D133
Wade, Stephen D205
Wadsworth Publications CI22, CI23
Waldman, Anne D215, D238, D416, D462, E554, E717
Walsh, Michael A113
Walsh, Peter A113
Walsh, Pete E445
Walsh, Stephen E372
Walker, Eugene C113
Walker, Kanta E104
Walker, Peter E818
Walker, Ted D313, D389
Walker-Smith, Derek A59
Wall, Alan E460
Wall, Bernard A37, B19
Wall, Mervyn D246
Wall, Pete D76
Wall, Stephen D412
Wallace, Gavin E247
Wallace, John M. D20
Wallace, Lewis Alexander A133
Wallace-Crabbe, Chris E858
Wallenstein, Barry E561
Wall, Peter E620
Waller, John A102, A173, B37, B42, B73, B95, B110
Waller, Robert A180, A233, C82
Walsh, Catherine E410
Walsh, Ernest A205
Walsh, Michael A187
Walsh, Pat E137
Walsh, Pete E445
Walsh, Stephen E372
Walker, Eugene C113
Walker, Lewis Alexander A133
Wallace-Crabbe, Chris E858
Wallenstein, Barry E561
Wall, Peter E620
Waller, John A102, A173, B37, B42, B73, B95, B110
Waller, Robert A180, A233, C82
Walsh, Catherine E410
Walsh, Ernest A205
Walsh, Michael A187
Walsh, Pat E137
Walsh, Pete E445
Walsh, Stephen E372
Walker, Eugene C113
Walker, Lewis Alexander A133
Wallace-Crabbe, Chris E858
Wallenstein, Barry E561
Wall, Peter E620
Waller, John A102, A173, B37, B42, B73, B95, B110
Waller, Robert A180, A233, C82
Walsh, Catherine E410
Walsh, Ernest A205
Walsh, Michael A187
Walsh, Pat E137
Walsh, Pete E445
Walsh, Stephen E372
Walker, Eugene C113
Walker, Lewis Alexander A133
British Poetry Magazines 1914–2000

Wasserman, Steven E38
Watchel, Andi D88
Waterhouse, Andrew E302, E686, E696, E748
Waterhouse, Hugh E760
Waterhouse, Robert E485
Waters, Daphne D331
Wai Thiong'o, Ngugi E867
Watkins, Vernon A108, A127, B17, B40, B47, B68, B119,
B145, C6, C68, C99, C124, D380
Watson, Alex E790
Watson, Craig E410, E735
Watson, Nick E66
Watson, Roderick E339
Watson, T. C. C117
Watson, William B16
Watt, Duncan E56
Watt, Lauchlan MacLean A149
Watten, Barrett E377
Watton, Joan D230
Watts, Stephen E387, E758
Waugh, Auberon E44a
Waugh, Evelyn A68, B57
Wauthier, Herbert A10
Waye, Nick D411
Weaver, Harriet Shaw A55
Weaver, Mike D173
Webb, Colin E730
Webb, Derek D517
Webb, Harri C116, D309
Webb, Mary D280
Webber, John E84
Weber, Lawrence E29
Weber, Richard D368
Webster, Harry C88
Webster, Rod E674
Weddell, Nina D373
Wegerif, Boudewijn D15
Wegner, Armin T. A325
Weir, Margaret E568
Weir, Tom E876
Weiss, Ruth D333
Weissbort, Daniel C101, D285
Weissbort, George C101
Weisz, Alix D347
Welch, Bill D266
Welch, Chris D425
Welch, Denton A1, B32, B104
Welch, James B117
Welch, John D127, D194, D250, D340, D348, D396, D453,
D456, D496, D518, E287, E298, E335, E475, E549,
E552, E554, E704, E854
Welch, Nick E676
Welish, Marjorie E316
Wellesley, Dorothy A22, A138
Wellesz, Egon B24
Wells, Gerry D395
Wells, H. G. A133, A213
Wells, J. Careveth A190
Wells, Peter B26, B34, B110
Wells, Robert C76, D492
Wells, Stan E163
Wells, Tim E700
Wells, Trevor D44
Wells-Deamer, John E773
Wels, Irvine E685a
Welsh, Louise E522
Welsh Speculative Writers Foundation E95
Welson, John W. E486a
Welton, Matthew C107
Wengenwroth, Godfrey C. A154
Werner, Lawrence B117
Werner, Warren E780
Wesker, Arnold D26, D446, D459
Wesley, Robert
West, Adrian D375
West, Alick A106
West, David B117, B120
West, John F. C117
West, Mae A127
West, Rebecca A127, A155
West Country Essay Club A52
West Drayton Literature Group D208
West Essex Writers’ Club D271
West Midlands Ethnic Minority Arts Service E104
West Midlands Writing Women E224
Westaway Press B144
Westerman, Lyn E600
Westminster Press C68
Weston, Anne R. B137
Westwood, Matt E850
Weyember, Paul B71
Whale, John C107
Whalen, Jan E675
Whalen, Phillip D333
Wharton, Gordon C83, C88, C91, C107, C109
Whatmore, Ariel D235
Wheale, Nigel D178, D194, D239, E193, E287, E298, E360
Wheatley, David E205, E480, E831
Wheel, Paul D127
Wheeler, Susan E713
Whealan, Mark D461
Wheway, John D301
Whistler, Rex A138
Whitaker, James D288
Whitaker, John E595
Whitaker, Sheila E906
Whitaker, Stephen E175
White, Alan E431

[426]
Name Index

White, Antonia A49
White, Carol D281
White, Douglas E463
White, Edmund E327
White, H. O. A
White, Ian Nimmo E269
White, Jeff E478
White, John D31
White, Kenneth A4, E327
White, Martin E269
White, S. J. BS9
White, Sara 089
White, Susan E431
White, T. H. A64, A200
Whitechapel Gallery AI77
Whitely, William E572
Whittingham, Brian E522, E870
Whittington, Jont E458
Whittington Press E870
Whitton Poetry Group D16
Whinworth, John E302
Whybrow, George A175
Whybrow, Nancy E874
Whyte, Hamish D319, D340, E317, E326, E322, E333
Whitman, William E673
Wild Hawthorn Press E875
Wilde, Jaki D341
Wiles, Joan E756
Wilkin, Michael D451
Wilkins, Ethne B31, B61
Wilkinson, Cheryl E845
Wilkinson, Judith E644
Wilkinson, Margaret E906
Willcock, H. D. A188
Willhardt, Mark E722
Williams, C. D. E104
Williams, C. K. E629
Williams, Celia D453
Williams, Christopher C118
Williams, Clive D259
Williams, Eluned D339
Williams, Emmett D338
Williams, Eugen C113
Williams, Gwyn A229
Williams, Heathcote D15
Williams, Hugo C55, C63, D375, E568, E377, E694
Williams, Jo E210
Williams, John Stuart D357
Williams, Jonathan D114, D179, D197, D243, D445, E422, E458
Williams, Kemble D421
Williams, Malcolm E484
Williams, Mark D422, E6, E418, E794
Williams, Merryn E302, E392
Williams, Mike D181
Williams, Miles Vaughan A102
Williams, Pat D131, D177
Williams, Peter C32
Williams, Ralph Vaughan Al
Williams, Raymond B13, B25, C22, D178, E345
Williams, Simon D395
Williams, Stanley D339
Williams, Stephen E676
Williams, William Carlos A28, A55, A90, A143, A177, A181, A211, B40, B111, C78, C81, C83, D173, D423
Williams-Ellis, Amabel Al06
Williamson, Aaron E429, E581
Williamson, Duncan D104
Williamson, Henry A2, B105, B144, C10
Williamson, Jennifer E659
Williamson, Kenneth B142, C115
Williamson, Kevin E6852
Willis, D. A. A222
Wills, John D199
Willmer, Clive C76, D492, E549
Wilcoch, Thomas E539, E796
Wilson, Sue E382
Wilson, A. L. A169
Wilson, Andrew D258, E876
Wilson, Angus C16, C60
Wilson, Astrid D76, E41
Wilson, Colin C20
Wilson, Gary D7, D260
Wilson, Jim C. E326, E584, E870
Wilson, Judith E236
Wilson, Norman A34
Wilson, Pat E639
Wilson, Robin Lindsay E522
Wilson, Sinéad E382
Wilson, Thomas D213
Wilson, Tim Holt E580
Wiltshire, John D508
Wimbledon School of Art D235
<table>
<thead>
<tr>
<th>Name</th>
<th>Institution/Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>British Poetry Magazines 1914–2000</td>
<td>Winchester College D273</td>
</tr>
<tr>
<td></td>
<td>Windows Project D449, E893</td>
</tr>
<tr>
<td></td>
<td>Windsor, Bob E778</td>
</tr>
<tr>
<td></td>
<td>Winkfield, Trevor D10, D219, D238</td>
</tr>
<tr>
<td></td>
<td>Winston, Claire D220</td>
</tr>
<tr>
<td></td>
<td>Winterson, Jeanette E327</td>
</tr>
<tr>
<td></td>
<td>Wintringham, T. H. A106</td>
</tr>
<tr>
<td></td>
<td>Winzar, David E569</td>
</tr>
<tr>
<td></td>
<td>Wise, David E219</td>
</tr>
<tr>
<td></td>
<td>Wise, Stuart D219</td>
</tr>
<tr>
<td></td>
<td>Wishart, Eric E387</td>
</tr>
<tr>
<td></td>
<td>Wishart, Kirsti E688</td>
</tr>
<tr>
<td></td>
<td>Wisker, Alistair D171, E773</td>
</tr>
<tr>
<td></td>
<td>Wisker, Gina E773</td>
</tr>
<tr>
<td></td>
<td>Wistlin, I. M. E872</td>
</tr>
<tr>
<td></td>
<td>Wistrich, Robert D111</td>
</tr>
<tr>
<td></td>
<td>Withers, Clare C106</td>
</tr>
<tr>
<td></td>
<td>Woddis, Roger A171</td>
</tr>
<tr>
<td></td>
<td>Wojtas, Olga D326</td>
</tr>
<tr>
<td></td>
<td>Wolf, Christa E247</td>
</tr>
<tr>
<td></td>
<td>Wolfe, Tom D258</td>
</tr>
<tr>
<td></td>
<td>Wolf, Tobias E327</td>
</tr>
<tr>
<td></td>
<td>Wolfson College, Oxford D161</td>
</tr>
<tr>
<td></td>
<td>Wolverhampton College of Art D381</td>
</tr>
<tr>
<td></td>
<td>Women’s Literature Collective D526</td>
</tr>
<tr>
<td></td>
<td>Wood, Dave D62</td>
</tr>
<tr>
<td></td>
<td>Wood, Dilyns E279</td>
</tr>
<tr>
<td></td>
<td>Wood, Harold D375</td>
</tr>
<tr>
<td></td>
<td>Wood, Jo E300</td>
</tr>
<tr>
<td></td>
<td>Wood, Margaret E725</td>
</tr>
<tr>
<td></td>
<td>Wood, Ursula A1, C82</td>
</tr>
<tr>
<td></td>
<td>Woodard, Christopher E91</td>
</tr>
<tr>
<td></td>
<td>Woodcock, Bruce E787</td>
</tr>
<tr>
<td></td>
<td>Woodcock, George E40, B47, B61, B91, B110, B117</td>
</tr>
<tr>
<td></td>
<td>Woodhouse, Alison E852</td>
</tr>
<tr>
<td></td>
<td>Woodman, Jay E32, E709</td>
</tr>
<tr>
<td></td>
<td>Woodman Inn, Burnley E595</td>
</tr>
<tr>
<td></td>
<td>Woodman’s Press E32, E709</td>
</tr>
<tr>
<td></td>
<td>Woodmill High School, Dunfermline E791</td>
</tr>
<tr>
<td></td>
<td>Woodrow, Philip E240, E579, E860</td>
</tr>
<tr>
<td></td>
<td>Woods, Brian D493</td>
</tr>
<tr>
<td></td>
<td>Woods, Frederick C81, C91</td>
</tr>
<tr>
<td></td>
<td>Woods, Macdara D89, D132</td>
</tr>
<tr>
<td></td>
<td>Woods, S. John A11</td>
</tr>
<tr>
<td></td>
<td>Woolf, Derrick E555, E566</td>
</tr>
<tr>
<td></td>
<td>Woolf, Douglas D333</td>
</tr>
<tr>
<td></td>
<td>Woolf, Leonard A26</td>
</tr>
<tr>
<td></td>
<td>Woolf, Virginia A26</td>
</tr>
<tr>
<td></td>
<td>Woollard, Steve E84</td>
</tr>
<tr>
<td></td>
<td>Woolley, David E871</td>
</tr>
<tr>
<td></td>
<td>Woolley Dale Press E175</td>
</tr>
<tr>
<td></td>
<td>Woolmer, J. Howard A90, A128, A135</td>
</tr>
<tr>
<td></td>
<td>Word &amp; Action [Arts Organisation] E756</td>
</tr>
<tr>
<td></td>
<td>Words Press D528</td>
</tr>
<tr>
<td></td>
<td>Wordsmith (Workshop) E259</td>
</tr>
<tr>
<td></td>
<td>Wordsworth, Dorothy B144</td>
</tr>
<tr>
<td></td>
<td>Wordsworth, William C3</td>
</tr>
<tr>
<td></td>
<td>Workers’ Educational Association D442</td>
</tr>
<tr>
<td></td>
<td>Wormald, Mark A160</td>
</tr>
<tr>
<td></td>
<td>Worm-Müller, Jac. S. B89</td>
</tr>
<tr>
<td></td>
<td>Worth, Lucy B149</td>
</tr>
<tr>
<td></td>
<td>Worthington, Sara E733</td>
</tr>
<tr>
<td></td>
<td>Worthington, Simon E519</td>
</tr>
<tr>
<td></td>
<td>Wrecking Ball Press E685</td>
</tr>
<tr>
<td></td>
<td>Wrexham Writers Workshop E501</td>
</tr>
<tr>
<td></td>
<td>Wright, Basil A26</td>
</tr>
<tr>
<td></td>
<td>Wright, Brian C88</td>
</tr>
<tr>
<td></td>
<td>Wright, David C68, C124, E89, E177</td>
</tr>
<tr>
<td></td>
<td>Wright, Dorothy A50</td>
</tr>
<tr>
<td></td>
<td>Wright, Fiona E429</td>
</tr>
<tr>
<td></td>
<td>Wright, Glyn E748</td>
</tr>
<tr>
<td></td>
<td>Wright, Howard E205, E858</td>
</tr>
<tr>
<td></td>
<td>Wright, Jane E526</td>
</tr>
<tr>
<td></td>
<td>Wright, John E794</td>
</tr>
<tr>
<td></td>
<td>Wright, Judith B110, C123</td>
</tr>
<tr>
<td></td>
<td>Wright, Kit D344, D398</td>
</tr>
<tr>
<td></td>
<td>Wright, Malcolm D452</td>
</tr>
<tr>
<td></td>
<td>Wright, Margaret Lerner E380</td>
</tr>
<tr>
<td></td>
<td>Wright, Martin D496</td>
</tr>
<tr>
<td></td>
<td>Wright, Paul E740</td>
</tr>
<tr>
<td></td>
<td>Wright, Reg E909</td>
</tr>
<tr>
<td></td>
<td>Wright, S. Fowler A170</td>
</tr>
<tr>
<td></td>
<td>Wright, Tom C59, C83, C125</td>
</tr>
<tr>
<td></td>
<td>Writers’ Brew Club E899, E900</td>
</tr>
<tr>
<td></td>
<td>Writers’ Club Associates E83</td>
</tr>
<tr>
<td></td>
<td>Writers’ Guild C115</td>
</tr>
<tr>
<td></td>
<td>Writing Women [Press] E906</td>
</tr>
<tr>
<td></td>
<td>Wyatt, Bill D33, D88, D328, D474, E180, E561, E879</td>
</tr>
<tr>
<td></td>
<td>Wyatt, Honor A60</td>
</tr>
<tr>
<td></td>
<td>Wyllie, George E307</td>
</tr>
<tr>
<td></td>
<td>Wyndham, Francis B83</td>
</tr>
<tr>
<td></td>
<td>Wynn, Anona D24</td>
</tr>
<tr>
<td></td>
<td>Xenia Press D535</td>
</tr>
<tr>
<td></td>
<td>Xie, Ming A90</td>
</tr>
<tr>
<td></td>
<td>Xisto, Pedro D173</td>
</tr>
<tr>
<td></td>
<td>Yapp, Stephen E712</td>
</tr>
<tr>
<td></td>
<td>Yapp, Violet E712</td>
</tr>
<tr>
<td></td>
<td>Yates, Cliff E748</td>
</tr>
<tr>
<td></td>
<td>Yates, Jack D389, E176</td>
</tr>
<tr>
<td></td>
<td>Yates, Roger D88</td>
</tr>
<tr>
<td></td>
<td>Yau, John E539</td>
</tr>
<tr>
<td></td>
<td>Yeats, E. C. A22</td>
</tr>
<tr>
<td></td>
<td>Yeats, Jack B. A22, A96, D466</td>
</tr>
<tr>
<td></td>
<td>Yeats, John B. A96</td>
</tr>
<tr>
<td></td>
<td>Yeats, S. M. A22</td>
</tr>
</tbody>
</table>

[428]
Name Index

Yeats, W. B. A12, A22, A73, A96, A117, A138, A143, A148, A153, A209, C72, D233, D312, D466
Yevtushenko, Yevgeni C32, E479
York Poetry Society D539
Yorkshire Arts Association E535
Yoseloff, Tamar E302, E632
Young, Albert A199
Young, Bernard E382
Young, Douglas B3, B85, D385
Young, Graeme Barrasford E426
Young, Virginia Brady D94
Young Blood Poets E107
Youngman, Luke E38
Yusuf, Muhammad E814

Zaaiman E460
Zaid, Gabriel E694
Zaidun, Ibn D484
Zamir, Shamoon E812
Zanzotto, Andrea E335
Zavalini, T. C77
Zdanevich, Ilya D245
Zelaschi, Adolpho Perez B110
Zephaniah, Benjamin E814
Zhou Bang-Yan E374
Zimler, Richard E250
Zink, Sharon E283
Zoom Cortex D15
Zoot, Bebe E97
Zukofsky, Celia D197
Zukofsky, Louis C2, D179, D197, D411, D443
Zurndorfer, Lotte C26
Zurbrugg, Nicholas C15a, D243, D338, D350, D460
Zweig, Stefan B1
# Title Index

The main reference is given in plain roman, e.g. A1. Secondary references, for example a continuation of the title, are given in italics, e.g. A7.

& Set Ampersand (&) E27  
3 Arts Quarterly Set Three Arts Quarterly D478  
4: a review of the visual arts, literature, music and drama C1  
4word Magazine Set [Four Word Magazine] 4word Magazine E297  
10th Muse Set Tenth Muse E825  
365 Days of the Year Set Three Hundred and Sixty-Five Days of the Year D479  
2000 Set Two Thousand D499

<table>
<thead>
<tr>
<th>Reference</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (1971-77)</td>
<td>D1</td>
</tr>
<tr>
<td>A (1980s)</td>
<td>E1</td>
</tr>
<tr>
<td>A Magazine</td>
<td>E463</td>
</tr>
<tr>
<td>A-3 Broadsheet</td>
<td>E4</td>
</tr>
<tr>
<td>A</td>
<td>Anonymous</td>
</tr>
<tr>
<td>A</td>
<td>abye</td>
</tr>
<tr>
<td>A</td>
<td>Abandoned Notebook</td>
</tr>
<tr>
<td>A</td>
<td>BeSea: a visual paper</td>
</tr>
<tr>
<td>A</td>
<td>The Abinger Chronicle</td>
</tr>
<tr>
<td>A</td>
<td>Abject</td>
</tr>
<tr>
<td>A</td>
<td>About This</td>
</tr>
<tr>
<td>A</td>
<td>Academus Poetry Magazine</td>
</tr>
<tr>
<td>A</td>
<td>Accent</td>
</tr>
<tr>
<td>A</td>
<td>Accidents &amp; Devotions</td>
</tr>
<tr>
<td>A</td>
<td>Acid Angel</td>
</tr>
<tr>
<td>A</td>
<td>Acorn (1961-72)</td>
</tr>
<tr>
<td>A</td>
<td>Acorn (1968)</td>
</tr>
<tr>
<td>A</td>
<td>Active in Airtime</td>
</tr>
<tr>
<td>A</td>
<td>The Activity Echo</td>
</tr>
<tr>
<td>A</td>
<td>Acumen</td>
</tr>
<tr>
<td>A</td>
<td>Adam International Review</td>
</tr>
<tr>
<td>A</td>
<td>The Adelphi</td>
</tr>
<tr>
<td>A</td>
<td>The Adelphi Magazine</td>
</tr>
<tr>
<td>A</td>
<td>Admiral Connor's Hot True Steamy Confessions Quarterly</td>
</tr>
<tr>
<td>A</td>
<td>Advent</td>
</tr>
<tr>
<td>A</td>
<td>Aegis</td>
</tr>
<tr>
<td>A</td>
<td>Aengus</td>
</tr>
<tr>
<td>A</td>
<td>The Affectionate Punch</td>
</tr>
<tr>
<td>A</td>
<td>Afrasian</td>
</tr>
<tr>
<td>A</td>
<td>Agenda</td>
</tr>
<tr>
<td>A</td>
<td>The Agent</td>
</tr>
<tr>
<td>A</td>
<td>Aggie Weston's</td>
</tr>
<tr>
<td>A</td>
<td>Agog (1972)</td>
</tr>
<tr>
<td>A</td>
<td>Agog (1967-1997)</td>
</tr>
<tr>
<td>A</td>
<td>Agog</td>
</tr>
<tr>
<td>A</td>
<td>Aion</td>
</tr>
<tr>
<td>A</td>
<td>Air</td>
</tr>
<tr>
<td>A</td>
<td>Air Force Poetry</td>
</tr>
<tr>
<td>A</td>
<td>Air Space</td>
</tr>
<tr>
<td>A</td>
<td>Airenings</td>
</tr>
<tr>
<td>A</td>
<td>Aireloom Set Airenings</td>
</tr>
<tr>
<td>A</td>
<td>Akros</td>
</tr>
<tr>
<td>A</td>
<td>Alba: a Scottish miscellany in Gaelic and English</td>
</tr>
<tr>
<td>A</td>
<td>Alba Nuadh</td>
</tr>
<tr>
<td>A</td>
<td>Albab: review of Islamic &amp; Western arts</td>
</tr>
<tr>
<td>A</td>
<td>Albannach</td>
</tr>
<tr>
<td>A</td>
<td>Albion (1958)</td>
</tr>
<tr>
<td>A</td>
<td>Albion (1970-74)</td>
</tr>
<tr>
<td>A</td>
<td>Alembic</td>
</tr>
<tr>
<td>A</td>
<td>All In</td>
</tr>
<tr>
<td>A</td>
<td>All The Poets</td>
</tr>
<tr>
<td>A</td>
<td>Allusions</td>
</tr>
<tr>
<td>A</td>
<td>Almer Parkes</td>
</tr>
<tr>
<td>A</td>
<td>Alpha</td>
</tr>
<tr>
<td>A</td>
<td>Alta</td>
</tr>
<tr>
<td>A</td>
<td>Alternative Poets</td>
</tr>
<tr>
<td>A</td>
<td>Amalgam</td>
</tr>
<tr>
<td>A</td>
<td>Amath</td>
</tr>
<tr>
<td>A</td>
<td>Amazing Grace</td>
</tr>
<tr>
<td>A</td>
<td>Ambit</td>
</tr>
<tr>
<td>A</td>
<td>Ambivalent Propaganda Set Collection</td>
</tr>
<tr>
<td>A</td>
<td>AMF: Artisophanes' Middle Finger</td>
</tr>
<tr>
<td>A</td>
<td>Ammonite</td>
</tr>
<tr>
<td>A</td>
<td>Amoeba Broadsheet</td>
</tr>
<tr>
<td>A</td>
<td>Amoral Svelte</td>
</tr>
<tr>
<td>A</td>
<td>Ampersand</td>
</tr>
<tr>
<td>A</td>
<td>Ampersand (&amp;)</td>
</tr>
<tr>
<td>A</td>
<td>Anaconda</td>
</tr>
</tbody>
</table>
Title Index

Analect E29
Anarchist Angel E30
And C4
And Another Thing E31
And What of Tomorrow? E32, E709
Angel E33, E320
Angel Arts Anthology E34
Angel Exhaust E35
Angelaiki E36
Angels of Fire E37
The Anglo-Norman Review A6
The Anglo-Welsh Review B33, C5, E531
Angus Fireside B4
[Ancle Press] E38
Anomie E39, E715
The Anona Wynn D24, D310
Anonatextosaurus See E691
Anthem: the Rand Society Magazine E40
Anthill E41
Anthology (1971–72) D25
Anthology of the Gwent Poetry Society C6
Antiphon D26, D207
Antwerpen 2000 E42
Anvil, life & the arts: a miscellany B5
Ape (1971) D27
Apex One D28
Aplomb D29, D30
Aplomb Zero D29, D30
Apocalipps E44
Apocalypse D31
Apostrophe E45
The Apple—of Beauty and Discord A7
Apprentice D32
Approach D33
AP: Artists, Poets and Thinkers Group E46
Aquarius (1969–) D34
Aquarius: poetry, music, anecdotes, art... (1987–88) E47
Aquarius: poetry magazine (1990–93) E48
Yr Arad E49
Arbiter C7
Arc D36
Arcade D37
The Arcadian E50
Arcadian Guild Newsletter D38
The Arcadian Poetry Magazine See The Arcadian E50
Arcanum D39
Archanhel E51
Archeus E52
Arena (1937–38) A8
Arena (1949–52) B6
Arena (1960–67) C77, D40

Arena (1963–1965) D41
Arena (1966) D42
Areopagus E53
Arcté E54
Argo E55
The Argotist E56
Arina E57
Aristophanes' Middle Finger See AMF: Aristophanes' middle finger E14
Arkwright's First Magazine D43
Arlington D44
Arnold Bocklin D45
Arson: an ardent review B7
Art and Letters A9
Artery (1968–69) D46
Artery (1971–84) D47
Artery Poets D47
Art-icu-lit E58
Artifact E59
Artisan C8
The Arts B8
The Arts and Philosophy C9
Arts Club Magazine D48
The Arts in Ireland D49
Artwork A10
As It Is D50
Ashes D51
Aspects of Life E60
The Asphalt Jungle E61
Asphodel D52
Assassinator Broadsheet D53, D88, D328
Assegai D54, D375
Asylum (1967–68?) D55
At Last E63
The Atlantic Monthly C78
Atlantic Review E64, E539, E735
Atlantis D56
Atas E65, E175
Atlas E65
Atlas Anthology E66
The August August See Collection D117
Aura: Manchester E67
The Auteur E68
The Autumn Anthology See The Mitre Anthology of Poetry A124
Avaganda Magazine E69
Avalon E70, E498
Avellenda D57
Aventine D58
Avon Literary Intelligencer E71
Awen (1985–7) E72
Awen (1993–) E73, E309, E504
AXS E74
Axis (1937) A11

[431]
<table>
<thead>
<tr>
<th>British Poetry Magazines 1914–2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Axis (1970) D59, D60</td>
</tr>
<tr>
<td>Axis Bag D59, D60</td>
</tr>
<tr>
<td>Axle Quarterly D61</td>
</tr>
<tr>
<td>The Aylesford Review C10</td>
</tr>
<tr>
<td>Aynd E75</td>
</tr>
<tr>
<td>Babel: a multi-lingual critical review B9</td>
</tr>
<tr>
<td>Backchart E76</td>
</tr>
<tr>
<td>B.A.D. See Breakfast All Day E126</td>
</tr>
<tr>
<td>Bad Moon Rising See Rising E700</td>
</tr>
<tr>
<td>Bad News D62</td>
</tr>
<tr>
<td>Bad Poetry Quarterly E77</td>
</tr>
<tr>
<td>Bad Seeds E78, E755</td>
</tr>
<tr>
<td>Baetyl: the journal of women’s literature E79</td>
</tr>
<tr>
<td>Bananas D63, E673</td>
</tr>
<tr>
<td>Bananas from the Windward Islands E80</td>
</tr>
<tr>
<td>Banba A12</td>
</tr>
<tr>
<td>Bandito See Codex Bandito</td>
</tr>
<tr>
<td>Bang E81</td>
</tr>
<tr>
<td>Banipal E82</td>
</tr>
<tr>
<td>Bare Bones E83</td>
</tr>
<tr>
<td>Bare Nibs E84, E347</td>
</tr>
<tr>
<td>Bare Wires E85</td>
</tr>
<tr>
<td>The Bark and the Bite E86</td>
</tr>
<tr>
<td>Bark Magazine E87</td>
</tr>
<tr>
<td>Barrow Poems E88</td>
</tr>
<tr>
<td>Barwell Broadside D115a, D64</td>
</tr>
<tr>
<td>Bath Children Write D65</td>
</tr>
<tr>
<td>Bean Train D66, D308</td>
</tr>
<tr>
<td>Beat Scene E88a, E835a</td>
</tr>
<tr>
<td>The Beau E89, E90</td>
</tr>
<tr>
<td>“Before Your Very Eyes!” D67</td>
</tr>
<tr>
<td>The Bell: a survey of Irish life B10, E90</td>
</tr>
<tr>
<td>The Belle E89, E90</td>
</tr>
<tr>
<td>Benthos E91</td>
</tr>
<tr>
<td>Bentlee Voices E92</td>
</tr>
<tr>
<td>The Bermondsey Book A13</td>
</tr>
<tr>
<td>Bête Noire E93</td>
</tr>
<tr>
<td>Between the Lines E94</td>
</tr>
<tr>
<td>Beyond the Boundaries E95</td>
</tr>
<tr>
<td>Beyond the Cloister E96</td>
</tr>
<tr>
<td>Big Bang E97</td>
</tr>
<tr>
<td>Big Big Big Venus See Big Venus D69</td>
</tr>
<tr>
<td>Big Big Venus See Big Venus D69</td>
</tr>
<tr>
<td>Big Camel D68</td>
</tr>
<tr>
<td>The Big Spoon E98</td>
</tr>
<tr>
<td>Big Venus D68, D69</td>
</tr>
<tr>
<td>Billy Liar E99</td>
</tr>
<tr>
<td>Bizarre Angel E100</td>
</tr>
<tr>
<td>Black Columbus D70</td>
</tr>
<tr>
<td>Black Country Meat Chronicle D71</td>
</tr>
<tr>
<td>Black Eggs D72</td>
</tr>
<tr>
<td>The Black Hat A14</td>
</tr>
<tr>
<td>Black Orpheus D255</td>
</tr>
<tr>
<td>Black Sun E101</td>
</tr>
<tr>
<td>The Black Writer E102</td>
</tr>
<tr>
<td>Black-beetle E103</td>
</tr>
<tr>
<td>Blackboard Review E104</td>
</tr>
<tr>
<td>Blackburn Barker D73</td>
</tr>
<tr>
<td>Blackmore Vale Writers E105</td>
</tr>
<tr>
<td>Blade E106</td>
</tr>
<tr>
<td>Blast: review of the great English vortex A15, A50, E581, E811</td>
</tr>
<tr>
<td>Blaze E11</td>
</tr>
<tr>
<td>Bleb Residue See [Ankle Press] E38</td>
</tr>
<tr>
<td>Bleeding Cheek E107</td>
</tr>
<tr>
<td>Bless 'Em All E12</td>
</tr>
<tr>
<td>Blind Serpent E108</td>
</tr>
<tr>
<td>Blithe Spirit E109</td>
</tr>
<tr>
<td>The Blue Boat E110</td>
</tr>
<tr>
<td>The Blue Cage E111</td>
</tr>
<tr>
<td>Blue Food D74</td>
</tr>
<tr>
<td>The Blue Front Door D75</td>
</tr>
<tr>
<td>The Blue Tunnel D76, D392, E324, E525</td>
</tr>
<tr>
<td>Blueprint D77</td>
</tr>
<tr>
<td>Blues D173</td>
</tr>
<tr>
<td>Bo Heem E Um D44, D78</td>
</tr>
<tr>
<td>Bogg D79, E112</td>
</tr>
<tr>
<td>Boggers All D79, E112</td>
</tr>
<tr>
<td>Boite (a cockwerk whoreage) See Le Shovelle Diplomatique E739</td>
</tr>
<tr>
<td>Bolero: a magazine of poetry A16, A102</td>
</tr>
<tr>
<td>The Book of Invasions D80, D97</td>
</tr>
<tr>
<td>A... Book of Poems by the Poet's Fellowship A17</td>
</tr>
<tr>
<td>Bookmark E113</td>
</tr>
<tr>
<td>The Booster A18, A49, A197</td>
</tr>
<tr>
<td>Book E114</td>
</tr>
<tr>
<td>Borderlines (1981–) E115</td>
</tr>
<tr>
<td>Borderlines (1989–) E116</td>
</tr>
<tr>
<td>Both Sides Now D81, D148</td>
</tr>
<tr>
<td>The Bound Spiral E117</td>
</tr>
<tr>
<td>Boundary E118</td>
</tr>
<tr>
<td>Box E119</td>
</tr>
<tr>
<td>Box of Rain E120</td>
</tr>
<tr>
<td>The Boy Detective See [Ankle Press] E38</td>
</tr>
<tr>
<td>Bradford Poetry Quarterly E121</td>
</tr>
<tr>
<td>Brainwaifs E122</td>
</tr>
<tr>
<td>An Branar A19</td>
</tr>
<tr>
<td>Branch Redd Review E123</td>
</tr>
<tr>
<td>Brando's Hat E124</td>
</tr>
<tr>
<td>Braquemard E125</td>
</tr>
<tr>
<td>Breakfast D82, D157</td>
</tr>
<tr>
<td>Breakfast All Day E126</td>
</tr>
<tr>
<td>Breakthru International Poetry Magazine D83</td>
</tr>
<tr>
<td>Breakthru Poetry / Art Magazine E127</td>
</tr>
<tr>
<td>Breath of Fresh Air D84</td>
</tr>
<tr>
<td>Brecht Times D85</td>
</tr>
<tr>
<td>Bridge E128</td>
</tr>
</tbody>
</table>
Title Index

The Bridge (1946) B13
The Bridge (1979?) E129
The Bridge (1992-1993?) E130, E404
Brief D86
Briggstanes E131
Bristol Packet: West of England writings B14
Bristol Poets Fellowship Quarterly A20
Bristol Writes E132
The Brixton Poets E133, E134
The Brixton Poets House Mega Zine E133, E134
Broadsheet [New Arcadians Press] See New Arcadian
Broadsheet
Broadsheet (1922-28) A21
Broadsheet (1961-62) D87
Broadsheet (1967-70) D88, D437
Broadsheet (1968-83?) D89
Broadsheet (1971-76) D88, E868
Broadsheet (1974-7?) D91
A Broadside A22
Broadside: from the Cannon Poets E135
Broadside: A22
Broadspeak E136
The Brodningnagian Times E137
Brooklyn Manuscript D92
The Brown Rice Gazette E138
Brunton’s Miscellany E139
Brushstrokes E140
Budgie Breeders Poetry Magazine E141
Bugle Blast: an anthology from the Services B15
Bull E142
The Bullring C11
Bump D93
The Burning Bush A23
Butterfly E143
Byways D94, D199

Cabaret 246 E144, E418
The Cadmium Blue Literary Journal E145, E599
The Calendar See The Calendar of Modern Letters A24
The Calendar of Modern Letters A24
Cambrensis E146
Cambridge Left A25
Cambridge Poetry A26
Cambridge Poetry Festival [Programme] E147
Cambridge Poetry Magazine E148, E638
Cambridge Writing B16
Camobap See Samovar C103
Canards du Siècle Présent D95
Candelabrum D96
The Candle A27
Candle Light E149, E150
Candle Light Reading E149, E150
Cannon Fodder E151
Canto See The Old Police Station E556

Capella D80, D97
Caprice E152
Caravela D523
Caravel A28
Carcanet D98
Cardiff Poet E153, E911
Cardiff Poetry E154
Caret D99
Carmina: a review devoted to poetry A29
Casablanca E155
Cascando E156
Caseg Broadsheet B17
The Catacomb B18
Catacomb Poets D100
Causerie: the intimate magazine A30
CEIXOUQ E157
Celtic Dawn E158, E910
The Celtic Pen E159
Cencrastus E160
Centra News E161, E674
Centre 17 D101
Ceolfrith D102
Cerddi D103
Certain Gestures E162
The Chair E163
Change C12
Change A31
The Changing World B19
Chanticleer C13
The Chapbook (ed. Harold Monro) See The Monthly
Chapbook A128
The Chapbook: the magazine of the Glasgow Literary Club (1933-35) A32
Chapbook: the magazine of Scottish achievement (1946-47) B20
Chapbook (1967-69) D104
Chapman C58, D105
Chapter One E164, E559
Chariot Poets C73
Chase D106
Chasing the Dragon E165
The Cheapo Review E166, E183, E313, E337, E844
Chelsea Review A33
Chequer C14
Chesil D107
Chiaroscuro E167
Chicago. European Edition D108
Chimera E168
Chock E169
Chocolate News E170
Choice E171
The Christian Poet B48, C15, C23
Christian Poetry (1975-?) D109
Christian Poetry Review E172, E334
<table>
<thead>
<tr>
<th>British Poetry Magazines 1914–2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christmas Convoy Set Convoy B22</td>
</tr>
<tr>
<td>Chronicles of Disorder E173</td>
</tr>
<tr>
<td>Chrysalis E174</td>
</tr>
<tr>
<td>Cinema Quarterly A34</td>
</tr>
<tr>
<td>Cinquième Saison C15a</td>
</tr>
<tr>
<td>Cipher E65, E175</td>
</tr>
<tr>
<td>Circle in the Square D110, D365, E652</td>
</tr>
<tr>
<td>Circuit D111</td>
</tr>
<tr>
<td>Circus C16</td>
</tr>
<tr>
<td>Citadel B11</td>
</tr>
<tr>
<td>City Dreams E176</td>
</tr>
<tr>
<td>City of Tears D112, D136</td>
</tr>
<tr>
<td>City Writings E177</td>
</tr>
<tr>
<td>The Civil Service Author A35</td>
</tr>
<tr>
<td>Civil Service Poetry D113</td>
</tr>
<tr>
<td>Civvy Street B61</td>
</tr>
<tr>
<td>Clanjamfrie E178</td>
</tr>
<tr>
<td>Cleft D14</td>
</tr>
<tr>
<td>Clothes Bulletin E179</td>
</tr>
<tr>
<td>Cloud E180</td>
</tr>
<tr>
<td>Clump D115</td>
</tr>
<tr>
<td>Clunch E181</td>
</tr>
<tr>
<td>Cobweb E182</td>
</tr>
<tr>
<td>The Cocoon A36</td>
</tr>
<tr>
<td>Codex Bandito E166, E183, E313, E337, E844</td>
</tr>
<tr>
<td>The Coffee House E184</td>
</tr>
<tr>
<td>Cog Broadsheet D64, D115a</td>
</tr>
<tr>
<td>Coil: journal of the moving image E185</td>
</tr>
<tr>
<td>Collection (1962–63) D116, D163</td>
</tr>
<tr>
<td>Collection (1968–70) D117, D500</td>
</tr>
<tr>
<td>Collection (1973–74) D118</td>
</tr>
<tr>
<td>The Collective Seasonal E186</td>
</tr>
<tr>
<td>College Green E187</td>
</tr>
<tr>
<td>Colonnade C17</td>
</tr>
<tr>
<td>The Colosseum A37</td>
</tr>
<tr>
<td>Comment A38</td>
</tr>
<tr>
<td>Community of Poets E188</td>
</tr>
<tr>
<td>Comstock Lode E189</td>
</tr>
<tr>
<td>Concept Poetry D119</td>
</tr>
<tr>
<td>Concern: a literary magazine C18</td>
</tr>
<tr>
<td>Concern (Faroes) D120</td>
</tr>
<tr>
<td>Condescender E190</td>
</tr>
<tr>
<td>Connections (1987–) E191, E415</td>
</tr>
<tr>
<td>Connections: the writers journal (1996–) E192</td>
</tr>
<tr>
<td>Constant Red / Mingled Damask E193</td>
</tr>
<tr>
<td>Contemporaries See Contemporaries and Makers A39</td>
</tr>
<tr>
<td>Contemporaries and Makers A39</td>
</tr>
<tr>
<td>Contemporary Art E330</td>
</tr>
<tr>
<td>Contemporary Poetry A40</td>
</tr>
<tr>
<td>Contemporary Poetry and Prose A41</td>
</tr>
<tr>
<td>Contemporary Poetry and Song See Coterie A42</td>
</tr>
<tr>
<td>Contemporary Quarterly E194</td>
</tr>
<tr>
<td>Context D121</td>
</tr>
<tr>
<td>Continuum D122</td>
</tr>
<tr>
<td>Contralow E195</td>
</tr>
<tr>
<td>Contrasts D123</td>
</tr>
<tr>
<td>Convoy B22</td>
</tr>
<tr>
<td>Convoy File Set Convoy B22</td>
</tr>
<tr>
<td>Core E196</td>
</tr>
<tr>
<td>The Cork Literary Review E197</td>
</tr>
<tr>
<td>The Cork Review E198</td>
</tr>
<tr>
<td>The Cornish Review B23</td>
</tr>
<tr>
<td>Corpus Journal E199</td>
</tr>
<tr>
<td>Corridor D69, D124, D530</td>
</tr>
<tr>
<td>Cosmos D125</td>
</tr>
<tr>
<td>Counter Culture Set Fire D166</td>
</tr>
<tr>
<td>Counterpoint (1945?) B24</td>
</tr>
<tr>
<td>The Country Heart A43</td>
</tr>
<tr>
<td>Countryside Tales E201</td>
</tr>
<tr>
<td>Couth C19</td>
</tr>
<tr>
<td>Cowpat See The Old Police Station B556</td>
</tr>
<tr>
<td>CPR International E172, E202</td>
</tr>
<tr>
<td>Crab Grass D126</td>
</tr>
<tr>
<td>The Crane Bag E203</td>
</tr>
<tr>
<td>Cranks A44, A230</td>
</tr>
<tr>
<td>Crescent C20</td>
</tr>
<tr>
<td>The Criterion (London) A45, E613</td>
</tr>
<tr>
<td>The Criterion (Galway) C21</td>
</tr>
<tr>
<td>The Critic B25</td>
</tr>
<tr>
<td>Critical Quarterly C22</td>
</tr>
<tr>
<td>Critical Quarterly Poetry Supplement C22</td>
</tr>
<tr>
<td>Critical Quarterly Supplement C22</td>
</tr>
<tr>
<td>The Critical Survey C23</td>
</tr>
<tr>
<td>The Crown and the Sickle: an anthology B26, B77</td>
</tr>
<tr>
<td>Crux (1940) B27</td>
</tr>
<tr>
<td>Crux (1953) C23</td>
</tr>
<tr>
<td>The Crystal Gate E204</td>
</tr>
<tr>
<td>The Cuírt Journal E205</td>
</tr>
<tr>
<td>The Curate’s Egg E206, E775</td>
</tr>
<tr>
<td>Curios Thing E207</td>
</tr>
<tr>
<td>The Curiously Strong D137, D476</td>
</tr>
<tr>
<td>Curlew D138</td>
</tr>
<tr>
<td>Curtains D129</td>
</tr>
<tr>
<td>Cutely D130, D164, D306</td>
</tr>
<tr>
<td>The Cutting Room E208, E760</td>
</tr>
<tr>
<td>Cutting Teeth E209</td>
</tr>
<tr>
<td>Cyclops D131</td>
</tr>
<tr>
<td>Cyphers D132</td>
</tr>
<tr>
<td>Dada Dance E110</td>
</tr>
<tr>
<td>DADD Magazine D133</td>
</tr>
<tr>
<td>Damask Magazine E211</td>
</tr>
<tr>
<td>Dancing Ledge Mercury E212</td>
</tr>
<tr>
<td>Dandellion Arts Magazine E213</td>
</tr>
<tr>
<td>Danta Ard-teistimeireachta B28</td>
</tr>
<tr>
<td>Danta Mean-teistimeireachta B29</td>
</tr>
<tr>
<td>The Dark Horse E214</td>
</tr>
</tbody>
</table>
Title Index

Dart E215
Daskhat: a journal of South Asian literature E216
Data Dump E217
DATR D134
David A46
The Day A47
Daylight B30, B87
Y Ddraig D135
The Decachord A48
Deep Earth Revue E218
Déjà Vu E219
Dejected Nurses C24
Delhi London Poetry Quarterly E220
Delphic Review B31
Delta (1938-1939) A18, A49
Delta (1953-1961) C25, E55
Delyow Derow E221
Departure C26
Der Monstarr Dat Eight Japaned See The Monster That Ate Japan E505
Deuce C27
The Devil See The Printer's Devil E661
Dial 174 E222
The Dial Monthly A50
Dialogue C28, C41
Diary of an Assassin and Other Documents DIll, D136
Dice See Once D324
The Diggers Magazine E223
Dint: anthology of modern poetry B32
The Disinherited D137, D127
Distaff E224
Distant Echo E225
Divan E226
Diversions D138
Dock Leaves B33, C5, E531
A Doctor's Dilemma E227
Documento Trimestral D139
Dodo D140
Dog (1971-1978) E228
The Dolmen Miscellany of Irish Writing D141
Doors Into and Out of Dorset E230
Dope: twentieth century broadsheet A51
Dorwey Voices E231
Double Harness E232
Double Space E233
Down to Heel E234
Down West A52
Dowry E235
Dragon E236
Dragonscards D142
Dream Catcher E237
Driftwood Quarterly D143
The Drumlin E238
The Dublin Magazine (1923-58) A53, A103
Dublin Magazine (1965-74) D144
The Dublin Review E239
The Dubliner (1961-64) A53, D144, D145
The Ear in a Wheatfield D146, D147, D197
Earth Ship D146, D147
Eastern Rainbow E239
Eavesdropper E240
The Echo Room E241
Eclipse E242
Eco Runes E243
Écorché E244
Ecuatorial E245
Edible Society E246
Edinburgh Review E247
Editor Anonymous E248
Edwardian Poetry A54, A132
Effie E249
Ego D80, D148
The Egoist: an individualist review A55, A90
Elkon Review D149
Element E250
Element 5 E251
Elephant Candy See (Ankle Press) E38
Eleventh Finger D150
Elgebra C29
Engano: the poetry of Oundelians D151
Emotionism A56
The Enchanted Moan D152
Encounter C30
The Enemy: a review of art and literature A57
Engaged E252
The English Digest A58
English Folios B34
The English Intelligencer D153
The English Review A59
Enigma (1968-70) D154
Enigma (1969-71) D155
Enock's Fatal Bile Beater See Ludd's Mill D260
Entropy E253
Envelope: a magazine of visual poetry D156
Envol C31
Envoy: a review of literature and art B35
Bonta E254
Bos E255
Epilogue: a critical summary A60
Equation: Liverpool University poetry magazine D157
Equofinality E256
Era D158
Eric D182, E257
The Eton Candle A61
Euphoria D159, D474
The European Quarterly A62
Everyman: an annual religo-cultural review D160
Excello & Bollard Annual D161, D412
Excerpts E258
Exe B36
Exe-calibre E259, E908
The Exile A63
Exile E260
Exit D162
Exit News Set Exit D162
Experiment A64
Expression (1965–73) D118, D163, D413
Expression (1966–70) D164, D318
Expression One Set Expression D163
Extra E261
Extra Verse C32
Extremes E262
The Eye A65

Face North D165
Facets: arts magazine of the West B37
Fanfare: a musical causerie A66
Fanfreuluche: a miscellany A67
Fantasia B38, B39, C34, C35
Fantasma B38, B39, C34, C35
Fantasma Miscellany B38, B39, C33
Fantasma Parade B38, B39, C34, C35
Fantasma Supplement B38, B39, C34, C35
Farrago (1930–31) A68
Farrago (1957–62) E263
Fatchance E264
Fauxpas E265
FDARTS C36
Feedback D428
Fenice Broadsheet Set Phoenix Broadsheet D347
Ferment E266
Fête E267
Fife Fringe E268
Fife Lines E269
The Fig Tree: a Douglas Social Credit quarterly review A69
Figments E270
Figs E271
Filter E272
Fingerprint E273, E343
Fingertips E274
Fire (1967–72) D166
Fire (1994–) E275
Fireweed D167
The Firing Squad E276, E669
First Offence E277
First Time E278
Fishpaste D155, D168
Fish-sheet D169
Five Leaves Left E279
Five Minute Bfd E280
Fix D170, D465
Flame D171
Flaming Arrows E281
Flesh Mouth E282
Flint E283, E756
The Fly Cemetery E284
The Flying Horse A70
Focus (1935) A71
Focus (1945–1950) B40
Focus (1977–97) D90, E285, E868
Focus (1979–?) E286
Foldan Scoats Scoats Folded Sheets E287
Folded Sheets E287
Folio E288
Folio International Set Folio E288
Folies of New Writing B30, B41, B87
Folk and Poetry D172
The Fool E289
Fool's House E290
Foolscap E291
Footnotes E292
Force to in Mayo E293
Fords & Bridges A72, B13
Forever E294
Form (1921–22) A73
Form (1966–69) D173
Form (1969) D174
Format D175
Fortnight D176
Forty Winks E295
The Forum (1921–1922) A74
Forum (1938) A75
Four Set 4: a review of the visual arts, literature, music and
drama C1
The Four Elements E296
[Four Word Magazine] 4word Magazine E297
Fragmente E298
Frames E299
La France Libre B43, B54
The Free Critic A76
Free Hand E300
The Free Man A77
Free Unions – Unions Libres B44
Freestyle Magazine E301
The Freewoman Set The Egoist A55
Frice Set Once D324
Friday Market C37
The Frognmore Papers E302
Frontal Lobe E303
Full House Poetry D177
Full House Poets Set Full House Poetry D177
Fuse D178
Fusion (1979–?) E304
Title Index

Fusion Magazine (1998–7) E305
Futura D179

G
D173
Gadfly D116
Gaga D180, D230, D277
The Gairfish E306, E307
Gairm C38
Gallimaufry D182, E257
Gambit B45
Gambit: Edinburgh University review C39
Gandalf's Garden D184
Gandalf's Inner Garden Newsletter D184
Gangrel B46
Gangway Literary Magazine E308
Gemini: the Oxford and Cambridge magazine C28, C41
Gemini: a pamphlet magazine of new poetry B48
Genera D186, D209
General Schmuck Ser Schmuck 0425
Gentle Reader E314
George: son of My Own Mag D187, D293
Germinal A78
Gervase D188
Giant Steps E315
The Gig E316
Ginger Snaps D189, D243
The Glasgow Magazine E317
The Glasgow Review D190
Glasgow University Magazine D319
The Glass B49
The Glass: Literary Studies Group E318
Glass: poetry magazine E319
Glass Onion D191
The Global Moon-Edition Long Hair Times North Atlantic Turn-On Ser Long Hair D258
Global Tapestry and Vegan Action D192, D359
Global Tapestry Journal D73, D192, D239
Goalpost E33, E320
God's Spy E321
The Golden Bowl A79
The Golden Hind A80

Golden Leaves E322
Gong D292
Good Cheer A81
Good Elf D193
The Good Society Review E323
Good Speech A82
The Gorey Detail E324
Gorgon C42
Graffiti E325
Grand Piano E326
The Granta A83, C75, E317
Granta (1979–) E327
Graph E328
Great Works D194
Greedy Shark D195
Greek Horizons B50
Green Battle Lines E329
The Green Book E330
Green Island D196
Green Lines E331
The Greenbelt Fringe Poetry Magazine E332
The Greenland Magazine E333
Grendon Grail E171, E334
Grid C43
Grillé E335
Grosseteste Review D197
Ground Works E336
The Group Theatre Paper A84
Grub Street C44
The Guild Broadsheets C45, C120
The Gypsy A85

H& D198
Hack Hack E183, E313, E337, E844
Haiku Byways D94, D199
The Haiku Quarterly E338
Hairst E339
The Halifax Wednesday Morning Eye Opener E340
The Hallamshire & Osgoldcross Poetry Express D200
The Hamyarde A86
Hand See H& D198
The Handshake E341
Handside Poets E342
Hapt D201
Hard Lines (1982–7) E344
The Hard Times E345
Harlequin B51
Harry's Hand E346, E799
Hartforde Poets' Journal E84, E347
Hartforde Poets' Newsletter E347, E348
Harvest D21, D202
The Hat E349, E350
Hat Poetry Magazine E349, E350
British Poetry Magazines 1914–2000

Havoc E351
Headlock D206
Heart Throb E353, E598, E678
The Heaton Review A87
Helicon E354, E681
Hendon Arts Review See And C4
Henry Glasgow D204
Here and Now B52
Here Now: South Tyneside arts quarterly D205
Here To-day B53
Heretic E355
The Hermit Oberlus E356
Hiatus D206
Hightime D207
The Hillingdon Writer D208
Hillman A88
Hoke E359
Holophrase E360, E863
Holy Cow D209
The Holy Door C40
The Holy Eye O21
The Honest Ulsterman O22
Hooligan Heart E361
H.O.F.E. See The Hallamshire & Osgoldcross Poetry Express D200
Horde D213, D307, D308, D500
Horizon B43, B54
Hot Poetry See HP E364
Hot Tin Roof E362
How D214
How Do I Love Thee? E363
HP E364
HPJ See Hartford Poets’ Journal E347
Hrafnhodh E365, E840
H.U. See The Honest Ulsterman D212
Huabi See Brushstrokes E140
The Human Handkerchief D215
The Human World D216
Hybrid E366
The Hydra: Journal of the Craiglockhart War Hospital A89
Hydromel D217
I Want To Eat Your Stomach E367
Ibid E368
Icarus (1950–) C46
Icarus (1982) E369
Ice See Once D324
Iceni E370
Iconolatre: poetry, painting, jazz D218
Incert D219
Id D82, D148, D220
Identity Magazine E371
Ideogram: poetry, prose, criticism C47
Ikon D221
Illuminations E372
The Illustrated Ape E43
(The Imagist Anthologies) A90
Des Imagistes See [The Imagist Anthologies] A90
Impact (1953–) C48
Impact (1996) E373
Imprint (1949–50) B55
Imprint (1967–70) D222
Imprint (1980–82) E374
In The Night Of D180, D223, D277
Incept D224
The Incredible Spring Panda E375
The Incurable E376
Indian Writing B56
Indigo Lumus D225
Infolio E377
The Informer D226
The Inherited D137, D227
Inisfáil: published to maintain a sympathetic contact between Irishmen living abroad A91
Inisfáil: a quarterly magazine A92
Ink (1987) E378
Ink (1989) E379
Inklings (1977) E380
Inklings (1987) E381
Inkshed E382
Innti D229
Insight E384
Integument E385
Inter Allia E386
Inter Arts E387
Interactions E388
Interchange E389
Interest D230
Interference E390
Interlude C49
International Melodic Scribble See Melodic Scribble E487
International Review E391, E509
International Surrealist Bulletin. (Bulletin internationale du surréalisme) A93
International Times D258
The Interpreter’s House E392
Intimacy E393
Into Print E394
Inopiint E686
Intrigue E395
Inverse (1987) E396
Inverse (1993–94) E397
Invicta Literary Magazine E398
Title Index

Invisible Art E14
Involution E399
Iota E400
Ipse E401
Ireland To-day A94
Irish Bookman B57
The Irish Commonwealth A95
Irish Harvest B58
Irish Homestead A97
Irish Press 859
The Irish Review A96
The Irish Statesman A94, A97
Irish Tribune A98
Irish Writing B59, 8111
Iron D230a
The Iron Flute D231
Iron Hog D43, D232
Ishmael D233
The Island A99
Island E403
Issue One E30, E404
Isthmus Poetry E405
Itch D234
It’s: the Wimbledon School of Art magazine D235, E74

Jabberwock: Edinburgh University review B60, D439
Janus (1936) A100
Jazz Forum: quarterly review of jazz and literature B61
Jennings Magazine E407
Joe DiMaggio E130, E408
Joe Soap’s Canoe E409
Jonathan Magazine E409
The Jongleur: a quarterly sheaf of leaves A101
The Journal (2000–) E411, E412
The Journal of Contemporary Anglo-Scandinavian Poetry E411, E412
Journals of Pierre Menard D237
Juillard D238
June Diary of Pierre Menard Set The Journals of Pierre Menard D237
Junk D239

Kaleidoscope E413
Kavanagh’s Weekly C50
Keith Wright Memorial Literary Competition E414
Keith Wright Memorial Poetry Competition E414
Kent Connections E192, E415
Key Poets C51
Key Words E686
Khaki and Blue B62, B79
The Kilkenny Magazine D240

Kingdom Come A16, A102, A109
Kingfisher E416
Kissing the Sky E417
Kite E418
Kites E419
Klaxon A103
Kleek-Poemz D241
Klick E420
Kolokon D242
Konfluence E421
Konexts D189, D243
Krax D244
Krio E422
Kroklo D173, D245
Kudos E423
Kulchur D173
Kunapiipi E424

An Lá Sr The Day A47
Label E425
Labrys E426
The Lace Curtain D246
Lagan: a miscellany of Ulster writing B63
Laissez Faire D247, E444
Lallans D248
LAMB E427
Lancaster Literature Festival Poems E428
Language Stt Circuit D111
Language Alive E429
Language Issue E430
Lantern Light E261
Lapis Lazuli E444

Last Steps Sr Giant Steps E315
Late Removals Sr Lateral Moves E431
Lateral Moves E431
The Laughing Horse A104
Laughing Song E432
Lay Poets E433
Leaff-mould E434
Leaven B64
Leaves – ‘Billeoga’ A105
Leeds University Poetry B65
LEF D173

The Left Review A106, A222
The Lesser Known Shagg D249
Lexikon E435
Liberty E436, C85
Lice Sr Once D324
Life and Letters (1923–1924) A107, A208
Life and Letters (1928–1950) A108
Life Line B66
Light and Dark A102, A109
The Lighthouse E437
Limestone D250, E792, E793
British Poetry Magazines 1914–2000

Lincolnshire Writers See Proof D395
Linear A E438
Lines (1952–1998) C52
Lines (1969–72) D251
Lines Review See Lines C52
Links E439
Linkway E440
Listen C53
Lit Up! E441
Literary Monthly E442
The Literary Review (1928–1929) A110
The Literary Review (1936–1937) A111
The Literary Review (1979–) E442a, E670a
The Literary Supplement D252, D314
Litmus E443, E467
Littack D283, D253, E444
The Littack Supplement D253, E444
The Little Review: literature, drama, music, art A112
The Little Revue A113
Little Wings See Wings: the official organ of the Flight Pen Club A232
The Little Word Machine D254
Live Writers E445
Liver & Lights E445a
The Liverpool Chapbook A114
Living Arts D255
Living by the Sea E446
LI See Lovely Jobly E457
Llanfairpwllgwyngyllgogerychwyrndrobwllll·antysiliogogogoch D256
Loaded Drum D82, D257
Lobby Press Newsletter E447
Logos Magazine E24, E448
London Aphrodite A125
The London Broadsheet C54
London Forum B67
London Gallery Bulletin A116
The London Magazine C55, C125
London Magazine Stories C55
The London Mercury A108, A117
Long Hair D258
Long Hair Times See Long Hair D258
Long Pen E449
The Long Poem Newsletter E450
The Longstone E451
Loot E452
Loquela Mirabilis A118
Lost Dreams E453
Lot 49 E454
Loudspeaker D259
Love and Life E455
Love Poster E456
Lovely Jobly E457
Ludd's Mill D260
Lycedas D261
Lyra: an anthology of new lyric B68
Lyssistrata A119
Mab Sér E95
Mabon D262
Mad Cow E458
The Mad Hatter E459, E530
Madam X E460
Madoc E6, E461
Madog E462
Magazine D263
A Magazine E463
The Magazine E464
The Magazine of Today A120
Magazing E465
Magma (1939–82?) E466
Magma (1994–) E443, E467
Maidstone Poets News E468, E494
The Main Street Journal E469
Mainly D30, D264, D306
Mail D265
Make D266
Malenka D267
Man C56
Man E470
Mañana D268
Mandrake B69
Mango Season E471
Manifest E472
Manifold D269
Mansfield Mixture D270
The Monster That Hate Chiffon See The Monster That Ate Japan E505
Manticore E473
Manuscript (1941) B70
Manuscript (1967–69) D271
Manutius E474, E917
The Many Review E475
Maquia D272
Mar E476
The March Hare D273
Margin E477
Markings E478
Mars E479
Martin Holroyd's Poetry Monthly E480, E535
The Marxist Quarterly A125
Masque D274
The Masquerade A121
Masques D275
Matrix (1977–74) D276
Matrix (1999) E481
Mauvaise Graine E482

[440]
Title Index

Maximum Load E483
Maya D53
McCarthy's Technicolour Dream Pie D180, D230, D277
Meantime E484
Mecano D173
Mediterraneans E485
Medley D278
Megaphone E486
Melodic Scribble E487
The Melody A122
Memes E488
Mentor D279
Meridian Poetry Magazine D280
Merlin C57
Message: a Belgian review B71
Messages to the Void D138
Metre E489
Metrix E490
Metron D281
Mica E491
The Microcosm A123, C71
Mid-Day B72
Middle East Anthology B73
Midland Read D282
Midnight Ink E492
Midnight Oil E493
The Mighty Column E494, E497
Migrant E58, D198, D255
Million: new left writing B74
Mind the Gap (1998–) E496
Mineral Waters of the Caucasus E497
Minerva D283
Minerva: a magazine of modern poetry D284
The Mint B75
Miscellany E70, E498
The Mitre Anthology of Poetry A124
Mixed-up, Shook-up E499
Modern Poetry in Translation D285
The Modern Quarterly A125
Modern Reading B76
The Modern Scot A126
Modern Scots Poets B20, B124
Mofussil D236
A Mole Travels Set Lateral Moves E431
Molly Bloom E500
M.O.M.A: a magazine of modern arts D221
Momentum E501
The Mongol Review Set Residu D409
The Mongrel Fox E502
Monkey Kettle E503
The Monologue A127
Monomyth E73, E309, E504
The Monster That Ate Japan E505
The Monthly Chapbook A90, A128, A135
The Monthly Criterion Set The Criterion A45
The Moon E506
Moonlight E507
Moonstone E508
The Moorlands Review E391, E509
More Scratchings Set Scratchings E721
More Songs from the Ship and Castle Set Songs from the Ship and Castle A201
A Morning Star Folio E510
Mortal Leaves Set Lateral Moves E431
Mosaic E511
Moth E512
Mother Tongues E513, E811
Mothra D287
Motley (1930) A129
Motley (1932–1934) A130
Moton D288
Mouthpiece E514
Move D289
The Moving Times D290, D293, D440
Mr Tiger’s Bookstop E515
Mslexia E516
Mugshots E517
Mult D291
Murid E518
Muse D292, D373
Musical Mirror A66
Mute E74, E519
My Own Mag D187, D290, D293
My Queen Magazine A131
Naissance D294
The N.A.P.M. Set The New Age Poetry Magazine D299
The National Review A59
Navis E520
N.D.Y. E521
Nebulum D295, D322, D502
Nemo D296
Neo-Ne D297
Neo-Georgian Poetry A54, A132
Neptune's Kingdom D298
Nerve E522
Never Bury Poetry! E523
The New Age A133
New Age Poetry Magazine D299
New Agency Sheet E14
The New Alliance A134
The New Alliance & Scots Review Set The New Alliance A134
The New Apocalypse B26, B77
[New Arcadian Broadsheet] D76, E524
New Arcadians’ Journal E525
The New Athenian Broadsheet B78
<table>
<thead>
<tr>
<th>Magazine Name</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>The New Broadside</td>
<td>A135</td>
</tr>
<tr>
<td>New Broom</td>
<td>C59</td>
</tr>
<tr>
<td>New Chapter: a quarterly magazine of literature</td>
<td>C60</td>
</tr>
<tr>
<td>The New Coterie</td>
<td>A42</td>
</tr>
<tr>
<td>The New Criterion</td>
<td>A45</td>
</tr>
<tr>
<td>New Days: the journal of new conditions</td>
<td>A136</td>
</tr>
<tr>
<td>New Departures</td>
<td>C26, C61</td>
</tr>
<tr>
<td>New Edinburgh Review</td>
<td>D300, E247</td>
</tr>
<tr>
<td>The New English Weekly</td>
<td>A137</td>
</tr>
<tr>
<td>The New Freewoman</td>
<td>A55</td>
</tr>
<tr>
<td>New Gambit Set Gambit: Edinburgh University review</td>
<td>C39</td>
</tr>
<tr>
<td>New Generation</td>
<td>B62, B79</td>
</tr>
<tr>
<td>New Headland Magazine</td>
<td>C203</td>
</tr>
<tr>
<td>New Helios</td>
<td>C62</td>
</tr>
<tr>
<td>New Hope</td>
<td>D200</td>
</tr>
<tr>
<td>New Hope International</td>
<td>D200, E3</td>
</tr>
<tr>
<td>New Hope International Review</td>
<td>D200, E3</td>
</tr>
<tr>
<td>New Hope International Review Online</td>
<td>D200</td>
</tr>
<tr>
<td>New Irish Writing</td>
<td>B59</td>
</tr>
<tr>
<td>The New Keepsake</td>
<td>A138</td>
</tr>
<tr>
<td>The New Keepsake for the Year...</td>
<td>A139</td>
</tr>
<tr>
<td>New Leaf</td>
<td>E526</td>
</tr>
<tr>
<td>New Lines</td>
<td>C63</td>
</tr>
<tr>
<td>New Measure</td>
<td>D301</td>
</tr>
<tr>
<td>The New Melody</td>
<td>A122</td>
</tr>
<tr>
<td>The New Meridian Magazine</td>
<td>B80</td>
</tr>
<tr>
<td>New Numbers</td>
<td>A140</td>
</tr>
<tr>
<td>The New Oxford Outlook</td>
<td>A141, A159</td>
</tr>
<tr>
<td>New Poems</td>
<td>C64</td>
</tr>
<tr>
<td>New Poems from Portsmouth</td>
<td>E527</td>
</tr>
<tr>
<td>New Poet Magazine</td>
<td>D302</td>
</tr>
<tr>
<td>New Poetry</td>
<td>B81</td>
</tr>
<tr>
<td>New Poetry (ed. Norman Hidden) Set Writers' Workshop</td>
<td>D533</td>
</tr>
<tr>
<td>New Poetry: a publication in 'The Grand Anthology of Poetry Series'</td>
<td>D303</td>
</tr>
<tr>
<td>New Poetry from Oxford</td>
<td>E528</td>
</tr>
<tr>
<td>New Poets: an anthology of contemporary poetry</td>
<td>D304</td>
</tr>
<tr>
<td>New Prospects Poetry</td>
<td>E529</td>
</tr>
<tr>
<td>The New Review</td>
<td>an international notebook for the arts A142</td>
</tr>
<tr>
<td>The New Review D305, D412</td>
<td></td>
</tr>
<tr>
<td>New Road</td>
<td>B68, B82</td>
</tr>
<tr>
<td>New Rooster</td>
<td>C65</td>
</tr>
<tr>
<td>New Saltire</td>
<td>C102</td>
</tr>
<tr>
<td>The New Savoy</td>
<td>B83</td>
</tr>
<tr>
<td>The New Saxon Pamphlets</td>
<td>B84</td>
</tr>
<tr>
<td>The New Scot</td>
<td>B85</td>
</tr>
<tr>
<td>New Scotland Set The Free Man</td>
<td>A77</td>
</tr>
<tr>
<td>The New Shetlander</td>
<td>B86</td>
</tr>
<tr>
<td>New Spokes Set Spokes</td>
<td>E773</td>
</tr>
<tr>
<td>New Theatre</td>
<td>B98</td>
</tr>
<tr>
<td>The New Truth</td>
<td>E530</td>
</tr>
<tr>
<td>New Verse</td>
<td>A143, B24</td>
</tr>
<tr>
<td>New Vision</td>
<td>A144</td>
</tr>
<tr>
<td>The New Weekly</td>
<td>A145</td>
</tr>
<tr>
<td>The New Welsh Review</td>
<td>B531</td>
</tr>
<tr>
<td>The New West Country Magazine</td>
<td>C66</td>
</tr>
<tr>
<td>New Writing</td>
<td>A146, B41</td>
</tr>
<tr>
<td>New Writing and Daylight</td>
<td>B30, B41, B87, B97</td>
</tr>
<tr>
<td>New Writing Network</td>
<td>E532</td>
</tr>
<tr>
<td>New Writing Scotland</td>
<td>E533</td>
</tr>
<tr>
<td>The New Yorkic</td>
<td>D538, E534, E909</td>
</tr>
<tr>
<td>New Yorkshire Writing</td>
<td>E535</td>
</tr>
<tr>
<td>Nexus</td>
<td>E536</td>
</tr>
<tr>
<td>Nexus: magazine of the Wandsworth Writers' Guild</td>
<td>E537</td>
</tr>
<tr>
<td>Nice Set Once</td>
<td>D324</td>
</tr>
<tr>
<td>Nicely D130, D264, D306</td>
<td></td>
</tr>
<tr>
<td>Night and Day</td>
<td>A147</td>
</tr>
<tr>
<td>Night Scene</td>
<td>D307, D308, D451</td>
</tr>
<tr>
<td>Night Train</td>
<td>D213, D308, D491, D500</td>
</tr>
<tr>
<td>The Nightwatchman</td>
<td>C67</td>
</tr>
<tr>
<td>Nimbus</td>
<td>C68</td>
</tr>
<tr>
<td>Nine B16, B88</td>
<td></td>
</tr>
<tr>
<td>Ninepence</td>
<td>C69</td>
</tr>
<tr>
<td>Nineties Poetry</td>
<td>E538</td>
</tr>
<tr>
<td>Ninth Decade</td>
<td>E518, E64, E539, E735, E819</td>
</tr>
<tr>
<td>Ninth Wave</td>
<td>E540, E794</td>
</tr>
<tr>
<td>No Walls Broadsheet</td>
<td>D309</td>
</tr>
<tr>
<td>Nomad</td>
<td>E541</td>
</tr>
<tr>
<td>Nonplus C70</td>
<td></td>
</tr>
<tr>
<td>The Norman Hackforth</td>
<td>D24, D310</td>
</tr>
<tr>
<td>The Norseman</td>
<td>B89</td>
</tr>
<tr>
<td>North D311</td>
<td></td>
</tr>
<tr>
<td>The North E542</td>
<td></td>
</tr>
<tr>
<td>North County Chap-Books A234</td>
<td></td>
</tr>
<tr>
<td>North East Arts Review C107</td>
<td></td>
</tr>
<tr>
<td>North Magazine</td>
<td>E543</td>
</tr>
<tr>
<td>North York Poetry</td>
<td>A233, C71</td>
</tr>
<tr>
<td>Northern Broadsheet</td>
<td>A123, C71</td>
</tr>
<tr>
<td>Northern Lights</td>
<td>A148</td>
</tr>
<tr>
<td>Northern Line</td>
<td>E544</td>
</tr>
<tr>
<td>Northern Numbers</td>
<td>A149</td>
</tr>
<tr>
<td>The Northern Review (1924)</td>
<td>A150</td>
</tr>
<tr>
<td>Northern Review (1946–50)</td>
<td>B90</td>
</tr>
<tr>
<td>The Northern Review (1965–57)</td>
<td>D312</td>
</tr>
<tr>
<td>Northlight E545</td>
<td></td>
</tr>
<tr>
<td>The Northman A151</td>
<td></td>
</tr>
<tr>
<td>Northwords E546</td>
<td></td>
</tr>
<tr>
<td>Not Poetry E547</td>
<td></td>
</tr>
<tr>
<td>Notebooks of Pierre Menard D237, D313</td>
<td></td>
</tr>
<tr>
<td>Nothing Doing in London D252, D314</td>
<td></td>
</tr>
<tr>
<td>Notnot E548</td>
<td></td>
</tr>
<tr>
<td>Novice D315</td>
<td></td>
</tr>
<tr>
<td>Now B92</td>
<td></td>
</tr>
<tr>
<td>Now-a-days B92</td>
<td></td>
</tr>
<tr>
<td>The N.P.C. Fortnightly A122, A152</td>
<td></td>
</tr>
<tr>
<td>Nucleus D316, D404</td>
<td></td>
</tr>
</tbody>
</table>
Title Index

Number D317
Numbers E549
Nursing Times A45
Nutshell E550
NWN See New Writing Network E532
NWR See The New Welsh Review E531

O Write E551
On the Boiler A153
Oasis (1942–1944) B64, B93
Oasis (1951–1952) C72
Oasis (1969–) D164, D318, E64, E539, E735, E819, E824
Oasis (1975–79) D319
Oasis: the Middle East anthology of poetry from the Forces B93
Object Permanence E552
Obsessed With Pipework E553
Ochre Magazine E554
Oddments D320
Odyssey E555
Oil Slick See Ugly Duckling D503
Okike D321
The Old Police Station E556
Olive Dachsund D295, D322, D502
Omens D323
Omnibus E557
Once D324
One D325, E854
Only Poetry E558
O.P.C. See The Oxford Poetry Chronicle E569
Open Book E164, E559
Open Forum E560
Open Press See Vigil E861
Open Space D289, D326
Open Window A140
Opus B94
Orbis D327, D433
Ore C73
Orientations B95
Origins/Diversions D53, D328, D388
Origo D329
Orion: a miscellany B96
The Orpheus A154
Orpheus: a symposium of the arts B87, B97
Osgoldcross Review D200, D330
Ostinato E561
Ostrich D331
The Other Merry-Go-Round E562
Other Poetry E563
Other Times D332
Otter: New Devon Poetry E564
OU See Cinquieme Saison C15a
The O.U.P.A. Magazine E565
Our Time A171, B98
Out of Our Heads E566
Outburst D333
Outcrop E567
Outlet: Cleveland's creative output E568
Outlook A126, A155
The Outpost A156
Outposts B99
Outposts Modern Poets Series B99
Outposts Poetry Quarterly See Outposts B99
The Outside Contributor A154
The Owl A157
Owl: new poetry and graphics E573
The Oxford & Cambridge Miscellany A158
Oxford and Cambridge Writing See Z: Oxford and Cambridge Writing
Oxford Left C74
Oxford Literary Journal E569
Oxford Literary Review D334
Oxford Opinion C75
The Oxford Outlook A141, A159
Oxford Poetry A160, C64
The Oxford Poetry Chronicle E570
Oxford Poetry Magazine (1973) D335
Oxford Poetry Now E571
Oxford Quarterly Review E572
Oxymoron D335a
Oyster D336, D341

P D337
Pages (1970–72) D338
Pages (1987–98) E574
Pair: cyrchgrawn barddoniaeth D339
Palantir D340
Palatine Review A161
PALPI See Poetry Information D366
Panda Folio E575
Panda Poetry See Panda Quarterly Magazine E576
Panda Quarterly Magazine E576
Panic! E577
Panic! Brixton Poetry See Panic! E577
The Panton Magazine A162
The Paperback E578
Paperway D336, D341
Paperweight E295
Papyra E579
Parade B100
Paramour E580
Parataxis E581
The Park See The Wivenhoe Park Review D525
The Parnassian A163
Passing Through E582
Passion E583
Passport E584
Password: Scop E585
British Poetry Magazines 1914–2000

The Patch-Box A164
Pause (1969–7) D342
Pawn C76
Pax D343
Peace & Freedom E587
Peacock D344
Pebble Broadsheet E588
Peeping Tom E589
Peer Poetry International See Peer Poetry Magazine E590
Peer Poetry Magazine E590
Pelecans New Writers E591
Pen and Keyboard E592
PEN in Exile C77
Pendragon Collection E593
Penguin New Writing E594
Penguin Parade A165
The Penniless Press D167, E594
Pennine Ink E595
Pennine Platform D345, D352
Penumbra (1987) D461, E596
Penumbra (1990) E597
People to People E598
The People's Poetry E599
Perceptions E600
Perfect Bound E601
Periaktos E602
Period Piece & Paperback E603, E604
Personal Landscape B102
Perspectives C78
Phancy E605
Phase D346
Phoenix (1938–39) A166
Phoenix (1939–42) A167
Phoenix (1946) B103
Phoenix (1950–74) C79
Phoenix (1959–75) C80
Phoenix (1978?) E605
Phoenix (1993) E606
Phoenix Broadsheet D347
Phoenix Quarterly B104
Phrasis E607
Pick D348
Pick Poetry See Pick D348
Piffle E608
Pink Peace D349
Pl. Pamphlets See Poetry (London) A173
Plain Poetry D350
Planet: the Welsh internationalist D351
Platform (1953–5) C81
Platform (1966–72) D345, D352
Platform (1972–74) D353
The Platform (1995) E609
Platform: East Midlands D354
The Pleasure Ground B105
Plinth E610
Ploy B106
Plume E611
PM: Poetry Merseyside E612
PM Newsletter See Poetmeat D359
PN Review D372, E613
PN Spark E614
Poem 1 See Poem One E616
Poem Film Film Poem E615
Poem Film Society Newsletter E615
Poem One E616, E846, E851
Poem Sheet D355
Poems (Ver Poets) D356, E846
Poems (ed. John Stuart Williams) D357
Poems by Strangers E617
Poems for Christmas and the New Year B107
Poems from Portsmouth E618
Poems in Pamphlet C82
Poetry: a magazine for the lover of the Muses A168
The Poet (1936–53) A169
The Poet (1952–56) C58, C83
Poet (1972–74) D358
The Poet Cameo Series C83
Poet Tree Centaur D320
Poetic Hours E619
The Poetical Gazette A177
Poetmeat D359
Poetrait D360
Poetry (1918–1931) A170
Poetry (1950–51) C48, C84
Poetry & Audience C85, E436
Poetry and Drama A90, A128
Poetry and Little Press Information See Poetry Information D365
Poetry and Poverty B108
Poetry and the People A171, B98
Poetry and the Play See Poetry A170
Poetry Anthology D361
The Poetry Book Magazine E33
Poetry Broadsheet Soho Fair See Poetry of the Soho Festival C90
Poetry Broadsheets C86
Poetry (Chicago) A90, A123, A177
The Poetry Church E620
Poetry Commonwealth B109
Poetry Digest E621
Poetry Dimension D362
Poetry Durham E622
Poetry Ealing E623
Poetry Essex D363
Poetry Express (1985) E624
Poetry Express (2000–) E625, E801
Poetry Folios B110
Title Index

Poetry Forum D364
Poetry Galway E626, E711
Poetry in the Circle in the Square D110, D365, E652
Poetry Information D366
Poetry International D367
Poetry Ireland (1948–52) B59, B111, D368
Poetry Ireland (1962–68) B111, D141, D368
Poetry Ireland (1978–80) E627, E628
Poetry Ireland Newsletter E629
Poetry Ireland Poems E627, E628
Poetry Ireland Review E629
The Poetry Journal A172
Poetry Leaf E230
Poetry Letter D369
Poetry Life E630
Poetry London (1999–) A173, E631
Poetry London Newsletter E632
Poetry Loughborough D370
Poetry Manchester (1951–53) C88
Poetry Market D371
Poetry Matters E634
Poetry Merseyside See PM: Poetry Merseyside E612
Poetry Midlands C89
Poetry Monthly E480, E611, E635
Poetry Nation D372, E613
Poetry Nation Review See PN Review E613
Poetry News (1971–73) D292, D373
Poetry News (1992–) E637
Poetry North East D374
Poetry Nottingham B112
Poetry Nottingham International See Poetry Nottingham B112
Poetry Now (1984–85) E638
Poetry Now (1991–) E639
Poetry Now Newsletter E640
The Poetry of Love E641
Poetry of the Circle in the Square See Poetry in the Circle in the Square D365
Poetry of the Soho Festival C90
Poetry On My Shoulders E642
Poetry One D54, D375
Poetry Past and Present A174
Poetry People E643
Poetry Periodical C91
Poetry Pick See Pick D348
Poetry Post D356, D376, E836
Poetry Postcard Quarterly See PPQ: Poetry Postcard Quarterly
Poetry Presented by Transgravity D377, D488
The Poetry Quarterly (1933–1934) A175
Poetry Quarterly (1939–1953) A176, A178
Poetry Quarterly (1975–?) D128, D378
Poetry Quarterly Review See PQR
The Poetry Review A128, A177, B42, C84
Poetry Round E644
Poetry St. Ives D379
Poetry Salzburg Review E651
Poetry Scotland (1943–49) B35, B113, D429
Poetry Scotland (1957–) E646
Poetry Scotland Series B3, B74, B113, B125
Poetry South East E647
Poetry Student See PS: poetry student D398
Poetry Studies A176, A178
Poetry Survey E648
Poetry Two See Poetry One D375
Poetry Voice E649
Poetry Wales D380
Poetry Walk E650
Poetry Workshop (1967–73) D381
Poetry Workshop (1973) D382
Poetry World See Modern Poetry in Translation D285
The Poetry Year Book C92
Poets & Poetry D383
Poets’ Guild Quarterly A179
Poets’ Eye D383a
Poets Now in the Services B14
Poets of Tomorrow A26, A180
The Poet’s Voice E651
Poets’ Workshop Readings See Readings
Poetsdoos D384
Polemic B115
Politics and Letters B25
Polygon Poets E652
The Pomes E653
Poor. Old. Tired. Horse. D385
The Porpoise Press Broadsheets See Broadsheet [of the Porpoise Press] A21
Port of Call E654
Portents D386
The Portsmouth Quarterly B116
POTH See Poor. Old. Tired. Horse. D385
Potwick Papers D387
PPQ: Poetry Postcard Quarterly E655
PQR (Poetry Quarterly Review) E555, E656
Preface D388
Presence E657
The Present Tense E658
Press Pigeons E659
Preston Alternative Poets E23
Pretext E660, E682
Priapus D155, D389
Primary Sources See P.S.
British Poetry Magazines 1914–2000

The Printer's Devil E661
Printer's Pie E391, E509
Prism D390
Prison Clothes Press D391
Private Tutor D76, D392, D473, E524
Product E662
The Programme A181
Promenade C93
Promenade Poetry Magazine D393, D402
Promontory D394
Promotion E663
Proof D395
PROP E664
Prospect (1945–50) B117
Prospect (1959–64) C94
Prospect (1974–75) D396
Prosopse D397, E391, E509
Proteus E665
PS: poetry student D398
P.S.: primary sources on the international performing arts E666
Psyche B118
Psychopoetica E667
P.T.O. E668
The Publication for Sods with Soul See Scribblers of Dubious Editorial Merit E723
Punk at the Opera Set (Ankle Press) E38
Purple Ga Set Gaga D180
Purple Pastiche E276, E669
Purple Patch E276, E669, E673
Purpose A182

Q C95, C96
Q Review C95, C96
A Quarterly by the Bristol Poets’ Fellowship Set The Bristol Poets Fellowship Quarterly A20
Quarto (1951–52) C97
Quarto (1972–74) D399
Quarto (1974–92) D400
Quarto (1979–81) E442a, E670a
Quartz E674
Queen Camel, Sister to Big Venus Set Big Venus D69
Queer Words E672
Quickest Way Out D401
The Quiet Hour A183
Quill (1963–70) D393, D402
Quill (1966) D403
Quixote C98
The Quorum A184

Rabies E673
Radix D316, D404
Readinga E161, E674
Rain Dog E675

Rainbow: a quarterly of verse D405
Rainbow Manuscripts D406
Ram D407
Ramp E676
Ramp Extraordinaire E680
Rann: a quarterly of Ulster poetry B119
Raw Edge Magazine E553, E678
Rawz E679
The Ray (1925–27) A185
Ray (1927) A186, D173
Re Publicisch E680
Reach E354, E681
Reactions E682
The Reader E683
Readings D408
Reality Studios E684
The Reater E685
Rebel Inc E685a
The Red Hand Magazine A187
Red Herring E686
The Red Lamp E687
The Red Wheelbarrow E688
Reflections E689
The Reid Review E690
Rejected MSS A188
Rejection A121, A189
Relevant Material E14
Residu D409
Resistance B117, B120
Response D410
Responses E691
Resurgam Library B121
Resurgam Younger Poets B121, B149
Resuscitator D411
Retort E692
Reverberations E693
The Review (1952–72) D305, D412
The Review (1985–) E694
Review 43 B122
Review 45 Set Review 43 B122
Review 46 Set Review 43 B122
Review Fifty C99
Review OU Set Cinquième Saison C15a
Revue OU Set Cinquième Saison C15a
Reynard: the magazine of the Quaker Fellowship of the Arts C100
Rhinoceros E695
Rhyme Sheet A135
Rhythm C3
The Rialto E696, E737
Richmond Poets D413
The Richmond Writer E697
Riding West D414
Riff Raff Poets E698
Title Index

A Riot of Emotions E699
Rising E700
The Riverside Poetry Review E701
Rivet E702
Roads E703
Rock Drill E704
Rocket D415, D426
Romantic Heir E599
Ronald Reagan D416
Rooster C85
Root D417
Route E705
R.S.V.P. E279, E706
The Rue Bella E707
Rump Set Krax D244
Rumpus D418
The Running Man D419
Rusk E708
Rustic Rub E31, E709
RWC E710
RWC Bulletin See RWC E710
RWC Extra See RWC E710
Sad Traffic D420
Saint Botolph's Review C101
Salamander B123
The Salmon E205, E626, E711
Salopeot E712
Salt E713
Saltire Review C102
Salvo E714
Samizdat (1987–) E39, E715
Samovar C103
Sapphire D421, E656
Sandwiches D161, D422
Satire and Burlesque A190
Satis D423
Saturday Morning E717
Savacou D424
Search Set Scratch E720
Schmuck D419, D425
Scintilla E718
Scorpion C104
Scotia D426, D427
Scotia Review D426, D427
The Scots Magazine A89
The Scots Review See The New Alliance A134
Scots Writing B124
Scottish Art and Letters B125
The Scottish Bookman A191
The Scottish Chapbook A192, A193
Scottish International D428
Scottish International Review See Scottish International

D428
The Scottish Nation A193
Scottish Poetry D429
Scottish Poetry Library Newsletter E719
Scottish Review: arts and environment D430
The Scottish Standard A126, A155, A194
The SCPSW Writer A35
Scratch E720
Scratchings E721
Scree Poetry D431
Screever E722
Scribblers D432
Scribblers of Dubious Editorial Merit E723
Scrievans E724
Scrievins E725
Scrip D317, D433
Scriutor E726
Scrutiny A188, A195, E613
The Scythe Set Townsman: a quarterly review A210
S.D.'s Review C105, D334
Sea Legs E727
The Seagull: stories, poems, general interest B126
Seam E728
Search for Awen See Awen E72
Secession D173
Second Aeon D434
Second Light Newsletter E729
Seed (1933) A196
Seed (1955?) C105a
Sefton's Empire Monolith D435
Self Expression D436
Sepia E730
Serendipity E731
Série d'écriture See Spectacular Diseases E766
Seshat E732
Sesheta D88, D437
Seven A197, B77
Sharp Edges E733
Sheaf (1943) B127
Sheaf (1980–87) E734
Shearsman E64, E539, E735, E824
Sheffield Thursday E736
Shetland Review See Scotia Review D427
The Shop E696, E737
Shopping Music E738
The Shore D438
Le Shovelle Diplomatique E739
Shrike E740
SIC D173
Sidewalk B60, D439
Sigma Portfolio D290, D440
The Signature A198
Silence D441
Silyn D442
British Poetry Magazines 1914–2000

Singe D443
The Singing Curlew D128
Siren D444
Sitting Fires E741
Sixpack D445
The Sixties D446
Skate E742
Skoob Review E743
Skylight D447
Sky-Line C106
Slacker E744
The Slade Magazine E74, E519
Slice See Once D324
Slightly Soiled E745
Slippy See Southfields E758
Slipstream E746
Slow Dancer E747
Slugs D448
Smiths Knoll E748
Smoke D449, E893
Snake E749
Snapshots E750, E816
Snow D450
SODEM See Scribblers of Dubious Editorial Merit E723
SODS See Scribblers of Dubious Editorial Merit E723
Sofa See Southfields E758
SoFi See Southfields E758
SoHo: a bi-lingual review D307, D308, D451, D500
Sol D452
Solid Chintz E751
Solstice D453
Soma A99
Some Imagist Poets See [The Imagist Anthologies] A90
Something for Nothing E752
Somethings D454
Songs for Sixpence A200
Songs from the Ship and Castle A201
Songs to the Westering Moon E753, E798
Soundings D455
Soundworks Newsletter E754
Soup Dragon E675
The Soup Kitchen E78, E755
Soupy See Southfields E758
South E230, E233, E756
South East Arts Review E757
South London Poem Film Society Newsletter E615
South West Review E759
South Yorkshire Writer E208, E760
Southfields E758
Southfold See Southfields E758
Sow's Ear E761
Space Limited E762
Spanner D456, E123, E179, E290
Spanual See Spanner D456
Spark E763
Speakeasy E764
The Speaking of Poetry A82, A202
Special Twenty E765
Spectacular Diseases E766
Spectrum (1982–85) E767
Spectrum (1990–92) E768
Speech News A82
Sphinx E769
Spice See Once D324
The Spice-Box E770, E880
Spindrift (1968) D457
Spindrift (1972–78) E771
Spindrift (1977–83) E772
SPLASH See Scottish Poetry Library Newsletter E719
Spokes E773
Spout E774
Springboard E206, E775
Springfield Works E776
Stable D458
Stand C107, D165, D478
Stand and Deliver E777
Stand-by B128
Staple E778
Staple Diet E779
Star Light E261
Stardancer E780
Start E781
Static A203
Station Identification + Poetic Injustice E782
The Steeple E783
Stepney Words D459
Stereo Headphones D460
De Stijl D73
Still E784
The Stinging Fly E785
Stomp Magazine E786
Stone Ferry Review E787
Stone Soup E788
Stonchat E789
The Stony Thursday Book D461, E588, E596
Story and Stanza E790
Straight Lines E791
Strange Faeces D462
Strange Fruit D250, E792, E793
Strange Lime Fruit Stone D250, E792, E793
Strange Mathematics E540, E794
Strath D463
Strawberry Fare E795
Street Poems D464
Streetword D465
Stride E796
Stroud Anthology B129

[448]
Title Index

Structure D466
Student Magazine E213
Subwovice E797
Sun & Harvest E753, E798
Sunday Tribune B59
Sunk Island New Writing Ser Sunk Island Review E799
Sunk Island Review E346, E799
SuperReal E800
Suppose Pig Walk C108
Surrealist Transmation E847
Survivors Poetry Newsletter E625, E801
Suzanne D467
Suzie Q Rising E810
The Swansea Review E802
SYC Newsheet E803
Symmetry Broadsheet D468
Sydelines E804, E805
Sylva E806
Symphony E807
Sywiter Ser South Yorkshire Writer E760
Syzygy E808

Tabla E809
The Tabla Book of New Verse E810
Tagus D409
Tak Tak Tak E513, E811
Talus E812
Tamarisk D470, D486
Tandem (1979–81) E813
Tandem (1997–) E814
Tangent D471
Tangier E815
Tangled Hair E750, E816
Tantalus D472
Tarasque D392, D473
Target D159, D474
T.A.S.C in Poetry D475
Teapot and Samovar C103
Teapot Ser Poor. Old. Tired. Horse. D385
Tears in the Fence E817
Tees Valley Writer E818
Telegram D318, E539, E734, E819
Tell Tale E820
Temenos E821
Temenos Academy Review E822
Tempest B130
The Tempest E823
Tempest of Leeds Ser The Tempest E823
Tenth Decade D318, E539, E735, E819, E824
Tenth Muse E825
Terence White’s Verse-Reel A204
Termite Times E826
Terrible Work E827

Thames C109
Thames Poetry D476
The Third E828
The Third Half E829
This Is... E830
This Quarter A205
This Strange Adventure B131
This Unrest A206
Thistle D477
Thoth A207
Three B132
Three Arts Quarterly D478
Three Hundred and Sixty-Five Days of the Year D479
The Threshold (1952) C110
Threshold (1957–87) C111
Thrice Ser Once D224
Thrice and a 1/2 Ser Once D324
Throb D480
Thumbscrew E831
Time Haiku E832
The Time Machine D481
Times Higher Educational Supplement D326
The Times Literary Supplement B35, D252, E733
Tlaloc D214, D482
To Day A107, A208
Toadbird Ser The Old Police Station E556
Today and Tomorrow A120
The Toll Gate Journal E279
T.O.M. Ser The Other Merry-Go-Round E562
To-morrow (1924) A209
Tomorrow (1959–60) C112
Tongue to Boot E833
T.O.P.S. Ser The Old Police Station E556
Totentantz E834
Townsmen: a quarterly review A210
T.P.’s Weekly A208
TR: a magazine of Arabic and English literature D484
Track D485
Tracks (1967–70) D470, D486
Tracks (1982–96) E835
Tramps Ser Prison Clothes Press D391
The Transatlantic Review (1924) A211
The Transatlantic Review (1959–60) C113
The Transcendental Exhibitionist Review E14
Transmation D487
Transformation D487
Transformation (1943–47) B133
Transformation (1967–79) Ser Transformation D487
Transformation Library B133
Transgravity D377, D488, D489
Transgravity Advertiser D377, D488, D489
Transit E835a
Transition A212
Translation (London) B134
British Poetry Magazines 1914–2000

Trap-door E836
A Treasury of Modern Poets D490
Tree D308, D491
The Tree: an illustrated arts magazine D492
Tremblestone E837
Trend D493
Trends E838
The Tribune Set The Irish Tribune A98
Trio C114
Trixie E839
Troglohyde E840
Troll D494
Troubadour (1950–55) C115
Troubadour (1970?) D495
True Thomas E841
Tuba E842
Turpin D496
The Twentieth Century A213
Twentieth Century Verse A214
Twire Set Once D344
Twice: magazine for the once bitten D497
Twice: UEA student paper D498
Twisted Wrist E843
Two Thousand D499
Tydfil: a Merthyr Tydfil miscellany C116
The Tylo A215
Tzadar D117, D307, D308, D451, D500

Ubu 8 D501
Ubullum D295, D502
Ugly Duckling D503
The Ulster Book A216
The Ulster Free Lance A217
Ulster Parade B135
The Ulster Review A218
Ulster Voices B136
Umbrella C117
Uncle Nasty's E166, E312, E337, E844
Uncompromising Positions E845
Undercurrent E616, E846, E851
Underdog D504
Understanding E847
Underrow E848
Unicorn D505
The United Scotsman D506
Universities' Poetry C118
Unknown Origins E849
Unrest A219
The Unruly Sun E850
Untouched E616, E846, E851
Upstart Magazine E852
The Urbane Gorilla D507
Urge Set Yam D537
Urthona E853

Vanessa and One Set Vanesssa Poetry Magazine D325
Vanessa Poetry Magazine E854
Various Artists E855, E892
Vegan Action D191
The Venture A220, A226
Ver Poets Poetry Post Set Poetry Post D376
Ver Poets Voices D356, E856
Verbal Underground E857
The Verist B137
Verse (1945) B138
Verse (1947) B139
Verse (1984–) E307, E758, E858
Verse and Song A221
Verse Lover B140
Verse-Reel Set Terence White's Verse-Reel A204
Versus E859
Vertical Images E860
Vice Set Once D324
Viewpoint A106, A222
Viewpoints D508
Vigil E603, E861
The Village Review D509
Village Voice E862
Vineyard Magazine Set The Country Heart A43
Ving E166, E183, E313, E337, E844
Vision (1919–21) A223
Vision (1961?) D510
Vision (1963) D510a
Vision & Voice D511
Vision Broadsheet D512
A Vision Very Like Reality E360, E863
Visions and Praying Mantids D513
Vistas: a literary and philosophical review B141
Voices D514
Voice & Verse E864
The Voice of Scotland A224
The Voice of Youth B142
Voices (1910–21) A225
Voices (1943–47) B94, B143
Voices (1967–7) D515
Vole D516
Vortex D517
Voyage E865
The Voyager A226
Vril C119

Wales A227
Wales: Wartime Broadsheet Set Wales A227
Walking Naked E633, E866
Wallpaper D518
Wasafiri E867
Wave D519
Waves D90, E285, E868
The Wayfarer A228

[450]
Title Index

Waysgoose D520
We Offer: prose and verse of the Poetry Guild C45, C120
Welcome to Pam’s Poems E869
The Welsh Review A229, E531
WEN 3 D521
West Coast Magazine E870
The West Country Magazine B144, C66
Westwords E871
Weyfarers D522
Wheels (ed. the Sitwells) A44, A230
Wheels (ed. Harriet Rose) D523
The Whistle House E872
The White Horseman A26, B77, B145
White Lion Poets D524
White Paint Fumes E873
The White Rose E874
Whole Lotta Rising E700
‘Why are you leaving, Mister Archibald?’ E875
The Wide Skirt E876
Widemind E877
Wild Words E878
The Wind and the Rain B130, B146
Windfall C121
The Windmill B147
The Window (1930) A231
The Window (1950–56) C122
Windows E879
Wings: the official organ of the Flight Pen Club A232
The Winter Owl Sre The Owl A157
Wire E770, E880
Witana Gemot Set The Old Police Station E556
The Wivenhoe Park Review D525
The Wolly of Swot E881
Women’s Liberation Review D526
Wonderlust E882
The Word E883
Wordlinks Journal E884
Wordplay E464
Words (1967) D527
Words (1976–80) E885
Words (1985–86) E886
Words Broadsheet D528
Words International E886, E887
Words Review Sre Words E885
Words Worth (1978–95) E888
Words Worth (1996–98) E889
Wordshare E890
Wordsnare D529
Wordworks D124, D530
Working Titles E855, E892
Workshop Sre Writers’ Workshop D533
Workshop New Poetry Sre Writers’ Workshop D533
The World and Ourselves Sre Epilogue: a critical summary

A60
World Film News A34
Write Away E893
Write First Time D531
Write Now (1979–?) E894
Write Now (1986) E895
The Write Spark E896
Write-in E897
Writer D532, E898
Writers’ Brew E899, E900
Writers’ Cauldron E899, E900
Writer’s Muse E901
Writers News C105, D534
Writers of the Midlands B148
Writers of Tomorrow B149
Writer’s Review D532, E898
The Writers Rostrum E902
The Writer’s Voice E903
Writers’ Workshop D533
Writing Sre Writing Published D534
Writing in Lincolnshire E904
Writing Published C105, D534
Writing Today (1943–1946) B150
Writing Today (1957–62) C123
Writing Ulster E905
Writing Women E906
Written in Ink D319
Wyrd E907
X: a quarterly review C124
X–6 B12, B93, B151
X-Calibre E259, E908
Xenia D535
Y D538, E534, E909

Yahabibi D536
Yam D537
The Yeats Club Review E158, E910
The Yellow Crane E153, E911
Yellowjacket A233
Yorick D538, E534, E909
Yorkshire Poetry A234
Yorkshire Weekly Post A134
Young E912
Young Bath Writers D65
Young Writer E913
Youth (1920–1924) A235
Youth (1922) A236

Z Sre Z Magazine E914
Z: Oxford & Cambridge writing B152
Z Magazine E914
Z2O Sre Zed2O E915
Zebra C125

[451]
British Poetry Magazines 1914–2000

Zed 5 O 915
Zenos 916
Zero E474, E917

Zimmerframepileup E918
Zip E919
Zusammen Set Prison Clothes Press D391
Documenting thousands of British poetry magazines from the last century, British Poetry Magazines 1914–2000 records the remarkable world of the 'little magazine': a world where now famous authors are first found as unknowns. Many go on to use the little magazine as a testing ground for their writing for the rest of their lives. Here is the work of T. S. Eliot, Robert Graves, James Joyce, Laura Riding, Dylan Thomas, Samuel Beckett, Muriel Spark, Harold Pinter, Seamus Heaney, Ted Hughes, Angela Carter, Irvine Welsh and many others. Although these magazines played a key part in the lives of so many British authors, they often had small print-runs and short lives: many are now extremely rare. This book lists the holdings of key libraries where the magazines can still be found. Each entry gives the editors involved, the dates of publication, and other information (such as documented interviews with editors, and details of any published index). Thousands of descriptions outline the magazines while short essays discuss the literary trends of the day in the context of these important periodicals. A name index identifies well over 5,000 authors and artists involved in the little magazine scene; a geographical index allows readers to locate the birthplaces of magazines across the British Isles.

DAVID MILLER is Research Fellow in English Literature at Nottingham Trent University, where he also teaches Creative Writing. He has published many books of poetry, fiction and criticism, including The Dorothy and Benno Stories (2005), The Waters of Marah (2005).

RICHARD PRICE is the author of the Whitbread-shortlisted poems Lucky Day (2005) and is the editor of the little magazine Painted, spoken. He is Head of Modern British Collections at the British Library.