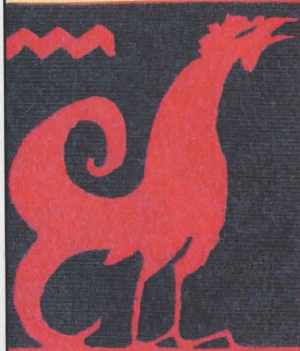


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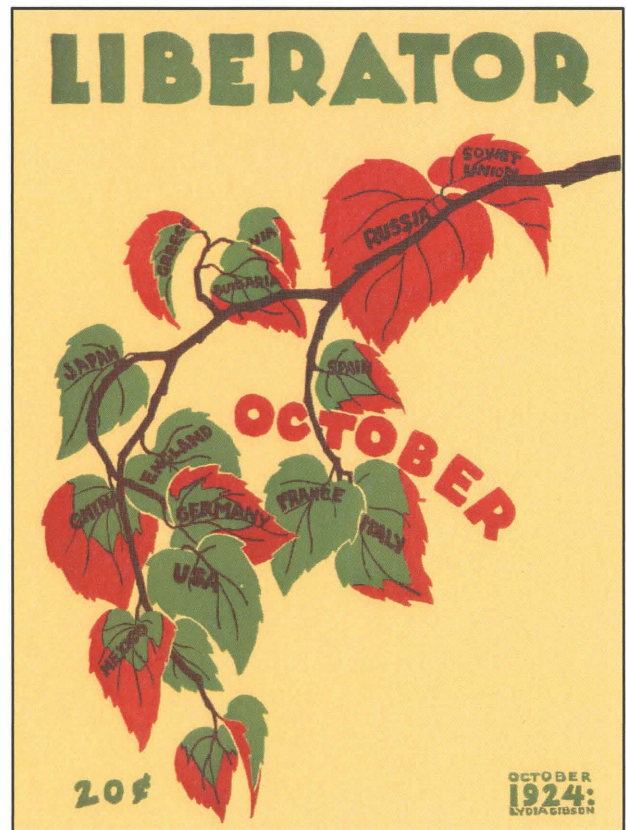
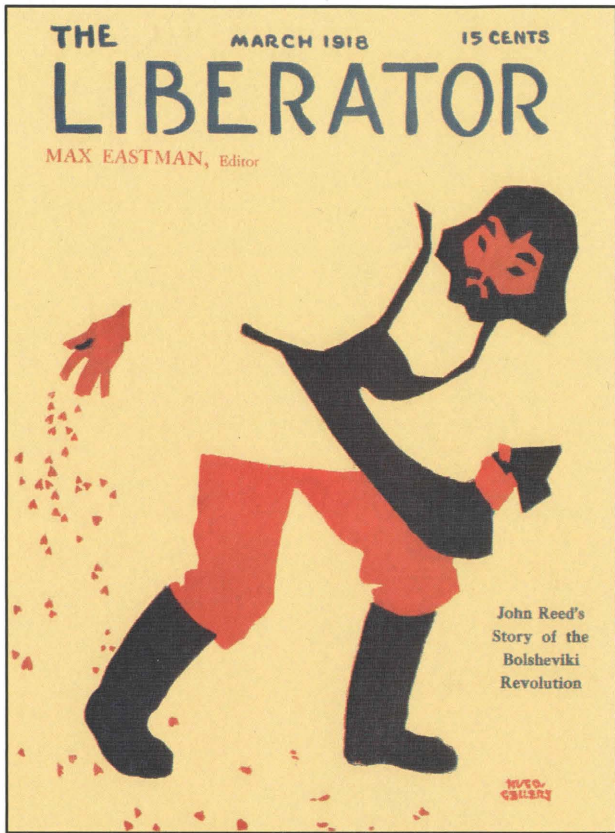
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**The Liberator  
Index  
1918-1924**



*Radical Magazines of the Twentieth Century Series*

**THE LIBERATOR  
INDEX  
1918-1924**

**By Theodore F. Watts**

**PERIODYSSEY PRESS**

**E A S T H A M P T O N , M A S S**

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

*The Masses Index (1911-1917)* (published 2000)

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## Foreword

The world of March 1918, the month that *The Liberator* made its debut, was a vastly different one from the one just five years earlier, when *The Masses* waltzed across the American arts and letters landscape. The war in Europe was exhausting all of its participants. Americans who spoke out against it were being jailed or deported. Russia was in turmoil as the Bolsheviks slowly consolidated power. The staff of *The Masses* had split in two over the war issue and then found itself under attack by the Federal Government, which successfully strangled the magazine and then, unsuccessfully, went after several staffers for treason.

Into this tenuous breach, Max Eastman launched *The Liberator*. It would be more resolutely political than *The Masses*, yet at the same time, less inflammatory (to appease the government censors). To counteract the unfailingly biased, negative reporting on the Russian revolution that filled American newspapers, Eastman rushed into print the first issue, which was dominated by John Reed's brilliant eyewitness reports from the epicenter. Like Socialist comrades worldwide, Eastman and *The Liberator* were enthusiastic spokesmen for the revolution, labeling it one of "the greatest events in all the history of mankind." Here, at last, was the utopia Socialists had dreamed of. But it wasn't long before the revolution threw the movement into crisis, cleaving it into critics and defenders of the Russian experiment. Eastman's politics were radical but not doctrinaire; so too *The Liberator's*. For example, while *The Liberator* supported the outlawed and then legal Worker's Party (Communist), it welcomed all radical labor movements. This was too delicate an editorial policy to sustain in a time of crisis. By eschewing dogma, Eastman and his *Liberator* alienated Soviet critics and failed to satisfy Soviet defenders. By 1922, Eastman was exhausted by all of the carping. He valued the magazine too much to kill it; instead, he did nearly the same thing: he turned it over to its critics. Edited by Irwin Granich, newly minted a la the revolution as "Mike Gold," the magazine became the official organ of the Worker's Party and a mouthpiece for the Soviet party line.

While politics suffused *The Liberator*, art was an important part of its editorial mix.. Old friends such as Maurice Becker, Stuart Davis, Robert Minor, Boardman Robinson, Frank Walts, and Art Young were represented in *The Liberator* in force. Newcomers who had been introduced in *The Masses*, Adolph Dehn, Hugo Gellert, and William Gropper, moved to the fore in the pages of *The Liberator*. All were joined by the fresh work of Fred Ellis, Wanda Gag, George Grosz, and Reginald Marsh, among many. Poetry also dominated *The Liberator's* pages, led by the work of *Masses* alumni Carl Sandburg, Louis Untermeyer, and John Reed. Fiction, on the other hand, had a significantly diminished presence, but was strongly represented by the new voices of Claude McKay (an editor of the magazine) and Jean Toomer.

Not without a little irony, the reason *The Liberator* was born -- support for the Russian Revolution -- eventually became the reason why it died, as conformity, not creativity, became the magazine's watchword. When it was folded into two other Soviet organs in late 1924, *The Liberator's* passing was unlamented. For a time, though, *The Liberator* sparkled -- a beacon of intelligent radical thought in a time of great darkness.

Richard Samuel West  
March 2001





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