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AN ANALYSIS OF SHORT STORIES AND ESSAYS

IN THE ATLANTIC MAGAZINE: 1947-1957

BY

MARJORIE HOLMES HARRISON

A thesis submitted
in partial fulfillment of the requirements for the
degree Master of Science, Department of
Journalism, South Dakota State
College of Agriculture
and Mechanic Arts

June, 1959

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AN ANALYSIS OF SHORT STORIES AND ESSAYS

IN THE ATLANTIC MAGAZINE: 1947-1957

This thesis is approved as a creditable, independent investigation by a candidate for the degree, Master of Science, and acceptable as meeting the thesis requirements for this degree; but without implying that the conclusions reached by the candidate are necessarily the conclusions of the major department.

Thesis Adviser

Head of the Major Department

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TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION	1
II. HISTORY OF THE <u>ATLANTIC</u> MAGAZINE 1857-1957	5
Introduction	5
The <u>Atlantic</u> : 1857-1898	5
The <u>Atlantic</u> After 1900	19
III. A DESCRIPTION OF THE <u>ATLANTIC</u> MAGAZINE	33
Introduction	33
Staff	34
Format	35
Content Sections	36
<u>Atlantic</u> Reports	36
<u>Atlantic</u> Reporter	36
<u>Atlantic</u> Serial	37
<u>Atlantic</u> Bookshelf	37
Accent on Living	37
Country Perspectives Supplement	38
Short Stories and Essays	39
Circulation and Advertising	40
IV. SHORT STORIES IN THE <u>ATLANTIC</u> MAGAZINE 1947-1957	44
Introduction	44
Method	44

Chapter	Page
Procedure	46
Results	48
<u>Atlantic "Firsts"</u>	48
Two Major Annual Anthologies	48
Other Anthologies	49
Author Rating Scale	50
Nationality of Author	50
Number of Stories by Single Author	51
Top Eleven Authors	51
Best Known Writers	55
Summary	58
<u>Atlantic "Firsts"</u>	58
Two Major Annual Anthologies	58
Other Anthologies	59
Nationality of Author	59
Number of Stories by Single Author	60
Top Eleven Authors	60
Best Known Writers	61
Conclusions	62
V. CONTENT ANALYSIS BY SUBJECT MATTER OF ESSAYS IN THE <u>ATLANTIC</u> MAGAZINE 1947-1957	65
Objective	65
Method	65
Findings and Evaluations	67

Chapter	Page
Language, Arts, Criticism	69
Profiles, Biography and Autobiography . . .	71
Social Patterns and Problems	72
Travel, Reminiscence, Exploration	76
International Politics and Overseas Reporting	77
Industry and Economics	81
Religion, Humanism, Philosophy	83
National Politics and Government	85
History and Historical Analysis	87
Education	88
Natural History, Conservation	89
Science and Technology	90
Sports	91
Freedom of Thought and Expression	92
VI. CONCLUSIONS	94
LITERATURE CITED	103
APPENDIX	105
Table III. The 1,235 Essays From the <u>Atlantic</u> Magazine 1947-1957 Classified by Subject Matter in Four Categories of Style Presentation	106
Table IV. Number and Per Cent of the 1,235 Essays From the <u>Atlantic</u> Magazine 1947-1957 Classified by Subject Matter According to Author as Subject Matter Specialist, Non- Specialist, and Per Cent Specialist	107

Chapter

Page

**Letter from Mrs. Emily P. Flint, Managing
Editor of the Atlantic 108**

**Letter from James McLaughlin, President of
Intercultural Publications, Inc. 110**

LIST OF TABLES

Table	Page
I. CIRCULATION OF <u>ATLANTIC</u> MAGAZINE 1915-1957 IN FIVE YEAR INTERVALS	41
II. MAGAZINE ADVERTISING REVENUES FOR SELECTED GENERAL MONTHLY MAGAZINES	42
III. THE 1,235 ESSAYS FROM THE <u>ATLANTIC</u> MAGAZINE 1947-1957 CLASSIFIED BY SUBJECT MATTER IN FOUR CATEGORIES OF STYLE PRESENTATION	106
IV. NUMBER AND PER CENT OF THE 1,235 ESSAYS FROM THE <u>ATLANTIC</u> MAGAZINE 1947-1957 CLASSIFIED BY SUBJECT MATTER ACCORDING TO AUTHOR AS SUBJECT MATTER SPECIAL- IST, NON-SPECIALIST, AND PER CENT SPECIALIST	107

CHAPTER I

INTRODUCTION

This study is a critical analysis of the short stories and of essay content of the Atlantic magazine during the years 1947-1957 inclusive.

In 1957, the Atlantic marked a hundred years of continuous publication. Only one other magazine in America--Harper's Magazine begun in 1850--is older; this in itself is remarkable. Few magazines in the world continue into a second century. About the time of the November 100th Anniversary Issue, the press in this country and the Atlantic's staff directed attention to the magazine's history, its purposes, its aims; the material was supported by examples selected to illustrate past performance and by restatements of the original prospectus of the magazine issued by its founders in 1857.

However, a survey of the 100-year history of the Atlantic shows that no definitive history of the magazine has been written since The Atlantic Monthly and Its Makers by M. A. DeWolfe Howe was published in 1919, and that the latest histories of the magazines in America, including the excellent and competent works of Frank Luther Mott (A History of American Magazines, 4 vols.) and of Theodore Peterson (Magazines in the Twentieth Century, 1956) do not deal with the content of the Atlantic in the last two decades. Peterson's tendency seems to be to summarize the present editorial performance on the basis of editing trends established

by immediately preceding editors.¹ Mott does not discuss the Atlantic beyond 1938.

News releases at the time of the anniversary, it seems to me, echoed earlier writing or were drawn from articles prepared by the editor of the Atlantic.

The objectives will be to describe the publication in its historical context; to outline its physical characteristics as a modern magazine; to describe the content, fiction and non-fiction, in contemporary times; and to evaluate the performance of the magazine in these two areas in the period 1947-1957.

Chapter II is a brief history of the magazine; Chapter III is a description of the magazine as a current publication. Chapter IV is a survey of short stories appearing in the Atlantic from January 1947 through December 1957. Chapter V is a subject matter content analysis of the essays in the Atlantic during that same period.

The period chosen for the analysis of content, 1947-1957, includes the eleventh year, 1957, because of its significance as the 100th anniversary years. Eleven years was considered a long enough time to establish a content pattern. All of the short stories which were printed during

¹Theodore Peterson, Magazines in the Twentieth Century, p. 255, University of Illinois Press: Urbana, 1956, "The Atlantic Monthly entered the twentieth century with a tradition of literary excellence nurtured by a line of distinguished editors: James Russell Lowell, its first, James T. Fields, William Dean Howells, Thomas Bailey Aldrich, Horace E. Scudder, and Walter Hines Page. It seems to have enjoyed, as Frank Luther Mott has delightfully expressed it, 'a perpetual state of literary grace, so that for a large section of the American public, whatever the Atlantic printed was literature.'"

this period, 219, were used in the study. Because of the individualized material in each article, all of the essays, 1,235, listed in tables of contents of the 132 issues, contained in 22 volumes, are included in the study. The critical essays in the "Books and Men" section of the magazine are included. Not included in the study is material in these sections which are not in the main body of editorial content: "Accent on Living," "Atlantic Report on the World Today," "Atlantic Bookshelf and Peripatetic Reviewer." Descriptions of these sections are found in Chapter III.

Definitions of terms, and a record of the procedures used in compiling data for both the short stories and the essays will be included in the introductions to Chapter III and IV respectively. In each of these chapters the results of the data are recorded followed by a summary and conclusions concerning the magazine's performance in the area.

It is hoped that from such analysis of recent content some specific meaning may be derived from the Atlantic prospectus, the original announcement by the founders of the magazine, which has been repeated on so many occasions in the 100 years of publication. It is reprinted below because it has become a body of doctrine for the Atlantic staff,² and will best serve to introduce the subject:

²Emily P. Flint, managing editor of the Atlantic, in a letter written March 18, 1959, wrote: "The Prospectus of the Atlantic, published with the first issue, described the Atlantic as "Devoted to Literature, Art, and Politics," and outlined three aims. I believe that the contents of the past one hundred years have demonstrated our firm allegiance to the objectives of the founders."

THE ATLANTIC MONTHLY PROSPECTUS

Devoted to Literature, Art, and Politics

Its Aim Will Be

First: In Literature, to leave no provinces unrepresented, so that while each number will contain articles of an abstract and permanent value, it will also be found that the healthy appetite of the mind for entertainment in its various forms of Narrative, Wit, and Humor, will not go uncared for. The publishers wish to say, also, that while native writers will receive the most solid encouragement, and will be mainly relied on to fill the pages of the Atlantic, they will not hesitate to draw from the foreign sources at their command, as occasion may require, relying rather on the competency of an author to treat a particular subject, than on any other claim whatever. In this way they hope to make their Periodical welcome wherever the English tongue is spoken or read.

Second: In the term Art they intend to include the whole domain of aesthetics, and hope gradually to make this critical department a true and fearless representative of Art, in all its various branches, without any regard to prejudice, whether personal or national, or to private considerations of what kind soever.

Third: In Politics, the Atlantic will be the organ of no party or clique, but will honestly endeavor to be the exponent of what its conductors believe to be the American idea. It will deal frankly with persons and with parties, endeavoring always to keep in view that moral element which transcends all persons and parties, and which alone makes the basis of a true and lasting national prosperity. It will not rank itself with any sect of anties, but with that body of men which is in favor of Freedom, National Progress, and Honor, whether public or private.

CHAPTER II

HISTORY OF THE ATLANTIC MAGAZINE 1857-1957

Introduction

The chronology of the Atlantic magazine is outlined here in some detail to place it in its historical context. This is not intended as an outline of the history of the 100-year period. It is intended to outline a pattern of the performance of the Atlantic, in fiction and non-fiction, in the history of its own time. Within this context, the studies of the fiction and non-fiction in the magazine 1947-1957 may be given more meaning.

The Atlantic: 1857-1898

The first issue of the Atlantic, dated November 1857, came out in late October. It immediately became, as far as belles-lettres was concerned, the most important magazine in America. "There were other periodicals at the time in New York and Philadelphia, but not one of them, either in personnel of contributors, amounting virtually to a 'staff,' or in controlling purposes could engage in a serious rivalry with the Atlantic."³ Ten of the fourteen authors who made the principal contributions to the first issue were Longfellow, Emerson, Holmes, Whittier, Lowell, Parke Godwin, Motley, Harriet Beecher Stowe, Charles Eliot

³M. A. DeWolfe Howe, The Atlantic Monthly and Its Makers, p. 26, The Atlantic Monthly Press: Boston, 1919.

Norton, and J. T. Trowbridge. The New England writers whose position in thought and literature was already fixed in public esteem--Lowell, Holmes, Whittier, Longfellow and Emerson--became the nucleus of the group.

No other magazine in 1857 could seriously rival the Atlantic's controlling concepts, either in literature or in politics. Francis P. Underwood, "The Editor Who Was Never the Editor,"⁴ began working, when he was just 28, to crystalize the notion of a new magazine--one which would be anti-slavery in politics and would draw general contributions from the best writers in the country. He originated the plan, found a publisher, engaged the astounding group of first contributors, in 1853, four years before the Atlantic finally appeared. If it had not been for the financial failure of J. P. Jewett and Co., the publishing firm supporting him, the magazine would have come out early in 1854 with Underwood heading it. It was four years before he could persuade another publisher to take up the idea of an anti-slavery, literary magazine. Employed by the firm Phillips, Sampson, and Company, Underwood, with the help of Mrs. Stowe, finally persuaded the cautious Phillips to try the magazine.

The organization of the magazine would hardly have taken place if it had not been for the imagination, perseverance, and enthusiasm of Underwood and if it had not been for Underwood's friendship with the leading writers and poets of the day, who until then were outside the

⁴Bliss Perry, "The Editor Who Was Never the Editor," Park Street Papers, pp. 204-264, Houghton, Mifflin and Company: Boston, 1909.

immediate circle of Phillips.

When the magazine finally came out in 1857, Underwood was still the initiating spirit. He named James Russell Lowell the first editor, "recognizing that Lowell's name was of highest importance to the success of the new venture,"⁵ and he served as Lowell's office assistant for two years. In 1859 both Phillips and Sampson died, and the publishing firm was dissolved. The Atlantic was sold to Ticknor and Fields, Publishers, and Underwood's editorial career ended. It was only in later years that he received full recognition for his important work with the Atlantic.⁶

Underwood, writing in retrospect in 1882 said:

Of the purely literary magazines still existing we can remember only Harper's that was successful then. But in 1857 and before, Harper's was largely filled with copied articles, and neither that nor any other literary periodical was an outspoken organ of opinion. . . . The Atlantic Monthly was started with the definite purpose of concentrating the efforts of the best writers upon literature and politics, under the light of the highest morals.⁷

The Atlantic's distinction was immediate because of its editor, as well as for its contributors and concepts. Lowell, 38 at the time, had edited the short-lived Pioneer, and the Anti-Slavery Standard, but his qualifications for the editorship of the Atlantic were his "writing

⁵Ibid., p. 206.

⁶Ibid., p. 264

⁷Howe, op. cit., pp. 26-27

ability, critical acumen, and his sure taste."⁸ His editing evoked the praise of his contemporaries, as in an item from Scribner's Monthly:

Could a poll of the best instructed and most controlling editorial suffrages of the country be taken on the question (of American literary reputations) the well-nigh unanimous sentence would pronounce Mr. James Russell Lowell upon the whole, beyond controversy, if not the first, then certainly the second among living literary men.⁹

Lowell had no fear of openly identifying with the anti-slavery cause, and the Atlantic was hated in the South. During the first two years, every number contained a political article by Lowell or Parke Godwin.¹⁰ In "The Election in November," October 1860, Lowell openly supported Lincoln for President. According to a later analysis of Lowell's political writing, his articles have been described as "brilliant, rather than acute and incisive, general rather than specific."¹¹

In dealing with authors, Lowell was exceptionally perceptive. He accepted the editorship on the condition that the first and charter contributor be Oliver Wendell Holmes who up to that time had written very little that promised the reputation "The Autocrat of the Breakfast Table" series later brought to him. Lowell's insight was confirmed as Dr. Holmes grew to a place among writers through the pages of the Atlantic.

⁸Frank Luther Mott, A History of American Magazines 1850-1865, vol. 2, 501, Harvard University Press: Cambridge, Mass., 1938.

⁹_____ A History of American Magazines 1865-1885, vol. 3, 239, Harvard University Press: Cambridge, Mass., 1938.

¹⁰Mott, op. cit., vol. 2, 500.

¹¹Ibid., p. 501.

Dr. Holmes also gave the magazine its name: The Atlantic Monthly Magazine. The name was later shortened to The Atlantic Monthly, and now it is simply called the Atlantic by most people.

Dr. Holmes is also responsible for bringing to the Atlantic, in its first years, its most violent criticism--from the evangelical press of the time. The "Autocrat" papers were condemned for their unorthodoxy in religion. Lowell backed Dr. Holmes under the attacks of the religious press; and in the same way he backed Emerson, whose book reviews, according to a sectarian paper in Boston, showed "his customary disregard of the religious opinions of others and of the fundamental laws of social morality."¹² From the first, the Atlantic was a medium for expression of different points of view.

Lowell was editor of the Atlantic for four years, next to the shortest term of any editor. Despite the definite direction given by the determination and talent of its first editor, early contributors, and its founders, the first four years of the young magazine were fitful and unpredictable financially. It was begun in a firm that dissolved two years later; and in 1859 it was passed on to a publishing house that at first looked on its new acquisition as a poor business risk. Lowell remained editor only two years after the Atlantic was bought by Ticknor and Fields. In 1861, partly for economy reasons, he was succeeded by James T. Fields, the literary member of the firm.¹³

¹²Howe, op. cit., p. 30.

¹³Ibid., pp. 33-34.

While Fields did not hold the place in the world of letters that Lowell held, he could contribute a special element of strength and variety to the magazine. His sympathies were broad--he was particularly sympathetic to the growing feminist movement and to struggling young women writers--and he was a personal friend of all the best writers in England and America during this time. George William Curtis wrote in Harper's Monthly, soon after Field's death in 1881:

Fields, with his gentle spirit, his generous and ready sympathy, his love of letters and literary men, his fine taste, his delightful humor, his business talk and skill, drew, as a magnet draws its own, every kind of man, the shy and elusive as well as the man of the world and the self-posessed favorites of the people.¹⁴

As publisher, Fields had a free hand in paying for articles. He began the Atlantic's policy of paying for each manuscript on acceptance--and the policy is still in effect. Fields steadily increased prices paid for manuscripts and occasionally he volunteered advance money on prospective articles. This finance^{14a} business was part of his theory of establishing a staff of contributors. He was partially successful in establishing a staff for while he was editor many of his contributors wrote only for him.¹⁵

Fields edited the Atlantic during the Civil War years. He continued the precedent established by Lowell of influencing opinion with political articles of editorial character. There was no doubt where

¹⁴Ibid., p. 41.

¹⁵Ibid., p. 45.

the Atlantic stood on the issues of the conflict.¹⁶ Special papers were written by Emerson, Holmes, Hawthorne, and Parke Godwin. Fields persuaded Lowell to begin his second series of "Biglow Papers," which ran intermittently from January 1862 until 1866. Edward Everett Hale's "The Man Without a Country" was printed in the December 1863 number.

Still the war was reflected usually in only one or two items of the monthly contents, and most of each issue was given to fiction, essays, poetry, and criticism. Fields, like the other editors of his time, did not seek contributions on special issues and actual events, but in the main, took what came to him from contributors. Days of editorial chase were to come later.

A near-disastrous incident occurred during this time. The Atlantic published in 1869 an article by Mrs. Harriet Beecher Stowe, "The True Story of Lady Byron's Life," an outspoken revelation of Lord Byron's personal character.¹⁷ A magazine at the time pointed out that Mrs. Stowe had intended to curb Byron's influence on the young by "overwhelming him with moral reprobation; instead of that she raised the interest in Byron to sevenfold intensity."¹⁸ But her article enraged a large number of the Atlantic's readers, and during the following year, 1870, the circulation dropped from 50,000 to 35,000. Howells believed

¹⁶Ibid., pp. 45-56.

¹⁷Ibid., pp. 49-50.

¹⁸Frank Luther Mott, A History of American Magazines 1885-1900, vol. 4, 505, Harvard University Press: Cambridge, Mass., 1938.

readers were dropping their subscriptions because of the scandal.¹⁹ Whether this was true or not, the blow was serious; not for forty years after Mrs. Bacon's article--and a long time after readers cancelled subscriptions, en masse, to register disapproval--did the circulation reach the 50,000 figure of 1869.

Although her article may have initiated a decline in the Atlantic's circulation, still it could not be blamed for the steady decline that followed for a number of years. In 1874 the circulation was 20,000, and after that the publishers refused to state a figure. Ames's Directory in 1881 lists the Atlantic's circulation at 12,000. Reasons for the steady decline more likely were the competition from the influx of new magazines after the Civil War and the increasing popularity of illustrated magazines, a point made by Frank Luther Mott in A History of American Magazines 1895-1900, p. 505.

The chief criticism of the Atlantic while Fields was editor was that it was provincial. In its first fifteen years about two-thirds of the contributors were from New England, and from the same group of famous New England authors. Fields followed Lowell's lead, and kept the magazine in the same tradition of culture during the ten years he was editor. Feeling was growing against the New England group because of an unwillingness to admit other writers to the "sacred places" of the Atlantic.²⁰ Whatever the justification for the criticism, the provin-

¹⁹Ibid.

²⁰Ibid., pp. 515-16, vol. 2, 106.

cialism that had settled in the pages of the Boston literary magazine was due for change. In 1866, William Dean Howells became assistant editor of the Atlantic, and in 1871, when Fields retired, the young Ohioan became editor. He held the post until 1881.

In the fifteen years he was with the Atlantic, first as assistant editor, then ten years in the 1870's as editor, he did much to sharpen the pages and spirit of the magazine. It became more widely an American magazine, less a New England periodical. Mark Twain and Bret Harte became contributors while Howells edited. Later, for the 59th Anniversary Number, November 1916, he wrote:

. . .without ceasing to be New England, or ceasing to be Bostonian at heart, we had become southern, mid-western, and far-western in our sympathies. It seemed to me that the new good things were coming from those regions rather than from our own coasts and hills.²¹

Howells introduced several new departments in the Atlantic. He originated the "Contributor's Club" in 1877, to fill a need for a more informal expression than in the longer articles. The magazine was Republican in politics and Howells openly supported Grant and Hayes. He started a new department devoted to politics, which lasted only two years and was not greatly distinguished. Howells, never much occupied with politics, directed the Atlantic's course as a literary publication.²²

The technical details of editing for the Atlantic was described by Howells in his article "Recollections of an Atlantic Editorship" for

²¹Mott, op. cit., vol. 3, 506.

²²Howe, op. cit., p. 70.

the November 1907 Anniversary issue:

. . . The proof-reading, which was seldom other than a pleasure, with the tasks of revision and research, I kept for the later afternoons and evenings; though sometimes it took well-nigh the character of original work, in that liberal Atlantic tradition of bettering the authors by editorial transposition and paraphrase, either in the form of suggestion or absolute correction. This proof-reading was a school of verbal exactness and rhetorical simplicity and clearness, and in it I had succeeded other, my superiors, who were without their equals. It is my belief that the best proof-reading in the world is done in Cambridge, Massachusetts, and it probably is none worse for my having a part in it no longer.²³

In 1881, when he was 44, Howells resigned to give more time to his own writing. Twenty years after leaving the Atlantic, Howells was ranked at the top of the list of writing men in America.²⁴ With his social and economic novels, he was a leader in the forces for a new realism in fiction. When he left the Atlantic, he moved from Boston to New York, marking his own break with the past and with his earlier philosophy. This point is made by Henry Steel Commager, in The American Mind (New Haven, 1950), p. 58:

It was not New York that gave Howells a new vision. Rather his new vision of social and economic forces and art persuaded him to abandon Brahmin Boston and 'the miserable literary idyltries of the past' and cast in his lot with the bustling metropolis that was already the economic and soon to be the literary capital of the nation.

In 1881, Thomas Bailey Aldrich succeeded Howells as editor of the Atlantic. He was among the earliest poetry contributors to the Atlantic and his most productive writing years were the fifteen following 1865.

²³ Ibid., pp. 65-66.

²⁴ Nett, op. cit., vol. 4, 130.

He wrote for other periodicals, and during nine of these years, he edited a Ticknor and Fields publication, Every Saturday. The most popular of his books, The Story of a Bad Boy, was serialized in the Atlantic, and his best known short story, "Marjorie Daw," was the greatest hit of Howells's administration, according to Mott (vol. 4, p. 507).

During the nine years Aldrich was editor, the Atlantic won international reputation as the best edited magazine in the English language:²⁵

. . . Under his conduct the Atlantic attained a notable unity of tone and distinction of style. A little less accessible to new and unknown talent than Mr. Howells had been he was yet quick to perceive the note of distinction, and few of his ~~own~~ turned out geese. He was not a militant editor, and was not greatly concerned about politics and affairs. His interest was first and always literature, and perhaps no editor of the Atlantic printed more of it.²⁶

But the distinctive note of the Atlantic in the 1880's was its literary criticism. The reviewers often preferred to remain anonymous, and "their criticism maintained a more severe standard than that of any critical periodical in the country except the Nation."²⁷

The great days of New England literature slowly faded, however, while Aldrich edited. The literary calm that settled over the Atlantic in Boston from 1881 to 1890 was more like the lull before the storm. For one thing, a tremendous competition was growing among magazines.

²⁵Perry, op. cit., p. 162.

²⁶Howe, op. cit., p. 85.

²⁷Perry, op. cit., p. 161.

The total number of American periodicals increased by more than 1,000 in five years. Mott lists 3,300 periodicals in 1885, and more than 4,400 by 1890.²⁸

For another thing, Boston after 1885 was losing prestige as the literary center of the country. For forty years a roll of famous Boston men of letters had supported Boston's literary eminence; but contemporary writers no longer accepted Boston's literature as setting the standard.

By 1886, more than half the established publishing houses were permanently located in New York. All but two or three of the leading monthlies were issued there, and more literary men were living in and around New York than in any other city in America. The journals of the time were hostile to and jealous of Boston still being regarded as the literary center of the country and were ready to turn the honor to New York, where already three-fourths of the magazines in the United States were published.²⁹

Editorial salaries in general were considered low, but the Atlantic's were lower than its competitors salaries. The \$10,000-salaries received by Bok of Ladies Home Journal, Alden of Harper's and Gilder of Century were liberal compared to the \$4,000 a year which the Atlantic paid Aldrich at the time.³⁰ These were the conditions of the

²⁸Mott, op. cit., vol. 4, 11.

²⁹Ibid., p. 83.

³⁰Ibid., p. 35.

three general monthlies published in the United States in 1887:

. . . The Atlantic (Monthly) carried no illustration, published 144 pages a month, claimed a circulation of 12,500, and was a faithful heir to a fine literary tradition. The Century was copiously and beautifully illustrated, published 160 pages monthly, had a circulation of 220,000, and had good literary standards as well as an interest in some current problems. — Harper's New Monthly Magazine was the oldest of the three, despite its title; it gave its readers 168 large pages a month of richly illustrated articles and stories, had a circulation of 185,000, and appealed to a very wide American audience on a cultural level slightly lower than its competitors. Each of the three sold for thirty-five cents a copy, or for four dollars a year.³¹

In 1890 Horace Scudder became editor of the Atlantic, and he was the last of the Atlantic editors who belong to the group of writers which dominated the magazine in its first forty years.³² Scudder had been employed, since 1872, with the single succession of book publishing firms that finally emerged in 1880 as Houghton, Mifflin & Co. This firm had bought the Atlantic in 1874, when Ticknor and Fields dissolved, and the Houghton name had been in the magazine's imprint since: first, H. O. Houghton, then Houghton and Osgood & Co., and at last Houghton, Mifflin & Co.

In 1876, for the publishers, he had completed the first comprehensive index of the volumes issued during the first twenty years of the Atlantic. Indexing was complicated because the early volumes did not list authors; authorship was an open secret, however, and the writers were identified with their articles from the first. Not until July 1870, did it become the general custom to use authors' signatures

³¹Ibid., p. 717.

³²Howe, op. cit., p. 92.

with contributions.

When he became Atlantic editor, the magazine continued much as it had. His own personal interest in education was reflected in the articles; otherwise, he was content to take whatever manuscripts came to him without invitation.

With Scudder an era of the Atlantic ends, as the whole historical scene changes at the end of the century. Coming just "before the day of Wild West feats of editorial chase, capture and exhibition," as Bliss Perry later described these times.³³ Scudder was given the chore of maintaining tradition in a time of turbulent change, within the publishing industry as elsewhere. Industry had discovered national advertising and the magazines were beginning to get a share of the advertiser's dollar by the beginning of the 1890's. Among the general monthlies, the Atlantic still lagged. It carried fewer pages of ads and charged less per page than competitors: the Atlantic's advertising page rate in 1891 was \$100; Harper's Magazine and Century charged \$250 a page, while Scribner's charged \$150 a page.³⁴

But the publishers of the Atlantic were not prepared to change the magazine in any way; their tradition might more accurately be called conservatism. Once, in the early 1890's, John Adams Thayer, who in a few years became the leading advertising man in the country, offered to take over the management of the Atlantic, to revamp its cover, and its

³³Ibid., p. 91.

³⁴Mott, op. cit., vol. 4, 20-21.

insides, fill it with matter to get it talked about, illustrate it and push the circulation to the hundred thousands. Thayer related in his biography that he was lucky not to be thrown out of the office and out of Boston.³⁵

When Scudder retired in 1898, at 60, one magazine of the period noted that the Atlantic of Boston occupied a place by itself and that it stood "more distinctly for culture than any other magazine."³⁶ Whether the magazine could have survived Thayer's dissection is a matter for conjecture. At any rate, it was the next two editors who accomplished the change to modern editorial trends for the Atlantic, without altering the magazine's concepts. Meanwhile, circulation had dropped to about 7,000 before Walter Hines Page became editor in 1898.

The Atlantic After 1900

After 1885, magazines had begun to invade the news fields, and while each magazine's own literary standards kept its literature in the same vein, "solid matter"--current economic, social, and political articles--moved into the contents of more and more periodicals.

It was a shock to many when the Atlantic (Monthly) turned to political controversy, social reforms, and the exposure of corruption in government. Under Page, America's premier literary monthly, which had been planned as a political force, but had long since left such controversy to the newspapers and

³⁵Mott, op. cit., vol. 3, 511.

³⁶Mott, op. cit., vol. 4, 44.

journals of opinion, turned again to timely public affairs.³⁷

It was the magazine's good fortune to have Walter Hines Page to direct the "shocking" transition to the modern historical scene. Some of the greatest editors in the history of American magazines were at work in the decade at the close of the century,³⁸ and Page, young, energetic, and successful, was one. He distinguished himself as editor of Forum, from 1890-1895. In 1895, he joined Houghton, Mifflin & Co., as literary adviser, and moved the next year to the staff of the Atlantic.

Assistant editor for two years, he was editor for one year, 1899. Although his was the shortest term of any Atlantic editor, the numbers he edited are the work of a powerful personality whose chief concerns were the problems of the national life. His interest in national affairs strengthened the political aspect of the Atlantic's concept more than had any editor, since Lowell.³⁹

Page, born in North Carolina and educated in the South, was responsible for most of the magazine's articles on racial issues--negro suffrage, education, industrial betterment, and lynching. Booker T. Washington and Jacob T. Riis wrote on social problems. The magazine called attention to the government's dealings with the Indians; one of the most important articles of the time on the subject was "Have We

³⁷Mott, op. cit., vol. 2, 512.

³⁸Mott, op. cit., vol. 4, 35.

³⁹Mott, op. cit., vol. 2, 512.

Failed With the Indian?" by Henry L. Dawes, in an 1899 issue.⁴⁰

The trend in articles, as well as in fiction, was to brevity.

Some old-school critics criticized the Atlantic, "a carium of the literary minded,"⁴¹ whose articles had become too brief to allow serious discussion. But Page favored the trend to brevity:

Effective style is changing. The somewhat leisurely style of a generation or two ago pleased the small circle of readers within its reach . . . a company who had leisure and liked to read that kind of writing. . . . The man who would write convincingly and entertainingly of things of our day and our time must write with more directness, with more clearness, with greater nervous force. . . .⁴²

Page made the Atlantic interesting by having famous and expert writers comment on current and significant affairs. He was not interested in the meticulous work with manuscripts that had taken so much of the time of his predecessors. His sharp sense of promotion and his insistence on timeliness made for an attractive magazine that could readily compete in the new age. He wanted his articles thoughtful, quick, bright, and on top of the event of the moment.

Because he did not like the uncertainty of the position of a hired editor, he left the Atlantic, late in 1899, to become editor, part owner and manager of World's Work. He was with this magazine for 13 years, and from 1913 until his death in 1918, he was United States Ambassador to Britain in the trying years just before World War I.

⁴⁰Hott, op. cit., vol. 4, 214.

⁴¹Ibid., p. 13.

⁴²Ibid.

The most distinctive feature of the writing in periodicals at the turn of the century was "muckraking," the term applied by Theodore Roosevelt to articles of exposure of political corruption in city, state, and national governments. "Muckraking" became almost a movement before it reached a climax about 1905-1906. It was this feature that most clearly linked the editorship of Page with that of his successor Bliss Perry, who became editor late in 1899. Their contributions to "muckraking" were John Jay Chapman's "The Capture of Government by Commercialism" in February 1899 and his "Between Elections" in January 1900; Everett P. Wheeler's "The Unofficial Boss" in March 1900; and Francis G. Lowell's "The American Boss," September 1900. One of the most notable of such articles was Mark Sullivan's "The Ills of Pennsylvania," October 1901.⁴³

However, under Perry's management, the magazine turned to a wider interest in the modern world: an editorial in 1901 demanded facts on the Philippine situation; more abstract and less militant aspects of politics were dealt with, such as the series of political articles written by Woodrow Wilson, and the article by Grover Cleveland which ran in two issues, June and July 1900, "The Independence of the Executive."

The issues with Cleveland's article sold 23,000 copies,⁴⁴ and although new life was beginning to show in the circulation of the magazine, it was still touch and go, as far as subscriptions were concerned.

⁴³Mott, op. cit., vol. 2, 207.

⁴⁴Ibid., p. 513.

While Perry was editor, the 50th Anniversary number was printed, November 1907. The contents of that issue were a curious mixture of dilettanteism and social consciousness. The first page was facsimile of the cover of the first number, November 1857. Page 1 was followed by a reprint of the entire original announcement of the Atlantic's aims and purposes as it appeared in the first number. An unpublished poem by James Russell Lowell, written in 1857, as an autograph to his friend Charles Eliot Norton was run. Norton contributed the article "The Launching of the Magazine." John Townsend Trowbridge wrote "An Early Contributor's Recollections," and Howells contributed his "Recollections of an Atlantic Editorship." The section "Literature, 1857-1907" was written by Thomas Wentworth Higginson, one of the earliest contributors. The Contributor's Club column ran a letter from Dr. Holmes, the Atlantic's most renowned first contributor.

Arthur Gilman's often-quoted "Atlantic Dinners and Diners" and Bliss Perry's tribute to Underwood, "The Editor Who Was Never the Editor," both were written for that issue.

"Science, 1857-1907" was written by Henry S. Pritchett; "Art, 1857-1907," by Hamilton Wright Mable; and "Politics, 1857-1907," by Woodrow Wilson. Ex-editor Page wrote an article for Editor Perry called "The Writer and the University," favoring the establishment of professional schools of journalism for professional people who write government reports, books of information, technical advice, directions, and who write for magazines.

Perry was an English professor at Princeton when named editor, and when his editorship ended he held a similar post at Harvard. As

could be expected, belles-lettres received emphasis while he edited, 1899-1909, but the area in which he was most successful was in making the Atlantic reflect his own conception of what this magazine could be in American life:

If the Atlantic Monthly were a repository, if it confined itself to the discussion of Roman antiquities, or the sonnets of Wordsworth, or the planting of the colony of Massachusetts Bay, no one but the specialists would concern themselves with the opinions expressed in its pages. But it happens to be particularly interested in this present world; curious about the actual conditions of politics and society, of science and commerce, of art and literature. Above all, it is engrossed with the lives of the men and women who are making ~~america~~ what it is and is to be.⁴⁵

In 1908, Ellery Sedgwick, who had been editor of Leslie's Monthly, the American Magazine, and McClure's, and MacGregor Jenkins, who had been associated with the Atlantic for years in the offices of Houghton, Mifflin, & Co., helped organize the Atlantic Monthly Company, to buy the magazine from Houghton, Mifflin, & Co. Sedgwick became editor and president of the company; Jenkins became the publisher.

Now, for the first time since Fields, the editor was directly concerned with the publishing success of the magazine, which was at the hub of a publishing business instead of being on the rim. The company began publishing books with the imprint of the Atlantic Monthly Press, and later, bought two other periodicals, first, House Beautiful, which they published from 1913-1933, and then Living Age, which they published from 1919-1938.

Since 1909, the Atlantic has been directed by two editors. Sedg-

⁴⁵Howe, op. cit., p. 97.

wick, editor until 1938, and his successor, Edward A. Weeks, have shared the newer outlook of magazine editing started by Page and Perry.

Weeks' editing method is like Sedgwick's:

Sedgwick's method of editing was--and is--simple. He keeps a sharp look-out for promising material ~~among~~ manuscripts submitted to him, never forgetting that even in an unpromising manuscript there may be the germ of a valuable feature. He reads thoroughly the New York Times and London Times, keeps thus abreast of the news of the world, and makes up his mind what are the vital problems to which the Atlantic must address itself. He dines out frequently, listens to the talk, and notices what active-minded people are thinking about. And he keeps up a voluminous correspondence with writers, newspaper correspondents, statesmen, and men of affairs on two or three continents. . . . Thus he is able to sit at an editorial desk in Boston, keep his finger on the pulse of the world, and when he wants a given article written, reach out and find the man to do it.⁴⁶

In this way, the importance of economic, social and political changes in, first, national, then, international contemporary life have been reflected "with dignity and literary charm"⁴⁷ in the pages of the magazine, after 1909. Notable examples are the article in 1927 by Al Smith, "Catholic and Patriot," in which Smith answered charges made publicly by a New York lawyer that he could not be a good Catholic and at the same time a good President; Felix Frankfurter's discussion of the Sacco-Vanzetti case (March 1927); William Z. Ripley's "From Main Street to Wall Street" (January 1926) which is said to have brought about reforms by the New York Stock Exchange.⁴⁸

⁴⁶ Mott, op. cit., vol. 2, 514.

⁴⁷ Ibid., p. 513.

⁴⁸ Ibid., pp. 514-515.

The complex phases of World War I were discussed in great variety, and there were more articles on science and intelligent discussions of religious topics. The subjects usually were of vital concern to the people of the nation (for example, "Religion in War Time," in a 1918 issue) and more and more people in the nation began to read them. The circulation climbed in 1915 to 38,200, and by 1920 it reached 101,900, an increase in five years of nearly 63,000 copies per issue, the largest circulation gain in any five-year period in the magazine's history.

Late in Sedgwick's term, Weeks assumed editing responsibilities for the magazine, and officially became editor in June 1938, when Sedgwick resigned. Weeks had joined the Atlantic staff in 1924 and was associate editor and first reader for four years. From 1928 through 1937, he was editor of the Atlantic Monthly Press.

Weeks makes sure that the magazine has a balance of belles-lettres and articles of fact and controversy. But not only must he edit in this tradition, but he and Don Synder, the present publisher, must join other magazines in the graphic arts competition, a distinguishing facet of magazine publishing today. Weeks has had to give more attention to "packaging" his magazine material than has any other editor of the Atlantic. Descriptions of the format changes follow in Chapter III.

Articles of fact and controversy, while he has edited, deal with these topics:

By 1900, . . . the self-sufficiency of the United States . . . was giving way to a new kind of interdependence, perceived and

unpopular. Change was everywhere, and the certitudes were being cross examined by doubt. The impact of science upon religion had resulted in spiritual confusion. The new wealth, the new plutocracy, was a challenge to the old thrift, and even more to federal regulation. The new feminism was rebellion against life with father. The new discoveries in medicine and physical sciences, in transportation and communication were revolutionizing our daily living. . . . But in the summer of 1914, we entered a period of intermittent violence, the like of which had not been felt since the break-up of the Roman Empire. . . . War and the uprooting of the unwanted; the persecution of Jews; collapse of empires and the revenge of young nationalism; torture and brain washing; shocking experiences we have all been exposed to in writing and imagination, if not in actuality.⁴⁹

And his sympathies are with the new realism in the literature of the several decades of the twentieth century:

. . . In this ferment, literature turned away from Victoria, away from Romanticism and toward a new realism. The trend seemed benevolent. . . . The nervousness, sense of loss, brutality in mid-century writing are directly traceable to the emergencies we have lived through. . . . They show that the modern writer despite the paralysis of the war years, is deeply compassionate and truly creative.⁵⁰

To keep this kind of entertaining, provoking, and enlightening material before Atlantic readers, Weeks pays roughly, three times as much for articles as former editors have. While manuscript payments are still considered low from the Atlantic, the prestige value offsets payment. The Atlantic staff, nine people, read 40,000 manuscripts a year.⁵¹

⁴⁹Edward A. Weeks, "Peripatetic Reviewer," Atlantic, vol. 198, 94, November 1956.

⁵⁰Ibid.

⁵¹Time Magazine, vol. 48, 43, November 3, 1947.

A content analysis by subject matter of the essays in the Atlantic 1947-1957 will be found in Chapter V.

The Atlantic Tradition in Fiction

The Atlantic's reputation as the proponent of the "American idea" in literature was established largely by chance. It was the custom of the four or five general magazines which existed in 1857 to reprint serials from English and Continental novelists. Plans were for the Atlantic to do the same, and Charles Eliot Norton was scouting in Europe for manuscripts for the editor. He returned by ship with a trunk of manuscripts of novels and poetry for the first issue, but the trunk disappeared from a dock in New York and was never seen again.⁵² So the Atlantic editors, by necessity and chance, sought out new and promising American writers.

In literature, as well as in criticism, Lowell, as first editor, contributed much to the Atlantic. In the single field of the short story, Lowell made the Atlantic a forum for the realistic, vital fiction of "honest writers."⁵³ Lowell, who "abhorred sentimentality from the depths of his soul,"⁵⁴ printed better short stories, with the Atlantic's first issues, than did any other magazine editor in the country. In the early decades, there were: Rose Terry's realistic

⁵²C. E. Norton, "The Launching of the Magazine," Atlantic, vol. 100, 579-581, November 1907.

⁵³Mott, op. cit., vol. 2, 501.

⁵⁴Ibid., 173.

stories of New England life, Rebecca Harding Davis's grimly realistic "Life in the Iron Mills," stories of Fitz-James O'Brien, Edward Everett Hale's "Man Without a Country," and others.

Aldrich, the fourth editor, wrote in the November 1897 issue:

I am sorry that the Atlantic did not put in its claim to being the father of the short story. Of course there were excellent short stories before the Atlantic was born--Poe's and Hawthorne's--but the magazine gave the short story a place it had never before reached. . . . It began with "The Diamond Lens" of Fitz-James O'Brien, and ended with--well, it has not ended yet.⁵⁵

During the decade that Howells was editor (1871-1881) he serialized seven of his own novels and five of his friend Henry James's novels. Serials of novels, then, sometimes ran for twelve months. No editor before or since used the novel in the Atlantic as widely as Howells.⁵⁶ Early in his connection with the magazine, he ventured the Atlantic's first English serial, Griffith Gaunt by Charles Reade; and, a little later, he printed a Dicken's novelette. Both were disappointments; the cost of the manuscripts made publishing them unprofitable, when subscription sales did not increase as expected.

New writers in the 1870's and 1880's were Mark Twain and Bret Harte, besides Henry James. Twain wrote "Old Times on the Mississippi" for the Atlantic, at Howells's suggestion. Bret Harte, in 1871, accepted the offer of the publishers to pay him \$10,000 during the ensuing years for whatever he might write in that period. He wrote that year four

⁵⁵Howe, op. cit., p. 86.

⁵⁶Edward Weeks and Emily Flint, editors, Jubilee: One Hundred Years of the Atlantic, p. 509, Little, Brown and Company: Boston, 1957.

story by Ernest Hemingway, "Fifty Grand," in 1927. (Discovery depends on definition, however; his first short stories were published in France.)

In 1941 Eudora Welty published three of her short stories in the Atlantic; she, too, had published stories earlier, in "little" magazines, but the Atlantic was the first to introduce "The Burning," "Why I Live at the P.O.," and "Powerhouse," to a general circulation audience.

Wilbur Daniel Steele and Jessamyn West, introduced through Atlantic pages, have repeatedly, over the years, had stories in the Best American Short Stories or in the O. Henry Prize Stories.

Since the O. Henry series was started in 1919, the Atlantic has been well represented in the collection, and among the prize winners. Herschel Brickell, editor, in the introduction to O. Henry Prize Stories 1949 (p. xviii) wrote: "Over the years the Atlantic has won a lion's share of O. Henry Prizes."

But of course, the Atlantic's tradition for excellence in literature was never more firmly set than right at the beginning, in the group of men who had already won literary reputations, and were then leaders in American thought: Longfellow, Emerson, Holmes, Whittier, and Lowell.

No such ready-made group submits the manuscripts to the Atlantic today. The necessity of printing quality short stories in each issue means constantly searching: in the January 1953 issue (p. 23), the editors noted that in seven years, 15,000 Atlantic "First" manuscripts alone had been received and read.

In this day, manuscripts demand of the literary editor more tolerance of means of expression and increased latitude in topic acceptance. This point was made by Weeks in an address, "The Reader, Writer, and Editor," before the Radcliffe Publishing Procedures Course, July 29, 1958:

Sex, brutality, fear, perversion--all are strong meat in much fiction writing today, which slights power of suggestion over power of cataloging. Decisions to reject or accept fiction are guided by a special resiliency coupled with never forgetting that the "fastidious (conscientious) element" is his magazine's strongest readership.

A study of the Atlantic's performance in short stories 1947-1957 is found in Chapter IV.

CHAPTER III

A DESCRIPTION OF THE ATLANTIC MAGAZINE

Introduction

The Atlantic represents a general, non-specialized, limited-audience, contributor-written journalism. These are its main characteristics. First, it does not specialize. It combines the publication of news, in the wide- and long-range sense, and of ideas on public affairs, international affairs, education, science, personal and family life, with the publication of fiction, reflective essays, and verse.

Second, it is not edited for a mass audience, but for readers who have a wide range curiosity and who are willing to tackle a rather difficult reading assignment to get at an idea that can be reached in no other way. This type of audience is increasing in this country, and the editors of the Atlantic are aiming at it. The audience is from the group called by the U.S. Census Bureau officials "Professional and Technical Workers," and can be reached not by talking down but by editing up, Edward A. Weeks, the present editor of the Atlantic, says:

In number they have been rapidly increasing; so has their purchasing power, and so have their children in college. In the census age group of "65 and over" only 3.5 per cent have a college degree, whereas in the age group ready for college today, white and colored, 17 per cent, or five times as many, are taking degrees. In the next decade that number will increase astronomically.

Here is your coming and dominant readership. . . .⁵⁹

⁵⁹Edward A. Weeks, "Why Do We Do It?," pamphlet, reprint of speech, Magazine Publishers' Association: New York, 1958.

A third characteristic of this type of magazine journalism is that it offers a medium for a variety of opinions. It thrives on this characteristic.

A magazine such as the Atlantic does not reach out to all classes of society as a mass-circulation magazine does; it cannot organize a close coverage of events on any scale--local, national, or international --as can well-knit staff-written magazines. It does not serve to deepen the special knowledge of the reader on any given subject as do the thousands of magazines that specialize in specific areas, such as fashion magazines, age-group magazines, trade magazines, hobby magazines, technical magazines, and so on.

The peculiar sort of general magazine that it is, the Atlantic has been described by such terms as "quality" magazine, "Literary monthly," "general monthly," "high brow" magazine, or "idea" magazine. The last term seems to most nearly describe the subject matter content of the magazine, and "idea" magazine will be the descriptive term used to define the Atlantic for this study.

Staff

The Atlantic editorial staff consists of Edward A. Weeks, editor-in-chief; Charles W. Morton, associate editor; Louise Desaulniers, research editor; Priscilla deGiovanni, copy editor; one proof reader, two manuscript readers, and Mrs. Emily P. Flint, managing editor.

Phoebe Lou Adams, the chief manuscript reader, is also the poetry editor and substitutes for Charles Rolo, the book reviewer, whenever he is abroad. Mr. Weeks, as editor-in-chief, buys his own material and is

responsible for planning the issues. Editing and cutting on essays and articles are done by the research editor and the managing editor.⁶⁰

The Atlantic does not have an art director. The new format was designed by Gyorgy Kepes. The layout artist is Russell Carpenter.

Format

The Atlantic today is a modern "package," in a comparison of current issues with even the earlier issues in the 1947-1957 period of this study.

Beginning with the July 1942 issue, the page size was increased to 8 by 11 inches. Type faces were changed and new sections were introduced, "The Atlantic Report on the World Today," and "Accent on Living." For the 90th Anniversary, November 1947, the traditional table of contents cover was changed to the Atlantic's first four-color picture cover. The cover is of heavy, slick paper, and the magazine runs approximately 150 pages an issue. When a special supplement is run, from 64 to 92 extra pages go into an issue.

In 1948 the soft book-paper on which the magazine originally had been printed was exchanged for a tougher, coated, all-white paper that would run off the modern presses at 8,000 impressions an hour. As only 800 impressions an hour could be run on the slower presses, the faster presses cut production time and costs.

Color is used in the ads, and since October 1957, one or two

⁶⁰From business letter from Mrs. Emily P. Flint, March 18, 1959.

colors are used in line drawings to illustrate title pages of the articles. Occasionally illustrative photographs are used; however, the Atlantic is not, in the general sense, an illustrated magazine.

George Kepes, professor of visual design at the Massachusetts Institute of Technology, designed the latest change in format for the Atlantic's 100th Anniversary Issues, 1957.

Content Sections

Atlantic Reports

The Atlantic Reports, in the front pages of the magazine each month, follow the table of contents. The Atlantic began publishing the Reports in 1942 during World War II as a service to readers who wanted something more than they could get from the daily newspapers and in weekly news magazines. The Reports are written by men and women who are working in a particular area, and they are an attempt to give the background which explains current events in that area. Hence the full title, "Atlantic Reports on the World Today." In a letter from the Atlantic Monthly office, Mrs. Emily Flint, managing editor, wrote of the Reports:

We do not allow our reporters to predict, but we do give them complete freedom to report what they see and give the explanation of how it came to be. We make a conscientious effort to edit out slanted language or any personal bias on the part of the reporter.⁶¹

Atlantic Repartee

Atlantic Repartee (letters to the editor) follows the Atlantic

⁶¹Emily P. Flint, stated in business correspondence March 18, 1959.

Reports, and runs from a few columns to several pages an issue.

Expression of reader opinion is usually strong.

Atlantic Serial

The Atlantic Serial, as a regular section in the table of contents of the magazine, was discontinued in June 1954. The editors continue to condense and print sections of books, in two or three part installments, no longer referred to as "Atlantic Serial."

In the period 1947-1954, a "serial" ran four months at the most, usually was abridged, and was not restricted in literary form. There were 23 abridged serials in the magazine in this period. Subject matter included autobiography, biography, diaries, history, historical novels, and novels.

Atlantic Bookshelf

This is the book review section, found in the back pages of the magazine, following the main section of editorial matter. The "Peripatetic Reviewer," written by the editor, opens the Bookshelf. It is a column of comment, reminiscence, and reflection, often related to some topic concerned with reviewing current literature. The column ends with one or two short book reviews by Weeks. "The Readers Choice" is a column of book reviews in the Bookshelf, written by other Atlantic staff members.

Accent on Living

"Accent on Living," a cluster of short articles and sketches in the back pages of the magazine, dressed up with line drawings, and

attractive type, was started in 1942. It came in as "Contributor's Club," begun in 1877 by Howells, was dropped. The new department was introduced midway through World War II and was deliberately titled "Accent on Living."

It would concern itself not with killing, but with living. While larger matters would be accounted for elsewhere in the Atlantic, these pages would try out the lighter, the lesser, the frivolous.⁶²

The articles cover a wide area of miscellany.

Country Perspectives Supplement

The first Country Perspectives Supplement was published in the Atlantic October 1953, on India. Other supplements followed on Holland and Belgium, April 1954; Japan, January 1955; Greece, June 1955; Brazil, February 1956; Indonesia, June 1956; the Arab World, September 1956; Germany, March 1957; and Burma, early in 1958.

The Country Perspectives vary in length from 64 to 92 pages. They include works of artists and authors living in contemporary cultures of which little is known to readers in the United States.

The Country Perspectives series is published with the Atlantic by non-profit Intercultural Publications, Inc., established in 1952 under a grant from the Ford Foundation.

The material for the supplements is assembled by Intercultural Publications, with suggestions from the editors of Atlantic who have the final veto on content. Intercultural Publications pays all expenses of the editorial preparation of the material, almost all of the fees to

⁶²"Accent on Living," Atlantic, vol. 180, 125, November, 1947.

authors, and a pro rata share of the production costs of the magazines. The Atlantic Monthly Company rebates to Intercultural Publications a certain percentage of its receipts from newsstand sale.

For each of the supplements, a field editor, or editors, selects the material; they are listed on the contents page for a particular issue. In each instance the field editor spends considerable time studying the culture of the country, seeking advice from local artistic and intellectual leaders on which writers to contact and what material to translate. The final editing is done by the staff of Intercultural Publications, after editing suggestions are made by the Atlantic staff.

In introducing the series in October 1953, the aims stated by the Atlantic were:

The editors of the Atlantic and the directors of Intercultural Publications hope that such exchanges of cultural material will open friendly windows through which Americans and the people of other countries can begin to see beyond their differences to those higher aspirations and creative achievements which they hold in common.⁶³

Short Stories and Essays

Non-fiction articles and short stories make up the main sections of the editorial matter of each issue. The copy is not interrupted by advertisements, and each article or story continues from beginning to end without being "jumped" to back pages. A blurb about the author of the article or story is included on each title page.

Usually two short stories are included in each issue; sometimes

⁶³"Perspective of India," Atlantic, p. 104, October 1953.

one; sometimes three. In most of the issues in the 1947-1957 period, one of the stories was an Atlantic "First."

In 1946, the Atlantic began to publish what they called Atlantic "Firsts," short stories by "unestablished" writers making their first appearance in the magazine's pages. At the war's end, the Atlantic wanted to hold out special incentive to the crop of new writers who had just come through the war experience. Metro-Goldwyn-Mayer, also interested in advancing the work of new writers, joined the Atlantic in the enterprise; however, MGM's affiliation with the Atlantic "Firsts" terminated in June 1948. During the first two years, until January 1949, a \$750-first prize and a \$250-second prize were awarded semi-annually to the most distinctive Atlantic "Firsts" in that period. In 1949 the awards were changed to annual awards, and they continue.

All Atlantic "Firsts" receive the magazine's top fee for fiction.

Five to ten essays are published in an average-size issue. They cover a wide subject range of subjects on personal, community, national and international levels. Essays are contributor written, by and large, and the main characteristic of this section of the magazine, taken as a whole for the period 1947-1957 is the disparate points of view presented in the essays.

Circulation and Advertising

The Atlantic magazine depends on subscription and newsstand sales

for 75 to 80 per cent of its revenue, on advertising for 25 per cent.⁶⁴ In 1957, the single-copy price went up from fifty cents to sixty cents; the subscription rate is now \$7 a year.

Circulation

Circulation figures here are from a pamphlet, The Atlantic Heritage, published by the Atlantic Monthly Company, 1957. Figures are from 1915 (the first year in which figures for copies sold on newsstands are accurately recorded) to 1957 in five-year intervals.

TABLE I. CIRCULATION OF THE ATLANTIC MAGAZINE 1915-1957
IN FIVE-YEAR INTERVALS

	Subscription Sales (Average per Month)	Newsstand Sales	Total Avg. Sales per Month
1915	30,600	7,600	38,200
1920	68,900	33,000	101,900
1925	85,000	28,000	126,000
1930	98,000	28,000	126,000
1935	87,000	14,000	101,000
1940	89,000	13,500	101,000
1945	115,500	16,000	131,500
1950	138,000	31,500	169,500
1955	165,800	42,500	208,300
1957 (First 6 mos.)	193,978	47,542	241,520

Advertising

The annual advertising revenue of the Atlantic for the years of this study, 1947-1958, are listed below in comparison with four other

⁶⁴Edward A. Weeks, "The Reader, Writer and Editor," an address, Radcliffe Publishing Procedures Course, July 29, 1958.

monthlies. The data were supplied by the Magazine Advertising Bureau of the Magazine Publishers Association, New York.

TABLE II. MAGAZINE ADVERTISING REVENUES FOR
SELECTED GENERAL MONTHLY MAGAZINES*

	Atlantic	Coronet	Harper's Magazine	Holiday	National Geographic
1947	\$237,205	-	\$238,882	\$1,707,883	\$2,140,918
1948	181,878	\$ 436,542	212,817	3,089,136	2,452,495
1949	188,580	619,246	198,791	3,978,400	2,446,623
1950	237,759	1,060,212	350,207	4,014,033	2,646,835
1951	308,425	1,124,411	265,229	4,319,505	2,552,667
1952	407,886	1,098,360	272,386	4,886,250	2,876,221
1953	464,489	1,749,152	289,026	5,363,589	3,156,663
1954	449,123	1,625,730	341,406	5,241,659	3,017,325
1955	481,804	1,822,824	369,808	5,853,825	3,432,267
1956	611,989	1,693,757	509,136	6,480,191	3,392,937
1957	828,611	2,592,377	574,385	8,328,486	3,796,582
1958	685,644	3,301,482	555,652	8,714,777	3,929,484

*Source: Publishers Information Bureau records.

In 1957, the Atlantic ran 475.95 pages of advertising; in 1958, it ran 411.57 pages of advertising (down 14 per cent).⁶⁵

The 100th Anniversary year, 1957, was up on two counts: highest advertising revenue of all time; largest subscription figure.

The "advertorial," a unique feature, was introduced in the Atlantic in December 1951. It is a public-interest advertisement, often running several pages, designed to allow business to discuss or inform, in reasonable, essay fashion.

⁶⁵ From the Publishers Information Bureau records, Magazine Advertising Bureau of Magazine Publishers Association, New York.

In 1952, Atlantic and Harper's joined advertising sales forces in a single company, Harper-Atlantic Sales, Inc., which is owned fifty-fifty by the two publishers. An advertiser may advertise in either or both; duplication of readership on the magazines' lists is less than 10 per cent. Combining sales forces meant an immediate 13 per cent reduction in the cost of selling ads.⁶⁶

The main advertisers in the Atlantic are travel agencies, book clubs, other publishing firms, life insurance companies, automobile manufacturers, railway companies, textile corporations, private utility corporations, and national associations such as the American Meat Institute.

⁶⁶Business Week, pp. 42-43, July 5, 1952.

CHAPTER IV

SHORT STORIES IN THE ATLANTIC MAGAZINE 1947-1957

Introduction

"Best" is a quality that is difficult to assign to any work of fiction; what seems "best" at one time will not seem so at another; and two reliable persons may disagree on what is "best" in stories at the same time. The procedure here will not be to try to determine which stories and authors are best, but to record certain information about the stories and authors in the Atlantic from 1947 through 1957, as an indication of the magazine's performance in current literature. A tentative assumption of this paper will be that the better stories may be singled out for reprinting in anthologies.

Method

To check the Atlantic short stories from this period which have been anthologized, the two major annual short story collections in America were consulted, the Best American Short Stories 1947-1958; and the O. Henry Prize Stories 1947-1951, 1954-1958. Stories in these collections are selected annually by the editors and are drawn from U.S. magazines that attempt to print serious fiction, "little" magazines, general monthly magazines, some slick magazines, weekly magazines, fashion magazines, women's magazines, etc. The selections in the O. Henry Prize Series are made from approximately 60 magazines; those in the Best American Short Stories are made from at least 100 magazines. Often the

editors consult many more magazines during any one year.

The O. Henry Prize Stories were not collected in 1952 and 1953, following the death of the editor Herschel Brickell in May 1952. The collection was resumed in 1954 with Paul Engle, State University of Iowa, editor. The O. Henry Prize Stories included 23 stories in the years 1947-1950; 24 stories in 1951; 23 stories in 1954; 18 stories in 1955; 16 stories in 1956; 20 stories in 1957; and 17 stories in 1958.

The three most distinctive stories chosen by the editors receive O. Henry Awards, cash prizes of \$300, \$200 and \$100 for first, second and third places; they are the first three stories in the book, each year.

The Best American Short Stories series was founded in 1915. The present editor is Martha Foley. The collection averaged 29 stories from 1947 through 1953. In 1954, the number of stories dropped to 24; in 1955, 25 stories; in 1956, 24 stories; in 1957, 20 stories, and in 1958, 21 stories.

The 1958 volume of each series is included in this study, because some stories indexed in it were published in magazines in 1957.

In ignoring such variables as the differing opinions of editors, it is assumed that the number of stories from the Atlantic reprinted in these two collections is significant in this study, because of the reputation of the collections and the wide range from which they make their selections.

The Short Story Index and Supplement were used to establish whether or not the same stories from the Atlantic have been indexed in

anthologies other than the two major annual collections. The Index and Supplement were also used to scale the authors' work according to their short stories indexed in any anthologies. The Index, published by H. W. Wilson Company, New York, indexes 60,000 stories in 4,300 collections, published 1949 or earlier; the Supplement to the Index, which covers the years 1950-1954, indexes 9,575 stories in 549 collections. The next Supplement covering the years 1955 through 1959 is not scheduled for publication until the Fall of 1960. Only those short stories in the Atlantic, January 1947-December 1954, were used in this part of the study in the check of Atlantic stories indexed in anthologies other than Best American Short Stories and O. Henry Prize Stories.

The Index and Supplement was used to devise a numerical rating scale of the authors' short stories indexed in any anthologies. The scale includes all of an author's short stories, listed in the Index and Supplement. The scale indicates to what extent the author's short stories, either very few or many, merited anthologizing. For this study the scale is referred to as Author Rating Scale, and is coded from zero to three: "0", no stories anthologized in any collection; "1", 1-5 stories anthologized in collections; "2", 6-10 stories anthologized in collections; and "3", more than 10 stories anthologized in collections.

Procedure

Information about the stories and authors was recorded on IBM cards. Each story was assigned a reference number and the month and year of the story's appearance in the Atlantic was recorded. One IBM column records two categories: (1) An Atlantic "First," coded 1; (2)

Not an Atlantic "First," coded 2.

Another IBM column records seven categories numbering from 0 to 6, and indicating whether the story had been anthologized in the two major annual short story collections: category 0, not anthologized in either Best American Short Stories or O. Henry Prize Stories; category 1, anthologized in the Best American Short Stories; category 2, anthologized in O. Henry Prize Stories; category 3, First Prize winner, O. Henry series; category 4, Second Prize winner, O. Henry series; category 5, third prize winner in O. Henry series; category 6, anthologized in both Best American Short Stories and O. Henry Prize Stories.

A column records in four categories the number of other anthologies in which each Atlantic story in the 1947-1954 period was indexed: category 0, indexed in no other collection; category 1, indexed in one other collection; category 2, indexed in two other collections; and category 3, indexed in three other collections.

The author's nationality is recorded in 12 categories: 1, American; 2, Canadian; 3, British; 4, Irish; 5, Scoteman; 6, Australian; 7, Danish; 8, French; 9, Swedish; 10, Italian; 11, Russian; 12, German.

The Author Rating Scale, described above, is recorded in four categories.

By recording this information on IBM cards, counts on significant points were made quickly, and in some instances significances were revealed in the tabulations that would have been difficult otherwise.

Results

From January 1947 through December 1957, 219 short stories were printed in the Atlantic. They were written by 142 authors.

Atlantic "Firsts"

Of the 219 short stories, 65 (29.6%) were Atlantic "Firsts," written by new writers making their first appearance in the magazine; or from the editing point of view, writers "discovered" by the editors. One hundred fifty-four (70.3%) of the 219 short stories were not Atlantic "Firsts."

Two Major Annual Anthologies

Of the 65 Atlantic "Firsts":

1. Forty-nine were not indexed in either Best American Short Stories or O. Henry Prize Stories.
2. Sixteen were indexed in the two collections.
3. Seven were indexed in Best American Short Stories, 1947-1958.
4. Ten were indexed in O. Henry Prize Stories, 1947-1958.
5. One of the 10 in O. Henry series was Second Prize Winner.
6. Two of the 16 were indexed in both collections.

Of the 154 short stories that were not Atlantic "Firsts":

1. One hundred forty were not indexed in either annual collection.
2. Fourteen were indexed in the two collections.
3. Eleven were indexed in Best American Short Stories, 1947-1958.
4. Four were indexed in O. Henry Prize Stories, 1947-1958.
5. Two of the 4 in O. Henry series were First Prize Winners.

6. One of the 14 was indexed in both collections.

Of the total 219 stories:

1. One hundred eighty-nine were not indexed in either of the two major annual collections.

2. Thirty were indexed in the two collections.

3. Eighteen were indexed in Best American Short Stories.

4. Fourteen were indexed in O. Henry Prize Stories.

5. Two in the O. Henry series were First Prize winners.

6. One in the O. Henry series was a Second Prize winner.

7. Two of the 30 stories were indexed in both collections.

Other Anthologies

Of the 219 stories in the Atlantic in this period, 57 of them were published 1955-1957, and are not covered by the Short Story Index.

Only the 162 stories which were printed in the Atlantic from January 1947 through December 1954 are included in this section of the study.

Of these 162 stories, 53 were Atlantic "Firsts," 109 were not Atlantic "Firsts."

Of the 53 Atlantic "Firsts":

1. Forty-nine were not indexed in any collection of short stories.

2. Two were indexed in one other collection.

3. Two were indexed in two other collections.

Of the 109 stories that were not Atlantic "Firsts":

1. Eighty-seven were not indexed in any collection of short stories.

2. Twenty were indexed in one other collection.
3. Two were indexed in two other collections.

Of the total 162 stories 1947-1954:

1. One hundred thirty-six were indexed in no collections.
2. Twenty-two were indexed in one other collection.
3. Four were indexed in two other collections.

Author Rating Scale

The Author Rating Scale shows that 104 (47.7%) of the 219 stories were written by authors whose Rating Scale is "0" (no short stories indexed in any collection). Of the 104 with "0" rating, 41 were Atlantic "Firsts"; 63 were not Atlantic "Firsts".

Sixty-three (28.7%) of the 219 stories were written by authors whose Rating Scale is "1" (1-5 stories indexed in collections). Of the 63, 21 were Atlantic "Firsts"; 42 were not Atlantic "Firsts".

Six (2.7%) were written by authors whose Rating Scale is "2" (6-10 stories indexed in collections). None of the six were Atlantic "Firsts".

Forty-six (21%) of the 219 stories were written by authors whose Rating Scale is "3" (more than 10 stories indexed in collections). Three were Atlantic "Firsts"; 43 were not Atlantic "Firsts".

Nationality of Author

The 219 short stories in the Atlantic 1947-1957 were written by 142 authors.

One hundred fifty-five stories were written by 103 American authors.

Thirty-one stories were written by 19 English authors.

Thirteen stories were written by six Irish authors.

Ten stories were written by six Canadian authors.

Five stories were written by three Scotemen.

One story each was written by an Australian, a Danish, a French, a Swedish, and an Italian writer.

Number of Stories by Single Author

The 219 stories were written by 142 authors. Of the 142 authors, 107 published one story only in the Atlantic in the 11-year period. Of the 107, 50 were Atlantic "Firsts"; 57 were not Atlantic "Firsts."

Of the 142 authors, 17 authors published two stories each (34 stories). Eight were Atlantic "Firsts."

Seven authors published three stories each (21 stories). Three were Atlantic "Firsts."

Four authors published four stories each (16 stories). One was an Atlantic "First."

Five authors published five stories each (25 stories). Two were Atlantic "Firsts."

One author published six stories; none was an Atlantic "First."

One author published ten stories, the highest incidence of stories by a single author during the 11-year period. One was an Atlantic "First."

Top Eleven Authors

Eleven authors whose short stories were published most consistent-

ly in the Atlantic during the period from 1947-1957 account for a total of 57 stories, ranging from 4 stories by an author to 10 stories by an author. The 57 is 29 per cent of the 219 stories.

Five of the 11 authors made their first appearance in short story magazine fiction with Atlantic "Firsts."

Six of the 11 authors were American writers; three were English; one was Irish; one was Canadian.

Four of the 11 authors have an Author Rating Scale of "3". None of the 11 authors has an Authors Rating Scale of "2"; two have an Author Rating Scale of "1". Five of the 11 authors have an Author Rating Scale of "0".

Because their names are important identification in this group, each of the 11 authors is listed individually.

Four stories each:

1. Richard Pike Bissell, American. Author Rating Scale "0".

Four stories in the Atlantic in this period were published April 1950, July 1950, December 1954, and September 1955. None of them were anthologized in either of the two major annual short story collections. The first one, "The Black Gates of Keokuk," was included in Jubilee-100 Years of the Atlantic, (1957) selections by Atlantic editors. The second and third stories were not anthologized in either collections, and the fourth is not covered by the Index dates. Before 1947, he published an Atlantic "First." He wrote a novel, 7½ Cents, from which the musical Pajama Game was made.

2. Geoffrey Household, English. Author Rating Scale "3". The four stories in the Atlantic were published January 1948, November 1948,

December 1951, and April 1956. None of them have been indexed in any collection other than a collection of his own short stories, Tales of Adventurers, in which the first three stories from the Atlantic were included.

3. Mary Lavin, Irish. Author Rating Scale "3". Her four stories in the Atlantic were published February 1950, July 1952, June 1954, and June 1956. None of the first three stories have been indexed in any collections (the fourth is not covered by the Index dates). Earlier, a story of hers was included in a 1942 collection of Atlantic Short Stories. Her stories have been listed in the roll of "Distinctive Short Stories in American Magazines by Foreign Authors," in the Best American Short Stories series.

4. W. B. Ready, Canadian. Author Rating Scale "3". The four stories in the Atlantic in this period were published May 1948, March 1949, November 1949, and March 1950. The first one, an Atlantic "First," was reprinted in two collections; one, an anthology Many Colored Fleece; the other, a collection of Ready's short stories, The Great Disciple and Other Stories. The second and fourth stories which were published in the Atlantic also were included in The Great Disciple; the third story in the Atlantic was not anthologized. Ready has been listed with the group of "Distinctive Short Stories in American Magazines by Foreign Authors," in the back of the Best American Short Stories 1950, for the two stories in the 1949 issues of the Atlantic.

Five stories each:

5. Martha Gellhorn, American. Author Rating Scale "3". Her

stories appeared in the Atlantic May 1947, August 1948, May 1951, March 1953, and August 1956. Two of her stories ("Miami--New York, 1944," May 1947 and "Weekend at Grimsby," May 1951) were included in the Best American Short Stories, whose only stories from Miss Gellhorn have been the two from the Atlantic. One of her stories, "In Sickness as in Health," Atlantic, August 1956, (as "The Smell of Lilies") won First Prize Award in the O. Henry Prize Stories 1958. Three of these four stories are included in "The Honeyed Peace," a collection of her own short stories. None of these were an Atlantic "First."

6. Crary Moore (pen name), American. Author Rating Scale "0". Her stories in the Atlantic began with an Atlantic "First," May 1952, and continued December 1952, May 1953, December 1955, and September 1957. None has been anthologized under the pen name.

7. James Reynolds, American. Author Rating Scale "0". His stories in the Atlantic were published February 1951, April 1951, January and June 1952, and August 1953. None of these stories have been anthologized; and none was an Atlantic "First."

8. Monica Stirling, English. Author Rating Scale "0". None of her stories in the Atlantic in this period were anthologized. They were published February 1948, July 1948, May 1949, March 1950, and July 1951.

9. Joseph Whitehill, American. Author Rating Scale "1". His stories in the Atlantic began in April 1955, with an Atlantic "First," then August 1955, January and July 1956, and February 1957. The Atlantic "First," "Able Baker," was in O. Henry Prize Stories 1956. None of

his other stories in the Atlantic were included in either of the two major annual short story collections; all of his stories are too recent to be covered by the Short Story Index.

Six Stories:

10. Wolf Mankowits, English. Author Rating Scale "0"; only one of his stories from the Atlantic of this period would be covered by the Short Story Index and it is not listed. He has no earlier listings. His stories were published November 1954, February 1955, February and October 1956, and January and June 1957.

Ten Stories:

11. Dillon Anderson, a Texas lawyer, published ten stories in the Atlantic during the 11-year period of this study. Author Rating Scale is "1". None of Anderson's entries in the Short Story Index are stories from the Atlantic in this period. His stories have not been indexed in either of the two major annual short story collections. "The Revival," an Atlantic "First," was published in June 1949; his latest story was published September 1956. "The Revival" was listed in the roll of "Distinctive Short Stories in American Magazines by American Writers" in the Best American Short Stories 1950; and in the introduction to the O. Henry Prize Stories 1950, Anderson was referred to as one of the most promising of the new writers of the year, though the story was not included in either collection.

Best Known Writers

The group of 107 authors who published only one story in 11 years in the Atlantic is divided into 50 Atlantic "Firsts" and 57 not Atlantic

"Firsts."

Ten of the 57 not-"Firsts" have Author Rating Scales of "3".

Five are American writers; three, English; one, Irish; and one, Swedish.

The American authors in this group are: Ernest Hemingway, Josephine W. Johnson, Oliver LaFarge, William Saroyan, and Whit Burnett. Oliver LaFarge's story, published in the Atlantic in September 1950, was indexed in both Best American Short Stories and O. Henry Prize Stories. The one story each of the other four authors were not included in either of these two collections, or in any other collections.

The three English authors with Rating Scales of "3" are David Bone, Sir Osbert Sitwell, and Evelyn Waugh. The other authors in this group are Par Lagerkvist, Swedish, and Lord Dunsany, Irish. The story from the Atlantic by Lord Dunsany is indexed in a collection of his own stories; otherwise no other story from the Atlantic by this group of foreign authors was indexed.

Four of the 57 not-"Firsts" have Author Rating Scales of "2"; three are American writers; one, English. They are Truman Capote, Thomas Wolfe, John Steinbeck, and Aldous Huxley. The story by Truman Capote, in the Atlantic, August 1947, won First Prize Award in the O. Henry Prize Stories, and has been included in two other collections. The three particular stories by the other three writers are not indexed in any anthologies.

The remaining 43 authors in the group of 57 who were not Atlantic "Firsts" and who published only one story in the Atlantic in 11 years have Author Rating Scales of "0" or "1", and are little known short

story writers, in general. Four stories from this group were included in Best American Short Stories; this was the only indexing.

Three from the group, however, with Author Rating Scales of "1", are well-known writers: Albert Camus, French; Isak Dinesen, Danish; and Nicholas Monsarrat, English. None of their stories in the Atlantic in this period were indexed in anthologies. They are not short story writers, primarily; with the exception of Isak Dinesen, who has not written many stories since the early 1940's. Camus and Monsarrat are primarily novelists; and Camus, a Nobel Prize winner.

Two Stories Each: Seventeen authors published two stories each in the Atlantic in 11 years; eight were Atlantic "Firsts," nine were not. Five had Author Rating Scales of "3": two American writers, Eudora Welty and Louis Auchincloss; two English writers, H. E. Bates and William Sansom; and one Irish writer, Sean O'Faolain.

The stories from this period of the Atlantic by the two American writers were not included in the major annual short story collections. The story by Miss Welty from the May 1948 Atlantic is indexed in two other collections; each of Louis Auchincloss's two stories is indexed in a collection of his own short stories.

William Sansom's two stories from the Atlantic in this period are indexed in one other collection. One of Bates's stories is indexed. Neither of Sean O'Faolain's stories from the Atlantic in this period are indexed.

Three Stories Each: Seven authors published three stories in the Atlantic in 11 years, including two authors with Rating Scales of "3":

James Still, American; and Frank O'Connor, Irish. Two of the stories by Still were included in the Best American Short Stories, those from the Atlantic, January 1949 and July 1951. His stories, before this period, were in O. Henry Prize Stories in 1937, 1938, 1939, and 1941, and in the other major anthology in 1946. All of these stories were not from the Atlantic, however.

Frank O'Connor's stories have been widely anthologized, in other collections and in collections of his own. However, none of the three stories by O'Connor from the Atlantic in this period are indexed in collections.

Summary

Atlantic "Firsts"

Between one-fourth and one-third (65) of the 219 stories in the Atlantic were Atlantic "Firsts," written by new writers making their first appearance in the magazine; or from the editing point of view, writers "discovered" by the editors. Slightly fewer than three-fourths (154) of the stories in this period were not Atlantic "Firsts."

Two Major Annual Anthologies

Over the 11-year period, 30 stories from the Atlantic were reprinted in the two best known annual short story collections in America; this is 13.7 per cent, or approximately one in every seven stories. Eighteen have been reprinted in the Best American Short Stories; 14 have been reprinted in the O. Henry Prize Stories. Two of the stories in the 11 years won O. Henry First Prize Awards; one was a Second Prize

winner. Two of the stories were anthologized in both collections.

Approximately 1 out of every 4 Atlantic "Firsts" (24.6%) during this period was anthologized in the two major collections, while 1 out of 11 (9%) of the stories which are not Atlantic "Firsts" was anthologized in the two collections. Numerically, however, the count was about fifty-fifty; of the total 30 stories anthologized in the two annual collections, 16 were Atlantic "Firsts," 14 were not.

Other Anthologies

Approximately 85 per cent of the 162 stories in the Atlantic, 1947-1954, (years covered by Short Story Index and Supplement) were not indexed in anthologies; 13 per cent were indexed in one collection other than the two major annual collections; 2.4 per cent were reprinted in two other collections; none were reprinted in more than two other collections.

Roughly figuring, approximately one-half (47.7%) of the 129 short stories which were published in this decade of the Atlantic were written by "unestablished" short story writers, whose Rating Scale is "0". Close to one-fifth (21%) of the stories were written by well-established writers. Between one-fourth and one-third of the stories were written by authors with at least one story anthologized, and who are relatively unknown short story writers.

Nationality of Author

Approximately three-fourths (72.5%) of the 142 authors of short stories in the Atlantic in this period were Americans; one-seventh

(13.4%) were English; one in 20 (4.9%) were Irish authors and one in 20 were Canadians. The other nationality groups were minimal.

Number of Stories by Single Author

Slightly more than three-fourths (75.4%) of the 142 authors contributed only one short story during the 11 years. The stories written by this group of authors make up approximately one-half (49.3%) of the total 219 stories.

Combining the other groups, 35 (24.5%) of the 142 authors, in a range from two to 10 stories each, wrote 112 short stories in this period, slightly more than one-half (50.7%) of the total 219 stories.

The 107 single-story group of authors is divided approximately evenly between Atlantic "Firsts" and not Atlantic "Firsts", 50 and 57. Of the group of 35 authors who published more than one story in this period, 15 published Atlantic "Firsts."

Fifty of the total 65 Atlantic "Firsts," were the author's only story published in the Atlantic in this period. Eight of the authors of the Atlantic "Firsts" published a second story in the magazine; three authors published three; one author published four; two authors published four; two authors published five; one author published six; and one author published 10.

Top Eleven Authors

The top eleven producing authors in this period wrote 57 (29%) of the 219 stories, or between one-fourth and one-third of the total. Approximately one-half of the 11 authors (5) have Author Rating Scales of "0", while one-third (4) have Rating Scales of "3", and one-fifth

(2) have Rating Scales of "1".

Only one of the 11 has an Atlantic "First" anthologized in one of the two major anthologies, Whitehill's "Able Baker" in O. Henry Prize Stories 1956.

Only one other of the 11 authors in the top group of writers has stories anthologized in the two major collections. Martha Gellhorn won First Prize Award in the O. Henry Prize Stories 1958; and two of her stories from this period are in the Best American Short Stories. None of her stories was an Atlantic "First."

Four of the top 11 authors have Atlantic "Firsts" in the magazine during this period; one of the 11 published an Atlantic "First" before 1947.

Best Known Writers

The most widely-recognized short story writers represented in the Atlantic in the 11-year period 1947-1957 are among the group of 57 writers, not Atlantic "Firsts," who published a single story: Hemingway, Josephine W. Johnson, LaFarge, Saroyan, Waugh, Capote, Wolfe, Steinbeck, and Buxley. None of the stories by these authors in the Atlantic in this period was anthologized, with the exception of the O. Henry First Prize Award story by Capote.

In the group of 17 authors who published two stories in the Atlantic in the 11 years of this period, and in the group of seven authors who published three stories each in this period, are a number of widely-known short story writers, American and foreign: Eudora Welty, Auchincloss, Sansom, O'Faolain, Frank O'Connor.

Only two of the authors, LaFarge and Capote, published stories in the Atlantic in this period which are indexed in the two major annual short story collections.

A number of the writers in the best-known group are as well, or better known as novelists, like Camus, Hemingway, Steinbeck, Huxley, Waugh, Capote, and Saroyan. And some of the best-known authors in the group are foreign writers: Huxley, Waugh, Frank O'Connor, Dinesen, Camus, and Lagerkvist. Their stories would not be included in the two major annual American short story collections; however, their particular stories in the Atlantic in this period were not indexed in other collections, either, while other of their short stories are widely indexed in anthologies.

Conclusions

1. The Atlantic "Firsts," one-fourth of which are anthologized in this period in the two major annual short story collections, Best American Short Stories and O. Henry Prize Stories, rate better than the entire group of stories, one-seventh of which are anthologized. The Atlantic "Firsts" also rate better than the group of stories not Atlantic "Firsts," of which one-eleventh are anthologized. This is interpreted as a measure of success of the Atlantic magazine's program of "discovery" of and incentive to new American writers.

The findings in this study, concerning the Atlantic "Firsts," support this statement of the editor of the Atlantic:

. . . We have behind us a record of over 100 million words. To anyone viewing this large body of writing, it will be seen that the Atlantic has been a discoverer and a champion of new

authors; since our resources were limited, we had to find new people of promise. . . .⁶⁷

2. The "promise", however, often appears to have been nothing more than that, according to the figures in this study. Since 50 authors of the Atlantic "Firsts" published only the one story in the Atlantic in 11 years, either these writers failed to go on to become successful short story writers, or they sold stories elsewhere.

Forty-nine of the 65 Atlantic "Firsts" in this period are not indexed in either of the major annual collections, Best American Short Stories and O. Henry Prize Stories, and they are not indexed by the Short Story Index and Supplement. It would appear from the figures in this study that whatever prestige, if any, the Atlantic might gain in "discovering" this group of 49 authors may be simply in having published them "first."

3. Authors who have established reputations in fiction are most often represented by a single, unacclaimed story in the Atlantic in this period. It would appear, from the findings in this study, that the magazine, in these cases, may have published stories under names of well-known authors while the particular story was not up to that author's usual standards.

The 11 authors who published the most stories each in the Atlantic in this period are not well-known short story writers, and the stories by them in the Atlantic 1947-1957 have a poor listing in the

⁶⁷Edward Weeks, "The Atlantic Heritage," Atlantic, vol. 200, 37, November 1957.

Short Story Index and Supplement. From the findings in this study it would appear, regarding the authors who produced stories most often in the Atlantic 1947-1957, that the magazine may not have relied on authors of established reputation for its fiction in this period.

The findings in this study, concerning (1) the top 11 writers and (2) the best-known writers whose fiction appeared in the Atlantic 1947-1957, raises a question of the accuracy of such statements as this one in Time magazine, November 4, 1957, p. 79: ". . . from Walt Whitman to Archibald MacLeish, from Thoreau to Thornton Wilder, (the Atlantic) has diligently cultivated the best U. S. writers of every decade since its founding. . . ."

4. This study shows that more stories were published in this period by American writers than by foreign writers. However, nationality seems not to have affected selection of stories from the 11 authors who produced the most stories each and who are of four nationalities. Nor does nationality seem to have affected selection of stories from the group of 17 writers who have established reputations in fiction and who are of five nationalities.

Selection of fiction in the Atlantic in the period of this study, regarding nationality of authors, appears to be in keeping with aims stated in the prospectus of the founders: "not to hesitate to draw from foreign sources at their command, as occasion may require, relying rather on the competency of an author to treat a particular subject, than on any other claim whatever."⁶⁸

⁶⁸See Prospectus, page 4.

CHAPTER V

CONTENT ANALYSIS BY SUBJECT MATTER OF ESSAYS IN THE ATLANTIC MAGAZINE 1947-1957

Objective

The primary objective of this part of the study is to describe the non-fiction content of the Atlantic, 1947-1957, by classifying the essays according to subject matter, style, expertness of author in subject area, and nationality of author. The assumption of this study is that such a descriptive analysis may outline a current pattern of editorial selection which may be evaluated in terms of the magazine's past performance.

For the study, 1,235 essays in the 132 issues of the Atlantic, 1947-1957, were examined. Information was recorded on an IBM card for each essay.

Method

In the content analysis by subject matter of the 1,235 essays, subjects are classified in 14 general categories: (1) education; (2) language, arts, criticism; (3) profiles and personality sketches, biography and autobiography; (4) social patterns and problems; (5) travel, reminiscence, exploration; (6) natural history and conservation; (7) technology and science; (8) freedom of thought and expression; (9) religion, humanism, philosophy; (10) national government and politics; (11) industry and economics; (12) history and historical analysis; (13)

international politics and overseas reporting; and (14) sports.

When an essay was concerned with more than one subject, it was classified in the dominant subject category; each essay, then, is classified by subject in a single category.

Style of presentation is classified in four categories: (1) informal style, personalized and descriptive; (2) style of persuasion or exposition of point of view, using illustration, anecdote, and relevant facts; (3) formal style, which assumes a wide range of reader knowledge; and (4) humorous style, primarily intended to amuse, but which may inform or persuade.

Expertness of the author on subject matter of each essay is classified in two categories: (1) subject matter specialist and (2) non-specialist. For this study, a subject matter specialist is defined as an author writing about a subject area in which he is professionally employed. A non-specialist is an author writing about a subject area in which he is not professionally employed. A person well-known as a specialist in one area, if writing an essay in another subject area, would be classified as "non-specialist."

Nationality of author, for this study, is defined as the nation under the sovereignty of which the individual has taken citizenship. This definition of nationality was chosen because many of the essay writers, especially in literature and science, in moving about the globe, have become naturalized citizens of nations other than that of birth, sometimes when young, sometimes after becoming famous. It was felt that the ideas of the authors in the essays in the Atlantic in the

period 1947-1957 were best represented by present citizenship.

Nationality was recorded in 21 categories: (1) American, (2) Canadian, (3) British, (4) Irish, (5) Scotsman, (6) Australian, (7) Danish, (8) French, (9) Swedish, (10) Italian, (11) Russian, (12) German, (13) Turkish, (14) Jewish, (15) Finnish, (16) South African, (17) Spanish, (18) Indian, (19) Filipino, (20) Swiss, and (21) Polish.

The last item of information recorded about each essay is whether the article is staff or non-staff written. Because the Atlantic is partially defined as a contributor-written magazine, this classification is made mainly to collect objective data relevant to the editorial selection of essays.

Several of the essays were written anonymously. In every case, of course, classifications of subject matter and of style of presentation were assignable; anonymity did not affect the tabulations in these categories. The classifications of subject matter specialist or non-specialist, staff or non-staff, and nationality usually were assignable, because the nationality or profession of an anonymous author usually would be revealed in the introduction to the essay, or in the essay itself. In these cases, the information was tabulated in the proper category. Where no classification could be made, the essay is listed as anonymous.

Findings and Evaluations

Frequency by subject matter classification of the 1,235 essays in the Atlantic, 1947-1957, is: first, language, arts, criticism, 230 essays; second, profiles and personality sketches, biography and auto-

biography, 163 essays; third, social patterns and problems, 163 essays; fourth, travel, reminiscence, exploration, 131 essays; fifth, international politics and overseas reporting, 100 essays; sixth, industry and economics, 68 essays; seventh, religion and philosophy, 62 essays; eighth, national government and politics, 60 essays; ninth, history and historical analysis, 55 essays; tenth, education, 49 essays; eleventh, natural history and conservation, 46 essays; twelfth, science, 39 essays; thirteenth, sports, 35 essays; and fourteenth, freedom of thought and expression, 32 essays.

Of the 1,235 essays, 406 are presented in a personalized, descriptive style; 726 were presented in a style of persuasion-exposition; 84 are presented in a formal style that assumed a wide range of reader knowledge; 19 are presented in a humorous style.

Of the 1,235 essays, 829 are written by subject matter specialists, according to the definition of specialist for this study; 403 are written by non-specialists; three anonymous essays could not be assigned in either specialist or non-specialist categories.

In the 11-year period, 19 of the essays are written by staff members; 1,221 of the essays are written by non-staff members; and 1 is anonymous (staff or non-staff status could not be determined).

The essays are written by authors of these nationalities: 985 essays by American writers; 159 essays by English writers; 20 essays by Irish writers; 14 essays by Canadian writers; 13 essays by French writers; 9 essays by Russian writers; 8 essays by Italian writers; 4 essays by Indian writers; 3 essays by German writers; 3 essays by Swiss

writers; and 1 essay each by a Polish writer, a Finnish writer, an Israeli writer, a Filipino writer, a South African writer. For eight anonymous essays, nationality could not be determined.

Language, Arts, Criticism

The 230 essays classified by subject matter in language, arts and criticism category, first in frequency, are presented in all four categories of style: 65 are written in a personalized descriptive style; 121 are written in a persuasion-point of view style; 42 are written in a formal style; and 2 are written in a humorous style. Most of the essays are written by subject matter specialists in some area of art or literature; 196 are written by specialists and 34 are written by non-specialists. Twelve essays are written by staff members; 218 essays in this category are written by non-staff members. Distribution of essays according to nationality of author is: American, 167; Canadian, 2; British, 44; Irish, 9; French, 1; Polish, 1.

Included in this category are critical essays, essays on trends in literature, essays dealing with a variety of art forms, dance, opera, painting, drama, composing, directing, photography, motion pictures, creative writing, poetry.

Several essays in this category deal with current topics in the arts, and inject a note of timeliness in the magazine's presentation in literature and arts. For example: "Movies in America After Fifty Years" by Budd Schulberg, November 1947; "The Reviewing of Books" by Henry Seidel Canby, August 1947; "Symphony: Musical or Classical" by Leonard Bernstein, November 1954; "The Pulitzer Prizes," a criticism, by Arthur

Misener, July 1957; "Art Must be Modern" by Walter Pach, May 1950; "New Voices in Poetry" by Leah Bodine Drake, June 1957; and "The Future of American Opera" by Lincoln Kirstein, March 1957.

The critical essays in this category are written, in general, by a distinguished group of authors and artists. For example: the series of critical essays beginning in 1947 by W. Somerset Maugham about novels by novelists including Dickens, Fielding, Flaubert, Stendahl, Jane Austen, Melville, Dostoevski. The essays were published in book form, Ten Best Novels, John C. Winston Company, New York, 1948. Other examples are "Art Workers and the State" by G. B. Shaw, November 1947; "Reading and Writing of Short Stories" by Rudora Welty, February 1948; "Writing Is My Life" by Thomas Wolfe, July 1947; "The Three Voices of Poetry" by T. S. Eliot, April 1954; "Modern Art and Muddled Thinking" by George Biddle, December 1947; "Trying to Write" by Carl Sandburg, September 1950; "Looking Back at Writing" by Sean O'Faolain, December 1956; "Making and Judging Poetry" by W. H. Auden, January 1957; "Composing" by Igor Stravinsky, June 1957; "Interpreting Music" by Serge Koussevitsky, August 1948; and "The Comedy of Charlie Chaplin" by Al Capp, February 1950.

Of the 84 essays out of 1,235 written in formal style, one-half occur in this category; 42 of the essays in literature and arts are written in a style that assumes wide reader knowledge. Also, the greatest number of staff written essays (12 out of 19) occurs in this subject matter category.

The articles in this category, mainly, are written in a style

that presents a particular point of view and that is informative; many of the essays, however, are presented in an informal, descriptive style.

Profiles, Biography and Autobiography

Essays (165) in the subject matter category of profiles, biography, and autobiography are second in frequency. One hundred twenty-four essays in this category are written in a personalized, descriptive style. Twenty-six are written in a persuasion-point of view style; 12 are written in formal style; and 2 are written in a humorous style.

While many of the essays in this category are written by subject matter specialists, more are written by non-specialists; the figures are 75 specialists, 90 non-specialists. One essay is written by a staff member; 164 essays are written by non-staff members. Distribution of essays according to nationality of authors is: American, 112; English, 32; Irish, 4; French, 7; Italian, 4; Russian, 4; German, 2.

Many of the portraits in this category are about well-known people in arts or politics. For example: "Chokov" by Ivan Bunin, July 1951; "Sherwood Anderson" by William Faulkner, June 1953; "Emily Dickinson" by Thornton Wilder, November 1952; "T. D. R.: A Political Portrait" by Gerald W. Johnson, March 1957; "Epitaph for a Tough Guy" (about Humphrey Bogart) by Alistair Cooke, May 1957; "Martha Graham" by Agnes DeMille, November 1950; and "My Father: Leslie Stephens" by Virginia Woolf, March 1950.

There is a note of interest in the editorial selection of two essays in this group, letters of famous men: "Mark Twain's Love Letters," February 1947 and January 1948, reminiscent of Twain's contributions to

the Atlantic during Howells' editorship; and "My Only and Last Love," Lord Byron's love letters to Constance Teresa Guiccioli, in four essays, March-June, 1949. Lord Byron's letters, edited by Iris Origo, had not been released earlier by the heirs of the Constances because of their sensitive quality, the introduction to the essays stated. The love letters of Byron, published 1949, did not draw a single comment in the Repertus section of the magazine, quite unlike the reader response to the article on Byron by Mrs. Stone, published in 1869 in an Atlantic issue, and which initiated the drastic drop in the magazine's circulation.

A pattern in editorial planning and selection may be detected in several essays in this category which seem to try to identify the turning point in the lives of persons who made history. For example: "Young John Adams" by Catharine Brown, January 1950; "Gladsstone and Lenin" by Bertrand Russell, February 1951; "Jim Fortescue," November 1951, and "The Integrity of Justice Holmes," April 1952, both by Herbert Elliston; and "Mahatma Gandhi" by Bertrand Russell, December 1952.

The examples of the essays given here are from the group of essays in this category which are presented from a particular point of view, and which often are written by professional biographers. Most of the essays in this category, however, are written by non-specialists, and in a personalized descriptive style.

Social Patterns and Problems

Subject category of social patterns and problems is third in frequency, with 163 essays. All but 29 essays in this group are written

in a persuasion-point of view style (134 essays); 17 are written in a personal descriptive style; 1, in a formal style; and 11, in a humorous style. One hundred two are written by subject matter specialists; 61 are written by non-specialists. All of the essays in this category are written by non-staff writers. Distribution of essays according to nationality of author is: American, 142; British, 10; French, 2; and Indian, 1.

The scope of essays in this category is mainly national; any subject that touches the lives of people in America is dealt with. Essays are published on subjects such as: veterans' readjustment, minority groups, crime and juvenile delinquency; family relations; marriage and divorce; status of women; development of cities; health and welfare.

The essays in this category are characterized by strong expressions of specific view points, and by expressions of divergent views on particular points. Essays in this category also evoke strong reader comment in the *Repartee* section of the magazine. For example: "Why Mothers Fail" by Mrs. Della D. Cyrus, March 1947, brought 400 letters from furious readers, many printed in the *Repartee* columns; four of the replies are drawn into a Symposium in the June 1947 issue. "Why I Resigned from Annapolis," October 1947, brought 98 letters, five reprinted in *Repartee*. The segregation essays in 1956 brought lively discussion in *Repartee*.

Problems of various minority groups are aired by essays appearing in this category. For example: "Uprooting the Indians," March 1956, and "The Cloud of Mistrust--Plight of the American Indian," February 1957; "Segregation: the Supreme Court," July 1954; "The Angry

South," April 1956; "Negro Neighbors," January 1956. Opposing points of view were presented by "Where Equality Leads" by Oscar Handlin and "Mixed Schools and Mixed Blood" by Herbert Sass, both published in the November 1956 Atlantic. "I Changed My Name" (anonymous) discussed Jewish minority problems and was followed by "I Didn't Change My Name" by David Cohn. "Aliens in a Free World" by Joseph Weschberg, January 1957, introduced in the pages of the Atlantic the problems of a minority group which is rapidly increasing in numbers, displaced persons.

A number of essays in this category deal with the health and welfare of the nation. Medicine and current practices of the medical profession were discussed from various points of view in several essays. For example: "Government in Medicine," March 1953; "Health of the Nation," February 1947; "Cold Cure Merry-Go-Round," April 1957; "How Good Is the Polio Vaccine?" February 1957; and "Overweight and Obesity," August 1955. Hospital methods came under fire in two anonymous essays, "Hospital Ward," December 1957, and "Children's Ward," February 1953; and the American Medical Association was criticized for its lobby opposing health legislation in an article by Dr. Howard Means, M.D., "The Doctor's Lobby," October 1950. Such essays as "Money After 65?" August 1949, and "Must 65 Be Fatal?" December 1950, discussed the welfare of the aged. Civil defense was discussed as a new aspect of the nation's welfare in essays such as "After an A-Bomb Falls," September 1951, and "What Atomic Radiation Can Do," December 1948.

A number of the essays deal with the changing patterns in society regarding status of women and family relations. "Status: Widow," October 1954; "What Hope for Women Teachers," April 1947; "The Age of

Happy Problems," March 1957; "Divorce As a Moral Act," November 1957; "Are Americans Polygamous?" August 1947; and "Dishonest Divorce," December 1947.

Crime and delinquency are presented in a variety of ways. For example: "Crime Does Pay," February 1953; "Schoolboy Racketeers," March 1954; and "Teenage Criminals," July 1955. In an essay in the June 1948 issue, "Capital Punishment," G. B. Shaw makes a case for capital punishment of criminals. "Why Prisoners Riot," October 1955, is written by an ex-convict, H. W. Hollister.

Growth of cities is discussed as national problems in essays such as: "Slum Clearing at a Profit," May 1949; "Chicago Unfreezes Its Building Code," August 1950; "New Cities for Old," November 1951; and "The Pittsburg Story," May 1951.

Veterans readjustment problems were discussed in essays such as "Poppa Knows Best," an attack on the American Legion by Bill Mauldin, April 1947, and the response, "The GI and the Legion" by Hanford McNider, June 1947. Mauldin again was spokesman for the veteran in "Amateur Citizen," November 1947; and Agnes Meyer, October 1949, criticized the lack of adequate housing facilities for families of armed forces personnel in camps in this country, "Why Mistreat the Armed Forces?"

This subject category of social patterns and problems afforded the strongest expression of rigid view points and conflicting ideas, persuasively presented, of any of the subject matter categories. It also afforded the greatest frequency of essays written primarily to

amuse of any of the categories. Out of 1,235 essays, 19 are written in humorous style, and 11 occur in this category. For example: "Science is Spoiling My Supper," April 1954, by Philip Wylie; and "The Common Cold," January 1955, by Ralph Gordon.

Travel. Reminiscence. Exploration

The subject matter category of travel, reminiscence, exploration ranks fourth in frequency, with 131 essays. All but 4 of the 131 essays are written in a personalized, descriptive style; 3 are written in a persuasion-point of view style; and 1 is written in a humorous style. While 25 essays are written by subject matter specialists, 106 essays in this category are written by non-specialists. Two are staff written and 129 are non-staff written. Distribution of essays according to nationality of author is: American, 99; Canadian, 8; British, 18; Irish, 2; French, 1; Italian, 1; Indian, 2.

The essays in this category are mainly familiar or personal essays, not intended to persuade as much as to describe. The selections of essays during the period of this study tend to seek out the unusual. Essays may deal with an unusual subject; for example, "Songs of the Jailbird" by John A. Lomax, February 1947; "How to Buy a Castle" by Sir Osbert Sitwell, December 1947; and "Death of a Pig" by E. B. White, January 1948. Or essays may deal with unusual adventure; for example, "Hunting Underseas" by Otis Barton, June 1948; "Packhorn Paradise" by Wallace Stegner, September 1947; "People of the Deer" by Farley Mowett, January 1952; and "Leopard Hunt" by Monica Martin, November 1949. The unusual is also noted in reminiscences; for example, "Patriarchal Pic-

mic" by Francis Eliot, July 1953; and "August Bank Holiday" by Dylan Thomas, August 1954.

Editorially, selections in this group of essays provide a change of pace and tone in the pages of the magazine, in juxtaposition with the more serious presentation of essays in other subject matter categories.

International Politics and Overseas Reporting

International politics and overseas reporting ranks fifth in subject matter frequency. Ninety-one of the 100 essays in this category are written in a persuasion-point of view style; 3 are written in a formal style. Seventy-nine are written by subject matter specialists; 194 are written by non-specialists; 2 are anonymous, i.e., specialist or non-specialist could not be determined. Two essays in this category are staff written; 97 are non-staff written; 1, anonymous, could not be classified as staff or non-staff. Distribution of essays according to nationality of author is: American, 73; Canadian, 1; British, 16; French, 1; Italian, 2; Israeli, 1; Filipino, 1; Indian, 1; Swiss, 2.

In the 11-year period of this study the events in international affairs have been far-reaching in effect. The events involve problems which are of tantamount importance to most nations. The major problems have been economic reconstruction of countries after the war, spread of communism in the world, growth of young nationalism in emerging nations, and the release of atomic energy.

Events that accent these problems have been top international

news stories. The Atlantic essays, however, do not report news events. The closest such an essay came to spot news reporting in the period 1947-1957 was an article by Edwin Crankshaw, "Eye Witness in Warsaw," which was rushed from Poland as that country was over-run by Communist Russia late in 1956, and which was the last article put on the press for the January 1957 issue. Rather than the timeliness of report, the Atlantic essays bear a timeliness of analysis of issues in a conflict. Written mainly by subject matter specialists, the essays usually express a definite point of view, which in this period in the Atlantic seems to be liberal in international orientation and constructive in approaches to international problems.

The Atlantic essays in international politics and overseas reporting reflect the following major news events from the period 1947-1957: the Schuman Plan for economic cooperation in Europe, 1950; the "cold war" between Russia and the United States; Korean War, 1949-1951; Russia's having the A-bomb, mid-summer 1949; organization of North Atlantic Treaty Organization, early in 1950; Communist Revolt in China; the rise of nationalism in Arab states, in Indonesia, in South Africa, in Algeria, in Greece, in India; and Communist aggression against European satellites.

The strongest element in essays in this subject category during the first half of the period from 1947-1957 is the conflict between the United States and Russia, or Democracy and Communism. The "cold war" evoked essays calling for awareness of the problems involved, essays dealing with ideas and suggestions of direction the United States should take in world affairs, and essays demanding statements of policy. The

editorial selection of essays defines the Atlantic's liberal stand for action to meet new demands in international relations. For example: three essays by Walter Lippmann, the most outstanding of the political theorists whose essays were published in the Atlantic in this period, "The Russian American War," July 1949; "The Breakup of the Two-Power World," April 1950; and "Lessons for Survival," February 1951.

Mrs. Emily Flint, managing editor of the Atlantic, said of Lippmann's article in the April 1950 issue:

When Russia got the bomb we published an article by Walter Lippmann called "Breakup of the Two-Power World," in which he proposed what later became NATO. It is my belief that the Atlantic was the first among general periodicals to recognize the implications of the Two Power World and the cold war that has existed in the ensuing period. . . .⁶⁹

A liberal, constructive editorial approach is further illustrated by the selection of essays dealing with complications of international economics and politics. For example: "Search for Atomic Control," April 1948; "Russia, U.S. and the Atom," April 1948; "Stop Russia's Subversive War," May 1948; "Balance of Military Power," June 1951 (a summary of the events which lead to the cold war); "Can We Aid Europe?" August 1947; "Is Aid Enough?" May 1948; and "Soviet Challenge and American Policy," April 1956.

The essays in this category are not restricted to major areas of conflict in the world. In the period of this study, 1947-1957, there are essays about practically every section of the globe. For example: "Grass Roots Revolution in Japan," December 1949; "Young China at the

⁶⁹Quoted from business letter from Mrs. Emily Flint, March 18, 1959.

Crossroads," March 1950; "Palestine: Realities and Illusions," April 1947; "Can France Come Back," March 1949; "Straws in the German Wind," March 1953; "City Hall Politics in Italy," February 1953; "The Russian People," May 1952; "Can Ireland Unite?" April 1954; and "The Way the New Indian Thinks," December 1955.

Authors of essays which deal with reports of conditions overseas do not predict coming news events. The essays are descriptive, sometimes personalized accounts of conditions in specific parts of the world. Often sections of the world that have been discussed in Atlantic essays later are involved in major news events, anticipated if not predicted by the authors of the essays. The overseas reports in the Atlantic sometimes amount to backgrounding the news beforehand, or "foregrounding," in a sense. For example: "New Look at Formosa," March 1953; "Inside Red China: Peking" and "Women in China," September and October 1953; "French in North Africa," July 1953, followed by "The Crisis: French Colonialism," May 1956.

Edward Weeks, editor of the Atlantic, wrote two essays during the period 1947-1957, both in this subject matter category. "Editor in London," December 1948, and "What About the British?" July 1950, are reports of post-war problems faced by the English people. In these instances, Weeks follows the editing practice started by Ellery Sedgwick, who believed that an editor should be his own "leg-man" at times. Sedgwick, writing from Spain and Portugal during the period of this study, contributed several essays to the Atlantic, three in this subject category: "Spain in Easy Lessons," December 1952; "Paradox of

Spain," September 1952, and "Something New in Dictators," January 1954.

In summary the essays in this subject matter category seem to be liberal in point of view, searching and objective in content, constructive and vital in import. That this category ranks in frequency above the subject category of national politics and government indicates the magazine's continuing movement toward presenting material international in scope to its American audience.

Two other sections of the magazine directly support the international scope of the subject matter in the essays in this category:

(1) "Atlantic Reports on the World Today" and (2) "Country Perspectives Supplements." Both sections are described in Chapter III.

Industry and Economics

The subject matter category which ranks sixth in frequency is industry and economics, with 68 essays. Sixty-four of the 68 are presented in a style of persuasion-point of view; 2 essays are written in personalized-descriptive style; and 2 essays are written in a formal style. Sixty-three of the 68 are written by subject matter specialists; 5 are written by non-specialists. None are staff written. Distribution of the essays according to nationality of author is: American, 65; British, 3.

The essays in this category discuss ideas, problems, and trends in three major divisions: (1) specific industries, (2) economic theories, and (3) labor and management. For example: (1) "Our Railroads--A Balance Sheet," March 1947; "The Crisis in Book Publishing," October 1947; "TV Gold Rush," May 1952. (2) "Foreign Trade Is A Two-

Way Street," August 1957; "A Free Trader Speaks," June 1955; "Nationalism and Raw Material," March 1953; "More Imports Needed," January 1953; "The Passing of Keynesian Economics," November 1957. (3) "Henry Ford Speaks Out," December 1947; "Can We Afford a Guaranteed Wage?" March 1955.

Two essays, "The Gap Between Prices and Wages" by Philip Murray, president of the CIO who organized the steel workers in 1936, and "Are Profits Too High?" by Sumner Schlichter, chairman of the Research Advisory Board for the government committee on Economic Development, were published in the same issue, July 1948. Murray outlined labor's position, and Schlichter made the point that the profits are not high enough for the expanding industrial plant needed in this country. Murray, in the same issue followed with another article, "Are Profits Too High?-- A Reply."

In business and economics, the essays in this period encourage discussion of conflicting views. The essays also suggest new approaches to solving economic problems and they report current trends in business. The essays deal mainly with subjects in business and economics which are national in scope, although some of the essays in this period deal with subjects which are international in scope. Generally, the essays are written by subject matter specialists.

While the essays give attention to labor movements and to economic unrest in any groups, the essays on business and economics reflect, by and large, the opinion of conservative, financially secure groups. This category of essays is supported in general viewpoint by the

"advertorials" in the magazine, which allow industry an expression of its aims, problems, and basic concepts in essay-advertisements.

Religion, Humanism, Philosophy

Subjects on religion, humanism, and philosophy rank seventh in frequency, with 62 essays. Forty-four are written in a style of persuasion-point of view; 15 of the essays are written in a formal style; and 3 are written in a personalized-descriptive style. Forty-two are written by subject matter specialists; 19 are written by non-specialists; 1, anonymous, could not be classified in either of these categories. Sixty are contributed by non-staff writers; 2 of the essays are staff-written. Distribution of essays according to nationality of author is: American, 49; Canadian, 1; British, 8; Irish, 2; Swiss, 1; and 1, anonymous.

Essays in this category deal with the search for individualism and desire for self-improvement. For example: "The Exceptional Man" by Bertrand Russell, November 1949; "I and self-discovery," e. e. cummings, May 1953; and "American Loneliness" by Thornton Wilder, August 1952.

Other essays in this group deal with sincere religious questionings, often with a disregard for orthodoxy. For example: "Mortality and Religion," George Santayana, November 1950; "Spiritual Quality of Justice," Judge H. R. Medina, September 1953; "Pains of Animals," the inquiry by C. E. M. Joad, and the reply by C. S. Lewis, both in the same issue, August 1950, discussions of suffering of dumb creatures in a moral order; "The Nun and the Dramatist," G. B. Shaw's letters to the

Abbess of Stanbrook, discussing Shaw's play "Saint Joan."

Another group of essays in this category related religion and philosophy directly to current questions. For example: "Sunday Schools Don't Teach" by Hampton M. Jarrell, December 1950; "Atomic War or Peace" by Albert Einstein, November 1947; "What is Modern Man to Believe?" by Rufus Jones, November 1947; "Faith and the Scientist" by George M. Harrison, December 1953; and two essays by Reinhold Niebuhr, "Impact of Protestantism Today," February 1948; and "Piety and Secularism," November 1957.

The essays in this category usually express a specific viewpoint or philosophy. Religious and philosophic opinions, however varied, are firmly held by authors of the essays. The editorial defense is the right to express religious views, whatever they may be; and in the magazine the Catholic viewpoint is given expression, along with expressions of Protestantism. Religious essays receive considerable comment in the Repartee section of the Atlantic, as might be expected.

The subject matter itself rarely involves new religious ideas. One essay, "Man Against Darkness," by W. T. Stace, September 1948, outlined the theory of relativity of morals, and suggested a secular, non-religious foundation for morals in society if man is to survive in a world of reality. The essay drew a great deal of response from religious philosophers and from readers; and a symposium, "Purpose in the Universe," followed in the November 1948 issue of the Atlantic, refuting Stace's position.

The essays in this category seem to continue the Atlantic's

tradition of non-sectarian, unorthodoxy in religious questions and of humanitarianism.

National Politics and Government

The subject matter category of national politics and government ranked eighth in frequency, with 60 essays. Fifty-eight essays are presented in a persuasion-point of view style; 2 are presented in a personalized-descriptive style. Fifty-five are written by subject matter specialists; 5 are written by non-specialists. All of the essays in this category are contributed by non-staff writers in the period of this study. Distribution of essays according to nationality of author is: American, 56; British, 4.

In essay selection on national politics, a non-partisan pattern concerning national elections is obvious in the period 1947-1957. In the several issues of the magazine before a national election, each of the major parties is given space. For example: "Henry Wallace: A Divided Mind" by Gardner Jackson, August 1948, with a reply in the Re-partee section of the same issue by Wallace's campaign manager; "The Republican Revival" by Owen Root, Jr., September, 1948; and "The Democrats Can Win" by Ellis Arnall, October 1948.

Before the national elections in 1952, there are these examples: "New Isolationism" by Arthur Schlesinger Jr., May 1952, a discussion of Senator Taft as an example of the new isolationist; "Why I Believe in Eisenhower" by Henry Cabot Lodge Jr., June 1952; and "What It Costs to Run" by Senator Paul Douglas, July 1952.

Before the national elections in 1956, the Atlantic's non-partisan

policy was maintained with two articles, this time in the same issue, October 1936: "I Shall Vote For Eisenhower" by Robert Cutler, and "Why the Democrats Should Win" by Gerald Johnson.

The political essays do not report immediate political events, such as campaigns and conventions; and after an election there is no account of results.

There is also an obvious attempt to maintain a political non-partisanship in the off-years of national elections. In the editorial introduction to a political essay in the Atlantic, July 1933, this statement appears: "It is in the Atlantic tradition to encourage progressive leaders of both parties to speak to the electorate in the relative calm of an off-year. . . ." ⁷⁰ For example: "Can the Liberals Rally?" by Mayor Joseph S. Clark Jr. of Philadelphia, July 1933; "Modernize the G. O. P." by Henry Cabot Lodge Jr., March 1930; "Why Have a Labor Party" by Herbert Agar, October 1930; and "Wanted: Better Politicians" by Joseph S. Clark Jr., August 1933.

But on the broader issues of politics and government, there is no such obvious pattern of non-partisanship. The dominant tone of the essays in the Atlantic on politics and government in this period is of liberal reform and betterment in government practices. The essays are mainly concerned with political subjects of national scope. Discussions usually center on the issues of current events, not the events themselves. In this connection, it is interesting to note that a calendar record of

⁷⁰ Atlantic, vol. 192, 27, July 1933.

events is virtually non-existent in the Atlantic. Dates of news events are seldom given when issues of an event are being discussed two or three months after the event. For example: "Dixon-Yates in Perspective" by Roscoe Drummond, January 1955; and a letter from President Harry S. Truman in the February 1948 Atlantic, reproduced because of its historic importance, and in answer to the article in the December 1946 Atlantic by Dr. Karl I. Compton, "If the Atomic Bomb Had Not Been Used."

The magazine serves as an open forum for strong expression of conflicting political views and for discussions of political philosophy. For example: "Bosses and Machines" by Ed Flynn, May 1947; "Bosses Are Bunk," a reply to Ed Flynn, by Fiorello H. LaGuardia, July 1947; "Decline of Western Democracy," February 1955, "Adversaries of Liberal Democracy," March 1955," and "Our Need for a Public Philosophy," April 1955, by Walter Lippmann, later published as part of his book The Public Philosophy.

History and Historical Analysis

History and historical analysis, with 55 essays, ranked ninth in subject matter frequency. Thirty-nine of the essays in this category are written in a persuasion-point of view style; 9 are written in a personalized-descriptive style; 7 are written in formal style. Forty-six are written by subject matter specialists; 9 are written by non-specialists. All 55 of the essays are contributed by non-staff writers. Distribution of essays according to nationality of authors is: American, 47; British, 7; Finnish, 1.

In current history, events that have taken place within the last quarter century, the Atlantic essays deal with subjects international in scope. For example: "Pearl Harbor in Retrospect" by Sherman Miles, July 1948; "Our Worst Blunders in the War" by Hanson Baldwin, January 1950; "Roosevelt Through European Eyes" by Isaiah Berlin, July 1955; "Hitler's Secret Records" edited by Felix Gilbert, November 1950; and "Hitler's Gamble" by H. R. Trevor Roper, September 1954.

Another group of essays in this category deal with American history, and are national in scope. For example: "Washington's Hardest Decision" by Douglas Freeman, October 1952; "Why Lee Attacked" by Oscar Handlin, March 1955; and "Dred Scott a Century Later" by Fred Rodell, October 1957.

Most of the seven essays in this category which are written in formal style deal with panoramic surveys of civilization. For example: "The Meaning of Civilization" by Sir Richard Livingstone, March 1953; and "Civilization on Trial" by Arnold Toynbee, June 1947.

Education

Forty-nine essays in the Atlantic in the period 1947-1957 concern education, the subject category which ranks tenth in frequency. Forty-six are written in a style of persuasion-point of view; 3 are written in personalized-descriptive style. Forty-three are written by subject matter specialists; 6 are written by non-specialists. All 49 are written by non-staff writers. Distribution of essays according to nationality of authors is: American, 45; British, 3; French, 1.

The essays on education deal with subjects that are mainly

national in scope: secularism, curricula, testing, exceptional students, teachers' salaries, teacher and classroom shortages. For example:

"School, Church and State," June 1948; "Do the American Schools Educate?" February 1949; "What Shall We Do With the Dullards," May 1956; and "Giving the Bright Student a Break," June 1956.

"Quackery in the Public Schools," an essay by Albert Lynd in the March 1950 Atlantic, challenges the function of schools of education. Responses from readers and educators were immediate, and a series of essays was started on "The Schools I Want and How to Get Them." The series lasted for several months.

Subject material of essays in education became international in scope late in 1956 after the Russians revealed their progress in education and technology by launching a satellite ahead of the United States. For example: "Crisis in Teaching," September 1956; "What Russian Students Think," February 1957; and "Education in the Western World," November 1957.

The essays in this category reflect the magazine's concern with American education on all levels, elementary, secondary, undergraduate and graduate schools.

Natural History, Conservation

Essays in the natural history, conservation category rank eleventh in subject matter frequency, with 46 essays. Twenty-two essays are written in a personalized-descriptive style; 24 essays are written in a persuasion-point of view style. Thirty-two are written by subject matter specialists; 14 are written by non-specialists. All of the

46 essays are contributed by non-staff writers. Distribution of essays according to nationality of authors is: American, 41; Canadian, 1; British, 2; Italian, 1; South African, 1.

Nearly one-half of the essays in this category are informative pleas for conservation of natural resources; the other one-half are descriptive informative essays about little known subjects in natural history. For example: "Wise Use of Natural Resources," October 1957; "Water: How Fast Can We Use It?" July 1957; "Turn Off That Faucet," February 1950; "The Kick of An Electric Eel," January 1947; "The Giant Snails," August 1949; "The Emperor Penguins," July 1952; and "Sassafras and Witch Hazel," November 1948.

This category is not restricted to a national scope of subject matter.

Science and Technology

Science and Technology ranks twelfth in subject matter frequency, with 39 essays. Thirty-four essays are presented in persuasion-point of view style; 4 are presented in personalised-descriptive style; 1 is presented in formal style. Thirty-five are written by subject matter specialists; 4 are written by non-specialists. Non-staff writers contributed all 39 of the essays. Distribution of essays according to nationality of authors is: American, 34; Canadian, 1; British, 4.

The release of atomic energy, which also influenced the subject matter of essays in religion, in international politics, and in social problems, dominated the essays in "pure" science in the Atlantic 1947-1957. One of the main characteristics of essays in the years 1947-1955

is the concern of science with freedom of knowledge. For example:

"Scientist Fights for Peace" by Louis Ridenour, May 1947; "Freedom of Science in America" by J. R. Newman and B. S. Miller, September 1947; "Science and National Security" by L. A. DuBridge, October 1949; and "For Man to Know" by Vannevar Bush, August 1955.

After 1955, essays on atomic science took on a practical note. For example: "Control of Energy," September 1955; "Menace of Radiation," October 1955; and "The Atom in Use," September 1957.

Essays in "practical" science, all during the period of this study, described new discoveries. For example: "Strange New Uses of Sound," September 1947; and "Chemicals for Cancer," March 1954. In 1954, essays began to deal with space and time. For example: "Breaking the Star Barrier," August 1954; and "Bounds of Time and Space," December 1955.

Sports

Sports ranks thirteenth in subject matter frequency, with 35 essays. Nineteen essays are written in a descriptive, personalized style; 13 are written in a persuasion-point of view style; 1 is written in a formal style; and 2 are written in a style of humor. More of the essays on sports are written by non-specialists than by specialists; 25 are written by non-specialists while 10 are written by subject matter specialists. The total 35 sports essays are contributed by non-staff writers. Distribution of essays according to nationality of author is: American, 26; British, 7; Irish, 2.

In this category, editorial selection of essays seems to favor

the little known sport or the unusual aspect of a common sport. The individual sport is given more emphasis than the team sport. National in scope, the essays are particularly interested in the American as a sportsman.

Characteristic of the essays in this category are these examples:

"Salmon Fishing in Low Water," June 1947; "The Recovery of the Davis Cup," August 1947; "The Bee Hunter," July 1949; "Going Down Fast--The Swiss Look at American Skiers," February 1950; "What Night Does to Baseball," August 1950; "I'd Rather Catch," September 1949; "Managing a Young Team," August 1953; "Golf in a High Wind," October 1954; "Enchantment of Risk," auto racing, October 1957; and "Golfmanship: How to Win Without Actually Cheating," September 1948.

The essays in general are informative. Occasionally a critical view is presented of sports, as in "A Laugh for the Olympics," June 1956.

Freedom of Thought and Expression

Freedom of thought and expression ranks fourteenth in subject matter frequency, with 32 essays. Twenty-nine are written in a persuasion-point of view style; 3 are written in a personalized-descriptive style. Twenty-six are written by subject matter specialists; 6 are written by non-specialists. The total 32 essays are contributed by non-staff writers. Distribution of essays according to nationality of author is: American, 29; British, 1; Irish, 1; 1, anonymous.

This group of essays, small in number, does not quite fit into any of the categories above; and in subject matter it is important

enough to be grouped in a separate category. The essays deal with civil liberties, particularly freedom of speech. The selection of essays in this category describes the Atlantic's firm stand against "McCarthyism." "McCarthyism," according to the points of views in the essays in this category, 1947-1957, might be defined as an attack on civil liberties, mushrooming from irresponsible wild denouncement of communist penetration to attempted suppression of "unpopular" ideas in every area of communication.

Examples of essays in this category are: "Secrecy and the Reporter" by James Reston, April 1950; "The Monopoly of News" by Gerald Johnson, September 1950; "Suppression of News" by James Pope, July 1951; "News and the Whole Truth" by Elmer Davis, August 1952; "How Much Academic Freedom" by Howard Mumford Jones, June 1953; "What is Academic Freedom?" by Joseph Alsop, June 1953; and "What Happened to the Girl Scouts?" by Ben H. Bagdikian, May 1955. Two essays were contributed by Zachariah Chaffee Jr., "The Freedom to Think," January 1955, and "The Encroachments on Freedom," May 1956.

The character of the Atlantic as a national magazine, the "exponent of what its conductors believe to be the American idea" as stated in the prospectus, is probably no more clearly drawn than in the essays in this category.

CHAPTER VI

CONCLUSIONS

Through a program of "discovery" and incentive, the Atlantic continues the tradition, begun with its first issues, of championing American writers. The findings in this study concerning the 219 short stories in the Atlantic in the period 1947-1957 support this point. The major means of "discovery" during this period is the Atlantic "First" program, which was started in 1946. Even before 1946, the Atlantic was the first general circulation magazine to publish several authors who went on to establish reputations as fiction writers: Ernest Hemingway, Wilbur Daniel Steele, James Norman Hall, Jessamyn West, and Eudora Welty.⁷¹ After 1946, and in the period of this study, Louis Auchincloss and R. V. Cassill are examples of new writers who are establishing reputations after making their first national magazine appearance in the Atlantic.

However, the findings in this study also show that a group of 11 short story writers who were published most often in the Atlantic in this period (four stories or more) do not have well-established reputations in fiction. Furthermore, a group of well-known short story writers, including Hemingway and Saroyan, published a single, unacclaimed story in the Atlantic in the period 1947-1957, stories which were not listed in the Short Story Index and which do not appear to be up to the

⁷¹Weeks and Flint, editors, op. cit., p. 510.

usual standard of these authors. These findings draw attention to distortions in statements which are made because of lack of objective information about the Atlantic. An example of such a statement is the report mentioned in Chapter IV which appeared in Time at the time of the Atlantic's 100th Anniversary and which stated that the Atlantic has cultivated the best authors of every decade.

In earlier decades of the magazine, virtually no foreign authors published novels or short stories in the Atlantic. This traditional preference for American authors in the past has stimulated in the magazine a growth of a national literature with basic qualities of realism and local color. The Atlantic continues the tradition of stimulating national literature. However, the findings in this study for the period 1947-1957 seem to indicate that the author's nationality may not be as important a factor in selection of short stories as tradition makes out. Among the 11 authors who were published most in this period, and among the group of established fiction writers, several nationalities are represented. British and Irish authors, especially, were published often in the Atlantic in the period of this study. In performance, then, the Atlantic during this period seems to be much more international in fiction than historians have suggested it might be.

If the Atlantic's tradition for publishing the best in fiction is questioned by the findings in this study for the period 1947-1957, so do the findings question the claims of magazine and literary historians who have projected past performance into present performance. In fiction, however, the faults may be in the writing of the period. The

achievement of the Atlantic in the short story in this period cannot be judged definitely because of the absence of similar studies of other periodicals.

The Atlantic's tradition of presenting a balance of belles-lettres and articles of fact and controversy is continued in the period 1947-1957. The 1,235 essays examined for this study support this point. Essays from the subject matter categories of literature and criticism, profiles, biography and autobiography, and travel and reminiscence make up the section of belles-lettres, while fact and controversy essays are found in the subject matter categories of international affairs, national politics, social patterns and problems, education, economics, religion, and science.

Essays in literature and criticism in the period 1947-1957 often are written by some of the world's best known English and American authors: for example, W. Somerset Maugham, William Faulkner, Thornton Wilder and Virginia Woolf. During the period of this study, no fiction was published by these particular authors in the Atlantic, and in general, no fiction was published by a group of well-known authors who did contribute essays to the Atlantic in the period 1947-1957. The magazine appears not to have published the fiction of a group of the best known authors, but to have published critical essays and essays on tangential literary subjects by these authors. It may have been that these authors were not writing short stories in these years; however, their novels were not serialized during this period, either.

The essays in literature and art in this period of the Atlantic

reflect a wide range of taste and perception in dealing with all forms of art. The magazine shows a particular interest in presenting American expressions on literature, painting, sculpture, architecture, dance, and motion pictures.

In religion, the essays in the Atlantic in the period 1947-1957 seem to maintain the magazine's early reputation as a non-sectarian periodical with unorthodox religious views. The essays in the period of this study raise serious religious questions, with little regard for orthodoxy. However, some essays in this period express particular religious views; and a variety of views, both Catholic and Protestant, is presented. In essays on philosophy the magazine reflects a strong humanitarianism. The essays in the period of this study continue to reflect the magazine's participation in such traditionally American endeavors as the search for individualism and the desire for self-improvement. In this subject area, the Atlantic has been, and is, a strong national periodical.

The Atlantic, in its earliest issues, was drawn into "pure" science discussions involving Darwinism; the magazine published essays pro and con. In the period of this study, also, the science essays deal with scientific theory and with freedom of scientific knowledge. In a decade of vast changes in science--the release of atomic energy and exploration into outer space--the Atlantic's approach seems to be one of interpreting new scientific theories for its American audience. At the same time, essays in the magazine keep pace with the fast developments in practical science.

The Atlantic's stand is firm and critical against attacks on civil liberties, especially freedom of thought, expression and speech. The character of the Atlantic as a national magazine, "the exponent of what its conductors believe to be the American idea," as stated in the prospectus in the first issue, is probably no more clearly drawn than in the essays in this category during the period 1947-1957.

In education, the essays in this period substantiate the lively concern of the Atlantic for American education on all levels, elementary, secondary, undergraduate, and graduate. The magazine seems to favor reform in education, and the essays in this period are comprehensive reviews of the conditions in the schools in this country.

In several of the subject matter areas, specifically sports, travel, and reminiscence, the essays in the period 1947-1957 emphasize the individual "voice" of the writer, the expression of self, and seem to indicate the magazine's stand against the trend to conformity, even in areas of recreation and travel. The articles play up sports for individuals, and often the non-spectator sports.

The essays in the history category of the Atlantic stimulate a respect for American history, and for the individual men who made history. However, in historical analysis, the essays in the period of this study tend to deal with contemporary history on an international rather than national basis.

In business and industry, the essays in the magazine in the period 1947-1957 seem to reflect the opinion of conservative, financially secure, groups. At the same time, however, the essays give attention

to labor movements and economic unrest in any groups. The Atlantic has followed this watchful approach in business and economics through much of its history. In the period of this study, the magazine turns its pages into a forum for debate of issues in economics without directly expressing an editorial opinion.

In social patterns and problems, the essays in the Atlantic reflect the rapid change in problems that affect all phases of life for Americans. The essays are objective and comprehensive in dealing with manners and mores in America. As in its entire history, the Atlantic's attitude is sympathetic concerning Negro rights, and is sympathetic concerning all minority groups during the period of this study. The magazine's essays tend to be liberal, favoring reform in social problems. It is critical of weaknesses and practices in American society that might threaten the social welfare of the nation.

The magazine encourages debate on social problems and is essentially a vigorous open forum for strong expression of opinion. This may be the magazine's chief function in dealing with social change.

In politics, the Atlantic at times in its past openly favored Republicanism. The findings in this study, 1947-1957, indicate that the magazine tends toward a liberal, nonpartisan attitude in national politics.

On the broader issues of politics and government, the Atlantic in this period favors liberal politics and reform in various departments of government. The nonpartisanship is maintained by not openly supporting any candidate for national office and by serving as an open forum for the political expression of both parties.

The findings in this study give objective meaning to Editor

Weeks's statement in the introduction to the 100th Anniversary Issue of the Atlantic, November 1957:

"In Politics," so runs our charter, "The Atlantic will be the organ of no party or clique, but will honestly endeavor to be the exponent of what its contributors believe to be the American idea. . . . It will not rank itself with any sect or nation, but with that body of men which is in favor of Freedom, National Progress, and Honor, whether public or private." To the founders the Union was sacred, and ever since the Reconstruction we have held to the pledge that the magazine would be nonpartisan. At the time of national elections, as tempers have risen, we have had to resist the pressures of well-meaning friends who would have us become a Republican or a Democratic organ.⁷²

In international politics, the Atlantic is indeed a far cry from the magazine founded in the small community of Boston in 1857, and a far cry from the magazine criticized in its first two decades for its sectionalism. It has been, for most of its life, a truly national magazine. But the most significant trend in the essays in the Atlantic in the period 1947-1957 is the direction toward interpretation of international affairs for its American audience. Among the subject categories which are concerned chiefly with topics of controversy, international affairs in frequency ranked second only to social patterns and problems.

Essays on international affairs seem to be liberal in approach, searching and objective in content. The magazine's presentation, on the whole, is of a vital awareness of the United States as a part of a

⁷²Edward Weeks, "The Atlantic Heritage," Atlantic, vol. 200, 37-38, November 1957.

world community. The tone of the Atlantic essays in this period emphasizes the importance of international events to a nation.

Two sections of the magazine in this period add emphasis to international reporting: "Atlantic Reports on the World Today," which objectively backgrounds the news, and "Country Perspectives," published in cooperation with Intercultural Publications, Inc. James Laughlin, president of Intercultural Publications, explains why the Atlantic was chosen for the series:

"The Atlantic Monthly" was chosen by Intercultural Publications for our "Country Perspectives" program because it seemed to offer the ideal vehicle for what we wanted to accomplish. We wished to reach intellectuals, opinion makers, students and teachers, and this is exactly the audience to which "The Atlantic" appeals. Its circulation, which runs close to 300,000 at certain times of the year, is, I believe, the largest of any magazine in its quality field.⁷³

The major conclusion of this study is that, while the Atlantic maintains a tradition as a truly national magazine which interprets and stimulates expression of American character, the magazine deserves more recognition for the vital function it performs in interpreting and stimulating internationalist expression. This is true especially in areas which in the past have been entirely national in scope in the magazine, such as economics, education, and social patterns.

A second major conclusion of this study is that the literary cliches which have been attached to the magazine by historians and reporters are not accurate appraisals of the magazine's performance in

⁷³Letter from James Laughlin, Intercultural Publication, Inc., New York, N.Y., April 28, 1959. See Appendix.

the period of this study. Further allusion to such literary clichés may develop a cloud of myth around the Atlantic which may blur its superior performance in other subject areas. The achievements of the Atlantic in essays of fact and controversy cannot be judged definitely, again, because of lack of similar studies of other periodicals. The findings of this study suggest the need for such analyses of other periodicals.

The Atlantic's performance in short stories and essays in the period 1947-1957 seem to outline a pattern of editorial planning which may be summarized in these points:

1. The tendency of the Atlantic editors seems to be to publish better fiction of less known authors than of well-known authors, and to publish essays by the best known authors.
2. Essays are selected to maintain a nonpartisanship in national politics.
3. Essays in general present the unusual or nonconformist view of any--even the most ordinary--subject.
4. Essays on international affairs present a liberal, internationalist point of view.
5. The main characteristic of the essays as a group is a disparate point of view.
6. The essays, often gracefully written, represent clear, concise editorial journalism. Approximately one-half are written in persuasive language, one-half in personalized, descriptive language.

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APPENDIX

TABLE III. THE 1,235 ESSAYS FROM THE ATLANTIC MAGAZINE 1947-1957 CLASSIFIED BY SUBJECT MATTER IN FOUR CATEGORIES OF STYLE PRESENTATION

	Number of Essays	Person- alized Descrip- tion	Persua- sion Point of View	Formal	Humor
Language, art	230	65	121	42	2
Profile, biog., autobiography	165	124	26	12	3
Social patterns, problems	163	17	134	1	11
Travel, reminiscence	131	127	3	0	1
International politics	100	6	91	3	0
Industry and economics	68	2	64	2	0
Religion, philosophy	62	3	44	15	0
Nat'l. politics, government	60	2	58	0	0
History, analysis	55	9	39	7	0
Education	49	3	46	0	0
Natural history, conservation	46	22	24	0	0
Science	39	4	34	1	0
Sports	35	19	13	1	2
Freedom of thought, expression	32	3	29	0	0
Total Essays	1,235	406	726	84	19

TABLE IV. NUMBER AND PER CENT OF THE 1,235 ESSAYS FROM THE ATLANTIC MAGAZINE 1947-1957 CLASSIFIED BY SUBJECT MATTER ACCORDING TO AUTHOR AS SUBJECT MATTER SPECIALIST, NON-SPECIALIST, AND PER CENT SPECIALIST

Subject Category	Number of Essays	Specialist	Non- Special- ist	Per cent Special- ist
Language, art	230	196	34	85.5
Profile, biog., autob.	165	75	90	46.0
Social patterns, prob.	163	102	61	62.0
Travel, reminiscence	131	25	106	19.0
International politics**	100	79	19	79.0
Industry and economics	68	63	5	91.0
Religion, philosophy*	62	42	19	68.0
National politics, gov't.	60	55	5	91.0
History, analysis	55	46	9	84.0
Education	49	43	6	87.6
Natural history, conserv.	46	32	14	69.0
Science	39	35	4	89.0
Sports	35	10	25	27.0
Freedom of thought, expres.	32	26	6	81.0
Total essays	1,235	829	403	67.0

**2 anonymous: specialist, non-specialist could not be classified.

*1 anonymous: specialist, non-specialist could not be classified.

(Copy)

OFFICE OF THE
MANAGING EDITOR

8 ARLINGTON STREET
BOSTON 10, MASS.

THE ATLANTIC MONTHLY

March 10, 1959

Dear Mrs. Harrison:

Mr. Weeks has referred to me your letters of February fourteenth and March sixth, and although I cannot give you a full reply on all the questions that you raise, I shall do my best.

1. The Atlantic Reports are written by men and women in the field who have the highest credentials. In many cases Mr. Weeks knows them personally, and in some cases they have written for us for years. We began publishing them during the war as a service to readers who wanted something more than they could get from the daily newspapers and in weekly news magazines. They attempt to give the background which explains current events. We do not allow our reporters to predict, but we do give them complete freedom to report what they see and give the explanation of how it came to be. We make a conscientious effort to edit out slanted language or any personal bias on the part of the reporter.
2. The Atlantic editorial staff consists of: Edward A. Weeks, Editor-in-Chief; Charles W. Morton, Associate Editor; Louise Desaulniers, Research Editor; Priscilla diGiovanni, Copy Editor; one proof reader, two readers of manuscripts, and myself. They all have the jobs and do the work which you would expect from people who carry their titles. Phoebe Lou Adams, our chief manuscript reader for many years, is also the poetry editor and substitutes for Charles Rolo, our book reviewer, whenever he is abroad. Mr. Weeks, as Editor-in-Chief, buys his own material and is naturally responsible for planning the issues. Editing and cutting on essays and articles are done by the Research Editor and myself.
3. When Russia got the bomb we published an article by Walter Lippmann called "Breakup of the Two-Power World," in which he proposed what later became NATO. It is my belief that the Atlantic was the first among general periodicals to recognize the implications of the Two Power World and the cold war that has existed in the en-

continued ...

Mrs. Harrison

-2-

March 18, 1959

uing period. Naturally we run many articles in this area, but the Atlantic is by no means limited in its field of interest.

5. The Atlantic does not have any art director. The new format was designed by Gyorgy Kepes. Our layout artist is Russell Carpenter.
6. Mr. Weeks has not attended any school since becoming the Atlantic Editor. He has received twelve honorary degrees. I am enclosing a copy of a statement which was prepared by Mr. Weeks during the Atlantic's centennial year. Perhaps there will be something in it useful to your purposes. But I also suggest that you get a copy of Jubilee: One Hundred Years of the Atlantic. The introduction which Mr. Weeks wrote for it and his remarks at the beginning of each section give a considerable number of clues to his thinking.

The Prospectus of the Atlantic, published with the first issue, described the Atlantic as "Devoted to Literature, Art, and Politics," and outlined three aims. I believe that the contents of the past one hundred years have demonstrated our firm allegiance to the objectives of the founders.

Yours sincerely,

(s) Emily P. Flint

Mrs. Emily P. Flint
Managing Editor

Mrs. Marjorie Harrison
Graduate Assistant
Journalism Department
College Station
Brookings, South Dakota

Enclosures: Prospectus, "The Atlantic Heritage." /Prospectus/

(Copy)

INTERCULTURAL PUBLICATIONS INC.

60 East 42nd Street

New York 17, N.Y.

Cables: Perculta Newyork

April 28, 1959

**Mrs. Marjorie Harrison
Journalism Department
South Dakota State College
College Station
Brookings, South Dakota**

Dear Mrs. Harrison:

Thank you for your letter of April 21st. I am glad that the information I sent you was helpful.

"The Atlantic Monthly" was chosen by Intercultural Publications for our "Country Perspectives" program because it seemed to offer the ideal vehicle for what we wanted to accomplish. We wished to reach intellectuals, opinion makers, students and teachers, and this is exactly the audience to which "The Atlantic" appeals. Its circulation, which runs close to 300,000 at certain times of the year, is, I believe, the largest of any magazine in its quality field.

Sincerely yours,

(s) J. Laughlin

James Laughlin

JL:rr