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THE LEAVES FALL IN THE BAY AREA: REGARDING BERN PORTER AND FOUR LITTLE MAGAZINES

By Harriet S. Blake

For several years Bernard H. Porter, Colby 1932, has been contributing his own work, his source material, and the relevant works of his associates to the Robinson Rare Book Room in the Colby College Library. Porter, a physicist who worked on the atomic bomb project during World War II and left it after Hiroshima, has been active in photography, illustration, writing, publishing and printing. He has been particularly interested in combinations of art forms and new and experimental work. Much of his time during the 1940s and 50s was spent in California, where he contributed considerable material to little magazines and was particularly active in the formation and publication of four.

The earliest, The Leaves Fall, was edited in Ohio from 1942-1945 by his friend Fred Lingel, an engineer. This four-page leaflet, the only one of the four not published in California, offered Porter a vehicle for his poems, essays, aphorisms and drawings, as well as an occasional chance to edit an issue. James Schevill1 has stressed the importance of Porter’s work in The Leaves Fall in illustrating the growth of his creative interests while his doubts about the bomb project were increasing.

His next little magazine venture was as assistant editor of Circle, published 1944-1946. Circle, edited by George Leite, after a modest beginning became an attractive, significant publication with such contributors as Henry Miller, Anais Nin, Kenneth Patchen and Kenneth Rexroth. Porter then published Berkeley, edited by Schevill, 1947-1951. Subtitled “A Journal of Modern Culture,” Berkeley attempted to stress the interrelationship of all the arts. Broadside, a large sheet distributed free by unorthodox methods, was Porter’s own venture. Fifty-two issues appeared between 1954-1957.

A survey of Porter’s contributions in writing and illustration and in editorial work and publication was undertaken in order to attempt to assess Porter’s creative abilities and discover what his major talents are. All four little magazines are quite differ-

1 James Schevill, The Roaring Market and the Silent Tomb (Oakland, California, 1957), 11-12, 14-15.
ent in form, content and amount of light they shed upon Porter, so it appeared that a different method of analysis was desirable for each. Every issue was examined, as was any related correspondence and other supplementary material. Colby has a complete file of *Circle, Berkeley* and *The Leaves Fall*. The University of California supplied a microfilm of all the issues of *Broadside*, since only the first is available at Colby.

*The Leaves Fall*, the earliest and simplest of the four little magazines, contains the most material interesting from a biographical standpoint. 1940-1945 was probably the most formative period of Porter's adult life. He was then working on the separation of uranium for the development of the atomic bomb. Schevill felt that Porter could not decide whether separation of the atom might have benefits to outweigh its destructive effects, and that his mental conflict made him work more intensively outside the field of physics than he ever had before. His work in physics made it necessary for him to travel extensively between Princeton, New Jersey, Oak Ridge, Tennessee, and Berkeley, California. When he was working in the New York area in the late thirties, he had been interested in surrealism and met several of the surrealist artists who had fled from Europe to America. He continued his acquaintance with some of the surrealists and also met a new group of west coast authors and artists, including Henry Miller. According to Schevill, it was partly to offer an outlet for Miller that he decided to become a non-commercial publisher. Before 1940 he had written scientific treatises and also general articles. However, Lingel's *The Leaves Fall* offered him a more sympathetic outlet for his own creative writing.

*The Leaves Fall* appeared monthly or semi-monthly between October 1942 and September 1945. Lingel, its editor and most frequent contributor, distributed it free from his address at Bluffton, Ohio. Porter, listed eighteen times in the index, was its second most copious contributor. Henry Baaken contributed eight items, Henry Miller four, and Gabrielle Lederer, a friend of Porter's during his residence in the New York area, contributed two. Primarily, *The Leaves Fall* served as an outlet for Lingel and Porter. Although Lingel wrote one three-issue essay, "Trouble Report," applying an engineer's approach to defective machinery to world problems, most of his work de-
scribes his search for an acceptable religious belief. Baaken wrote descriptions of Jewish rituals and beliefs for apparently Gentile readers. Porter's best contributions fall into two categories, prose or poetry indicating his own mental conflict in scientific imagery, and art criticism. His minor contributions and the issues he compiled and edited are also interesting, since they show sources of material and methods he used later in editing and publishing.

Schevill has described in detail the contributions hinting at his mental conflict. Essays or poems in this category include "Not At All" and "Significant Content" (November 1942), and two fragments from "Letter to Gabene" (February 1944 and September 1944). The Gabene fragments were extracted from a long unpublished essay written in the form of a letter to Gabrielle Lederer. Both Porter and Schevill cite his second fragment subtitled "Art, Life, Henry Miller," in which Porter compares the uninked copper plate from his edition of Miller's "Semblance of a Devoted Past" to his own life. His poem "Me" also uses technological imagery and expresses his feelings about the relationship between destruction and creation.

Self-erasing I become me.
I scuttle existences
Dynamite memory, ridding dross by fire
I recast progression's tangent
Seek the Neanderthal line
Glean by moon's wish doing.  

After 1945 nothing Porter did for the examined little magazines is particularly revealing biographically until the mid-1950s, when his collages in Broadside reveal his feelings. His interest in the relationship between the arts and science is consistently evident, however, in all his little magazine work. The influence of the surrealists is also apparent. His article "Sources of Creation" in the first number of The Leaves Fall (October 1942) discusses the similarities between artistic and scientific creativity. From continual observation of objects artists see forms, as scientists may make discoveries from similar contemplation of basic data. He supports this hypothesis with quotations from Michelangelo, Max Ernst and Salvador Dali. His second major article of art criticism, "Wherein the New Order,"

2 The Leaves Fall, v. 3, no. 4 (January 1945), 96.
appeared in both the June-July 1944 issue of The Leaves Fall and the College Art Journal (III,1). He discusses the work of several of the surrealists, cites examples showing a relationship between art and science, and mentions artists' use of forms from natural history. He states that he found provocative the exhibition techniques at Peggy Guggenheim's "Art of This Century" show where pictures were exhibited without frames upon a variety of supports and installations. His interest in practical uses of art appears in his description of ways to use the principles of camouflage in landscape beautification.

The August 1943 and the June-July 1944 issues compiled and edited by Porter are interesting both because of Porter's contributions and some material by and about Henry Miller, some of whose work Porter had started to publish. The August 1943 issue features a fragment from Miller's "Open Letter to All and Sundry," described as privately printed and mimeographed in 1943. This is illustrated with a sketch of a nude drawn by Porter, which he used later as a filler in Berkeley and in an advertisement for one of his Miller editions. In an undated letter accompanying several numbers of The Leaves Fall to the Robinson Room at Colby in 1964 Porter also states that Miller used this drawing on his stationery. Gabrielle Lederer contributed "Journal of Anguish" which was illustrated by a sketch of Porter's, "Sleeping Mind Among Crags." This sketch is one of several illustrating his essay "Unseeing Eye," published both in Latin American and the January 1943 issue of The Leaves Fall. He was to use different combinations of this series in The Leaves Fall, Circle, and Berkeley. The third page includes Porter's "Sonng O'Fless Flossen," a Joycean conceit illustrated with another "Unseeing Eye" sketch, some blank verse signed Reredel Retrop (Lederer-Porter), and a short Porter piece, "Suicide." The June-July 1944 issue is primarily devoted to Porter's "Wherein the New Order." It is illustrated by a Miller drawing, "Semblance of a Devoted Past." Miller also placed an advertisement in this issue asking for a loan of $2,500 to finish two books.

During 1944-1945 Porter was associated concurrently with The Leaves Fall and Circle. While The Leaves Fall is primarily important as a vehicle for Porter and some information about Henry Miller, Circle is a relatively important little magazine.
Porter's contributions to *Circle* show his changing interests and his developing editorial and technical expertise. *The Leaves Fall* printed substantially the last of Porter's creative literary work until *I've Left* appeared in 1963. He was becoming more interested in experimental work combining several art forms and non-commercial publishing. His experience as assistant editor and frequent contributor to *Circle* and his association with its editor George Leite and others who were active in little magazine work, along with his early publication of Henry Miller, must have given him a firm base for non-commercial publishing on the West Coast.

A letter from Porter accompanying a gift of several issues of *Circle* to the Robinson Room describes how it originated.

When I arrived in Berkeley California after about six months in the Palmer Physics Laboratory at Princeton . . . in 1943, there was a popular book-store hang-out for the many intellectuals of the area (Paul Radin, Weldon Kees, George R. Stewart, et al) which also served as the mailing address of a little magazine named *No Directions*, a take-off on *New Directions*, the N. Y. firm just coming into prominence. Like their title the editors were unhappy or bored with one another and mostly hating one another. Among them was the unhappy George Leite, who wanted to break away from the old group and start his own direction. I joined him at the time and together through 1947 we did many things beginning with the *Circle* magazine.3

Leite and other contributors had had other experience with little magazine publication beside that which they gained in publishing *No Directions*. While a student at the University of California at Berkeley, Leite had been one of the editors of *New Rejections*, which existed between November 1941 and May 1943. Contributors included Leite, George P. Elliott, Jeanne McGahey, Warren D’Azevedo, and Jordan Brotman.4

Jeanne McGahey was an important member of the Activist poetry group. This group studied techniques of writing poetry under the tutelage of Lawrence Hart and were to contribute considerable material to both *Circle* and *Berkeley*. An Activist poet who published in *Berkeley* has described this group and its methods.

The Activists took that name because they believed that every element in their poems should be active, and as effective as poetry to the great-

est intensity possible... What Hart had done, as a kind of Bay Aristotle, was to survey 'modern' poetry, isolate and define poetic techniques in modern terms, and propose that the more the poet used all these techniques all the time the better his poems would be...

The core of the Activists was Hart's family. Jeanne McGahey, nee Brown, became his wife after she divorced McGahey. Her brother Bill Brown married Rosalie Moore, another member of the group.5

Other important contributors outside the Hart group were William Everson, later Brother Antoninus, and Glen Coffield, who were then at a camp for conscientious objectors at Waldport, Oregon. Douglas MacAgy, who became the director of the influential San Francisco School of Fine Arts in 1946, contributed critical material, as did Kenneth Rexroth. Porter himself must have brought in Henry Miller, Anais Nin and Leonora Carrington. He also may have known Philip Lamantia, a young surrealist poet who had been discovered by View.

View, a vehicle for the surrealists published in New York and edited by Charles Henri Ford, influenced Porter considerably. Porter published some of his own work on their "Children's Page," including the "Living Liquid" essay he had published in slightly different form in the August 1943 issue of The Leaves Fall. The "Tyro's Bag" section of the first two issues of Circle was modelled upon this "Children's Page" also.6 Porter and Leite's poster-poems and photo-poems published in Circle are reminiscent of similar combinations of visual and verbal images in View.

Leite and Porter worked together on the first six issues of Circle. Porter contributed to the combined seven-eight issue and did considerable work on the separate Circle editions, which included Hart's Ideas of Order, Albert Cossery's Men God Forgot and Lawrence Durrell's Zero. Nine issues of Circle appeared roughly seasonally from Spring-Summer 1944 through Fall 1946. A tenth issue was planned but never appeared, since Leite went bankrupt about that time.

Since Porter was assistant editor of the first six issues of Circle, complete contents notes are given, and all organizational material laid into Colby's copies is described. Porter also contributed a considerable amount of his own creative work, as will

be evident. An editorial statement from the beginning of vol. 1, no. 1 expresses the policies and interests of its editors.

A circle can be measured beginning at any point: we decided to start our measure on the West Coast. There are many reasons for this choice: much excellent work is being done here without local representation. For example, six of the present contributors have been printed many times in the eastern literary magazines—Poetry, View, Furioso, Fantasy, etc.; there is no reason why this work should be sent to the eastern seaboard, with the usual delay of many months before the material is either accepted or rejected. Also it seems to us that in many cases the material selected is inferior to the works rejected. This of course implies a difference in critical approach; so be it.

We believe that to be of any value a work of art, whether poetry or prose, must be alive and virile; we are temperamentally unable to accept dullness. We believe that the surrealists, in the progressive tradition, have these valid qualities; we believe the Lawrence Hart group has them also, but virility does not belong to these groups alone . . .

It is one of our major hopes in this world-wide struggle for freedom that there will be included a possible freedom of literary expression, which so far has existed in the Constitution alone. The position of Henry Miller and his works in our society should be a cause of shame to every American. There is no need to go into his case here; we have all been made aware of the power of censorship in the last few months, the latest of course being the censorship of Picasso and Michelangelo in the magazine View. In 1934 Hitler's aesthetic differed from many of the artists' of his country; he was obvious, he burned the offending work.


Porter's cover is a line drawing of Mr. and Mrs. Earwicker. Most of his "You're No Dope" essay had appeared in the March 1943 issue of *The Leaves Fall* as "Let Me Save You." As B. P. of "Tyro's Bag" he contributed "Angledozers" and "Polly-fa-Polly."

Material laid into the Colby copy includes a note typed on the back of a proposed rejection slip from Leite to Porter, also two sample advertising letters dated March 8 and 10, 1945. There is also a general letter to the Robinson Room dated January 12, 1963, in which Porter lists what he considers his most significant contributions.


The portion of Porter’s “Letter to Gabene” is different from any published in The Leaves Fall. The Williams and Leite poems to Miller were written to go into a Porter compendium of Millerana to be published that fall.

Circle, v. 1, no. 3. [Berkeley, California. 1944] Editor not listed. 61 p. plus advertisements.


Porter designed the cover, which depicts a large red circle at upper right and center on a gray ground with “Circle” repeated six times in black partially overlapping the red circle. A partial list of contributors is at lower right. Porter advertises his edition of Miller’s What Are You Going to Do About All? in this issue. He had hand-censored it at his grandmother’s cottage in Maine that summer because of postal regulations. He also uses four of his “Unseeing Eye” sketches as tailpieces.


The Colby copy of this number of Circle has the Miller article on Varda removed, since the Circle Edition of Varda, the Master Builder
was actually removed from sixty-two copies of Circle.\(^7\) Varda did the cover design.

Porter's article of art criticism "All Over the Place" discusses use and projection of space in painting with examples from the surrealists. Typographically it is interesting, since every other line is set five spaces inward and goes five spaces more to the right.


Porter's cover photograph suggests solar systems. Leite's poems are printed against a background of Porter's misty abstract photographs for photo-poems.


This issue's cover, credited to Denoyer-Geppert, makers of anatomical models, was assembled by Porter.

Porter contributions to issue seven-eight include his map of Joyce's life as an illustration to Hamilton Tyler's "Finnegan Epic" and two more photo-poems.

Schevill considers with justification that Circle did not publish any of Porter's most interesting creative work. It did give him an outlet for his experimentation with combinations of art forms, and must have been considerably helpful to him as a publisher.

\(^7\) Ibid.
Porter must have severed connections with Circle in the spring or early summer of 1945, about the time he left the nuclear project, since number six, the last issue in which he was listed as assistant, included a fall booklist for 1945. He remained in California until 1951, publishing, founding an art gallery, and writing. In 1947 he published James Schevill's first book of poetry, Tensions, and also was the publisher of Berkeley of which Schevill was editor from 1947-1950. He continued to publish much of Schevill's work; The American Fantasies (1951), High Sinners, Low Angels, (1953), The Right to Greet (1955), and Selected Poems (1960). In The Roaring Market and the Silent Tomb Schevill describes Berkeley as a joint creation.

Berkeley was published in eight pages in newspaper tabloid form, but on good paper. The great advantage of course was in reduced printing costs, although the layout was also unusual and seemed to us to tie in well with the motion and color of our frenetic civilization. We could not pay our contributors, but by luck and persistence we were able to get some unusual features. The first issue, for example, included unpublished letters of Sherwood Anderson, an article on the theater by Robert Edmond Jones, a lecture on architecture by Frank Lloyd Wright, and a selection from Lucifer and the Microbe by Yvan Goll, translated by Frank Jones. In subsequent issues we stressed work by unknown talents, as well as poetry and stories by well-known authors. The critical piece as sheer explication, that icebox term of this age of criticism, did not interest us. We were happy and fortunate to present for the first time a chapter of Sibyl Moholy-Nagy's biography of her husband and such creative articles as "Still Photography" by Clarence John Laughlin, "Photogenic Reflections" by Man Ray, "The American Community" by Charles W. Hendel, "Gunther Gerzso" by Wolfgang Paalen, "On Writing My Memoirs" by Ernst Krenek and many others including a long list of new poets and artists. After we had started Berkeley, two capable editors, Jane Hohfeld and Jean Partridge, came in to work with us. Two-and-a-half years of publication and ten issues later, however, we suspended publication partly because running such a journal interfered with our own creative work and partly because of the major distribution problems. No big distributor, of course, would handle our magazine, because they were all geared to handing out thousands of copies of Life, Peek, and other mass opiates to the total exclusion of our minority numbers. A good many of the bookstores around the country that did take our copies seemed to go bankrupt (Somehow we received regular invitations to appear in bankruptcy court to push our meager claims), or to regard us as the sheriff at the door when we requested payment for the few copies we had sent.

8 Schevill, op. cit., 31-33.
All art objects pictured in this section are by BERN PORTER
Found Painting

Found Poem:

http://digitalcommons.colby.edu/cq/vol9/iss2/6
Lifetime
Porter's own creative contributions to Berkeley are fillers. The third number, dated March 1948, includes his photograph "Affinity," of a piece of sculpture made from a dog's thigh bone and a small pyramid. This was published in his *Art Techniques* and used as part of a collage in *Broadside*. The fourth undated number includes a page of poetry by the Activists, decorated with two of his "Unseeing Eye" drawings. In number five he uses his nude sketch again. A short article in number seven, "The New School of Painting," credited to his Contemporary Gallery, mentions Porter and may have been written by him. If so, he was less impressed by surrealism than he had been earlier.

A statement made by Porter at a symposium of editors and publishers at the University of California that was later quoted in *Occident*, their literary magazine, shows Porter's discouragement after the demise of Berkeley in 1950. Porter implied that there was now no place for little magazines, since the creators are lazy and the public uninterested. He concluded with the suggestion that physicists could help the situation and their own reputations by blowing up words, since communication is so difficult. Both Pettitt in the letter already cited and Porter in a personal interview mention the furor this statement caused. It probably helped to maintain the feeling that Porter was a patronizing eastern sophisticate.

Schevill has described the period between 1950 and 1954 as an unpleasant era in Porter's life. His own creative work and publishing had been financially unprofitable, and it was not easy for him to re-enter physics. In 1950 he left California to become the assistant editor of the *Guam Daily News*. This venture was also unsuccessful financially, so that he worked at various odd jobs and continued his non-commercial publishing. He travelled to Japan before returning to California in 1954, when he decided to create a different kind of little magazine. From 1954 to 1957 he distributed *Broadside*, which, like *The Leaves Fall*, was simple in format, distributed free, and full of personal revelation. *Broadside* is essentially Porter's scrapbook, distributed in large sheets printed on one side. Several numbers are devoted to the new authors who were then beginning to be active in the Bay Area. Others are large photographs, collages,
advertisements, or anything else that appealed to Porter. He has described its aims and methods in some detail.

Page 2 thru 10 of I’ve Left describe a delirium in which I put culture on cigar wrappers, door knobs, playing cards, theatre tickets, postage stamps, railway passes, food stamps, aloha shirts, armbands, match covers, gum wrappers, laundry lists, facial tissues, etc., etc., without end. The broadside or fence poster, however, was the only form to actually or formally materialize. Art work, poems, essays were employed . . .

Editions ran 2000 to 5000 copies (some, not sure which now, to 15,000) depending on author, the cheapest paper, cheapest reproductions for they were actually throw-away or hand-bills as I said perhaps more seriously than otherwise intended to be dropped from airplanes. Writers later said this was done but I personally do not know of this, though I do know of housewives using them to wrap fish, to wrap items for the refrigerator. I saw them pasted on fences, walls, and posts in the Bay Area which was certainly in line with my intentions. At one point, while waiting to get into a free-dental clinic in San Francisco for some 60 total and separate visits I personally stuffed them in mail boxes door to door throughout an area of 10 blocks in all directions of the clinic. I gave them away at first, later sold some at three for a dime . . . Dealers, I have heard, have sold them for as high as $37.50 each. The authors involved, three years ago, had copies. Ferlinghetti had his pasted on the wall with a frame painted around.8

Porter listed sixty of the sixty-three projected issues in an advertisement for Borderguard, an association of small independent presses, in 1957. Any of these sixty issues were then available at five dollars apiece. Fifty-three actually appeared, and numbers fifty-four through sixty existed as negatives, paste-ups and prepared sheets ready for reproduction if an order came in.9 Since Broadside is Porter’s own creation and shows so many aspects of his work, each issue, seen on microfilm from the originals at the University of California, is described in detail.

1. Christopher Maclaine. Poem with first line “The other is blank, you see your message printed there.”

According to Porter, Maclaine is the author of four books, two films, many poems, prose pieces. Porter published his Crazy Bird, Time Bomb and Words and aided in the production of his film “The End.” Maclaine gave him scraps of poems in various states, which were the source for his issue of Broadside.10

Colby College has this first issue of Broadside.


10 Bern Porter letter to Harriet Blake, Guatemala City, April 9, 1968.
11 Ibid.
100  Colby Library Quarterly


3. Henry Bowden. Exhibition poster for Bowden show.


5. Kenneth Patchen. Poem printed against a background of words in varied type faces with first line, "I am the music you make"


8. Mason Jordan Mason. This Negro poet, whose work had also been published in Berkeley, illustrates some lines entitled "Totem and Tabu."

9 and 10. Catnach Press. These two handbills were printed by James Catnach, a London printer who specialized in printing cheap literature for sale by street vendors in the nineteenth century. 12 Number nine is entitled "Comfort to the Afflicted; or the Wondrous Works of God, Shewn to the Widow and Fatherless"; number ten is "Carols for Christmas Holidays."


13. Charles Henri Ford (Editor of View). This "Children's Page" from the October 1943 number of View includes Porter's "Household Hints."


15. American Type Foundry. These type specimens first appeared in the January 1943 issue of View as "Poems by Workers of the American Type Foundry."

16. Christopher MacLane and Bern Porter. The poem used in the first number of Broadside is superimposed upon a silhouette of a head.


18. Bern Porter. This juxtaposition of material includes a selection from Gogo Nesbit's Graffiti, a poem by Richard McDougall, some cherubs rather like the Catnach Press work, a section "Make a Funny

Face with Any Fruit or Vegetable,” a photograph of a misshapen hand like those in *Broadside* number thirty-eight and a section entitled “Urdu Poets.”


22. Wallace Stevens. Although credited to Wallace Stevens, number twenty-two is primarily a collage which includes an article on poetry by Stevens. To the left of the article is a design made of Porter bills sent to a collection agency. Below is a poem by Holly Beye. To the right is a photograph of “James Courtland and his bride, a new father.” Three numerals labelled “Choleretic, Digestant, Laxative” complete the arrangement.

23. Lawrence Ferlinghetti. Poem beginning “In Paris in a loud dark winter” published in his City Lights edition of *Pictures of the Gone World*. It is illustrated with a tree branch or a branching vein.

24. Bern Porter. An alphabetical list of a portion of states in the United States, followed by a series of dots and then numbers, with a cleared area with “Not especially, no” written in Porter’s handwriting on it.

25. Bern Porter. A photograph of what may be a pelvic bone superimposed upon a mantle made of curling hair and gauzy curtain material. The suggested figure has a button necklace. At the bottom is a small mounted knight.

26. Lawrence Ferlinghetti and Bern Porter. Porter illustrates two poems from *Pictures of the Gone World*, “And the Arabs Asked Terrible Questions” and “Sarolla’s Women in their Picture Hats” with an abstract drawing, his (Porter’s) hunting license and a photograph of a section of a fly’s eye.


28. William Faulkner. Drawing or painting of two figures by this Bay Area artist-physician.

29. Gogo Nesbit and Bern Porter. Collage. Miss Nesbit’s article “What Is Poetry?” forms the center panel. At right is material about Porter’s suit against Victor di Suvero for back rent for the Contemporary Gallery. At right is a description of a digital examination from a medical text.

31. Holly Beye and Lawrence Ferlinghetti. Poems and other material from both authors’ work, illustrated with photographs.

32. Bern Porter. “The Crucifixion of the Virgin.” This photograph which Porter also uses in his “Sciart Manifesto,” a statement expressing the relationship between science and art, has been described by Schevill as “A wild flow of light, a glittering spirit that winds its brilliant course through an abstract body crucified in position by the sheer, uncontrolled force of polarized light.” Schevill, op. cit., 18.

33. Bern Porter. Collage including his Colby transcript.


35. Langston Hughes. “Mississippi, 1955 (To the Memory of Emmett Till).” This poem is credited as published by Bern Porter Books in 1955. It is illustrated with the same branching vein as is number twenty-three.


38. Bern Porter. “An Outline After Five — The Evening Sandal.” Three parallel vertical rows of drawings include at left a row of sketches of the pointed-toed, high-heeled shoe popular in 1955; a middle row of drawings of the intestine; and a right row of photographs of a sprained hand.

39. Kenneth Rexroth. Bestiary. This is a sampling from Porter’s edition of Rexroth’s A Bestiary for My Daughters Mary and Katherine, published in 1955. Renee Simon describes this in this issue of the Quarterly as a series of short philosophical poems in facsimile holograph, each concerning a different real or mythical animal and illustrated with a line drawing.


42. Victor di Suvero. This bitter collage assembled by Porter includes a photograph and a notice from the December 9 issue of the Independent Journal that di Suvero was taking over the Contemporary Gallery and possibly adding a poetry theatre. A poem is printed in the middle of the collage, and the left side is composed of documents concerning Porter’s suit for back rent.

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44. James Schevill. "Two Lives of a Modern Neo-Classical Poet." This poem, published in The Right to Greet, is illustrated with two sections of a map, in what is probably a technique of Porter's described by Schevill as a map blank-out.


46. Etta F. Rogers (Porter's mother's maiden name). A photographic montage of family photographs with a sketch of the Porter crest.

47. George Canellos. Modern Greek poems, printed in English, illustrated with photographs of excavated material.


49. Sports Illustrated. This photograph of a football player with the ball in the foreground probably interested Porter because of its illustration of perspective.


51. Richard Bowman. Foreword from Bowman's "A Commentary on the Relationship of Art and Science." Porter's typed sheet of bibliographical notes at Colby states that he wrote this foreword and also did the design and layout for this pamphlet, published in 1956.


Porter lacked money to publish any issues after number fifty-two, and his Borderguard advertisement was unsuccessful. The projected issues were listed as follows:

53. Robert Duncan.
54. Rico Lebrun.
55. H. Billingsley.
57. Ray Johnson.
58. Pablo Picasso.
60. Kenneth Lawrence Beaudoin.

Numbers sixty-one through sixty-three exist as sketches only. The California microfilm also includes a poem by Rexroth in Porter's handwriting that may have been one of these last numbers.

Since 1957 Porter has lived on the West Coast, in Huntsville, Alabama, and in Rockland, Maine. He has travelled extensively...
and worked in the field of physics. He has continued to work with collage and is increasingly interested in the relationship between medium and message. Although he has submitted articles to various periodicals, he has not done any other organizational work with little magazines.

This evaluation of Porter as he is revealed in his little magazine work has been influenced by a statement of his in his early article, “Sources of Creation.” There he said that many objects or ideas meaningless in themselves must be examined in order to arrive at any organic theory or creative work. Schevill uses this method in tracing all he could discover about Porter and his work in *The Roaring Market and the Silent Tomb* and describes Porter as a symbol of all those in our era who are influenced by its destructiveness but who are nevertheless trying to keep creativity alive. After tracing Porter’s specific work in a small area as exhaustively as possible, I have come to the conclusion that Porter’s major creative contribution is in the field of non-commercial publishing. His own writing, photography, and art work in the little magazines is most often used to fill in blank spaces or perhaps to save money at crucial periods. His own work with writing and illustrating must have sharpened his critical judgment and helped him to decide what he wanted to publish. He also understands the creative person’s need for an outlet. The little magazine organizational work widened his own contacts and conversely helped the little magazines to obtain contributors. His work with design, lay-out and other facets of book and little magazine publication also gave him a chance to experiment with a variety of art forms. Porter himself now feels that his major contributions to *Circle* and *Berkeley* were the separate Circle and Berkeley editions.13

In recent years he has not published any non-commercial work. His interest in putting incongruous objects with some underlying relationship together continues. He is now contemplating non-books along McLuhanesque lines, which will give him another opportunity to work with a variety of art forms. Whether any of his new work will be as attractive an entity or as powerful a means of communication as some of his published books remains to be seen.