

# NEW **MASSES**



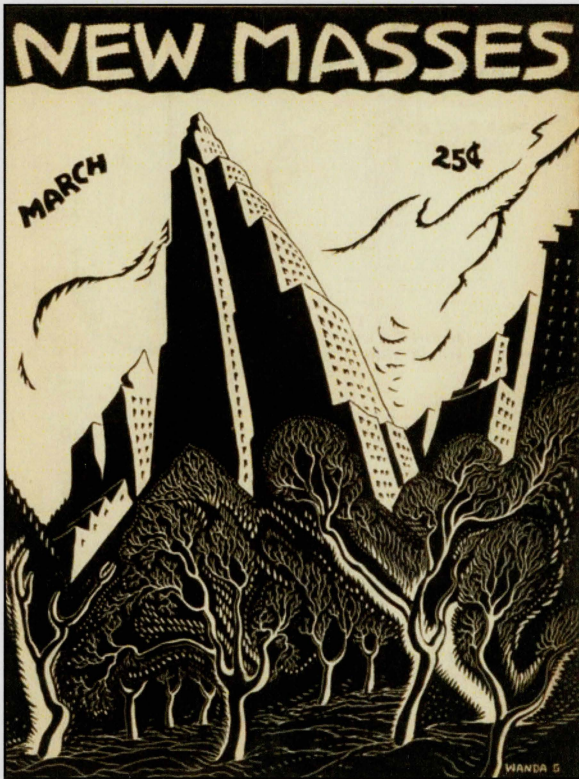
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# NEW **MASSES**



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**The New Masses**  
**Index**  
**1926-1933**



*Radical Magazines of the Twentieth Century Series*

**THE  
NEW MASSES  
INDEX  
1926-1933**

**By Theodore F. Watts**

**PERIODYSSEY PRESS**

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***Radical Magazines of the Twentieth Century Series***

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January 2015

## Foreword

How can you not love a magazine that, in its first issue dated May 1926, announced “Is this the magazine our prospectuses talked about? We are not so sure. This, however, is undoubtedly the editorial which, in all our prospectuses, we promised faithfully not to write.” Such was the impish spirit of the *New Masses*. Named in honor of its brilliant predecessor, *The Masses* (1911-1917), it was intended to be its worthy successor, merging the literature and art of the Left into a lively magazine that commanded attention from the culture at large. It least for a while, the *New Masses* lived up to its name.

The first issue was edited by Egmont Arens (late of the arts and satire magazine, *Playboy*), Hugo Gellert and John Sloan (*Masses* alumni), and Michael Gold, Joseph Freeman, and James Rorty (officers in the New Masses Corporation). It included a host of distinguished contributions by Babette Deutsch, Robinson Jeffers, William Carlos Williams, George Sterling, Scott Nearing, Whittaker Chambers, William Gropper, Stuart Davis, Art Young, Boardman Robinson, Wanda Gag, Louis Lozowick, among many. It was a great success, selling out in two weeks.

This issue and later issues, which featured work by D. H. Lawrence, John Dos Passos, Peggy Bacon, Cornelia Barns, Max Eastman, Kenneth Fearing, Edmund Wilson, and Reginald Marsh, were praised from all quarters of the Left and even the mainstream. The *New York World*, for example, said, “Since the demise of the old *Masses* and the *Freeman* we have had too little thunder on the left; the tumult and the shouting have lacked their old-time zest,... long may they rave.”

The honeymoon, however, was brief. The magazine could not seem to turn a profit. With the November 1926 issue, the editors were forced to drop color printing and reduce the size of the page from an elegant small folio to a quarto. They announced that they were doing this to protect their subway readership from attracting attention -- a mildly clever riposte to fend off the warning signs of failure. Far more crippling, however, was an inexorable editorial shift from a magazine of the radical left, with all of its competing points of view, to an organ of Marxist conformity. Michael Gold and Joseph Freeman, the proletariat Stalinists of the founding group, began applying a Marxist litmus test to every contribution; as a result, the less ideological contributors and editors began to drop away. By January of 1928, when Eastman washed his hands of the magazine, the Stalinists were in control. While this amounted to an overthrow of the magazine’s initial intent, it did not signal the magazine’s demise. The Marxist *New Masses* continued to publish distinguished fiction and poetry and robust, though at times wearisome and didactic, political opinion and review.

The Great Depression was a political godsend to the American Communist movement. The *New Masses* found a receptive new readership among the millions of Americans disillusioned with Capitalism. In 1933, Mike Gold and his associates reasoned that the time was right to turn the magazine into a weekly. Its fortune in that form are the subject of the final index in this series. This volume covers the years when it was a monthly, tracing its content from a Roaring Twenties arts and letters magazine of the Left to a magazine of Marxist opinion thundering through the depths of the Great Depression.

Richard Samuel West  
January 2002





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- Refregier, Anton L.** "Class Conscious — Beware!" (art). VII, 5, p-10 (Oct 1931)
  - "December" (art). VI, 7, p-13 (Dec 1930)
  - "The Flower" (art). VIII, 12, p-11 (Aug 1933)
  - "Revolt" (art). V, 2, p-13 (Jul 1929)
  - "Scram" (art). VIII, 7, p-10 (Feb 1933)
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  - Untitled (art; drawing). V, 1, p-10 (Jun 1929)
  - Untitled (art; drawing). V, 5, front cover (Oct 1929)
  - Untitled (photograph; mural for a Brooklyn building). VII, 7, p-27 (Dec 1931)
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  - "Exercise and Keep Cheerful — Herbert Hoover" (art). VIII, 5, p-11 (Dec 1932)
  - "Teamster" (art). VI, 11, p-12 (Apr 1931)
  - "The Working Class Mother" (art). IV, 3, p-15 (Aug 1928)
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  - *The Road Back*, reviewed by Charles Yale Harrison. VII, 3, p-17 (Aug 1931)
- Rembov, Karol.**  
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  - "That's All There Is." I, 1, p-15 (May 1926)
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- Renn, Ludwig.** "Greetings From the Revolutionary Writers of Germany" (letter). VI, 5, p-23 (Oct 1930)
  - *War*, reviewed by Charles Yale Harrison. V, 5, p-23 (Oct 1929)
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- . "Woodcut" (art). III, 1, p-3 (May 1927)
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- . "A Novel by Jester." review of *Once More Ye Laurels* by David Cort [signed B.S.]. IV, 1, p-21 (Jun 1928)

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 -. Coauthor with Paul Peters of "Get That Bonus" (excerpt from a play). VIII, 5, p-22 (Dec 1932)  
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 -. "The Bathers" (art). I, 6, p-9 (Oct 1926)  
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- Warren, Norman.** "Incentives in the U.S.S.R.," review of *In Place of Profit* by Harry F. Ward. VIII, 10, p-26 (Jun 1933)
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