

# Twentieth-Century Literary Criticism

TCLC 98

TOPICS VOLUME



# Twentieth-Century Literary Criticism

## Topics Volume

Excerpts from Criticism of Various Topics  
in Twentieth-Century Literature, including Literary  
and Critical Movements, ~~Prominent Themes and~~  
Genres, Anniversary Celebrations, and Surveys  
of National Literatures



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*Editor*

Thomas Ligotti  
*Associate Editor*



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# Twentieth-Century Literary Criticism

Topics Volume

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## Preface

Since its inception more than fifteen years ago, *Twentieth-Century Literary Criticism* (TCLC) has been purchased and used by nearly 10,000 school, public, and college or university libraries. TCLC has covered more than 500 authors, representing 58 nationalities and over 25,000 titles. No other reference source has surveyed the critical response to twentieth-century authors and literature as thoroughly as TCLC. In the words of one reviewer, “there is nothing comparable available.” TCLC “is a gold mine of information—dates, pseudonyms, biographical information, and criticism from books and periodicals—which many librarians would have difficulty assembling on their own.”

### Scope of the Series

TCLC is designed to serve as an introduction to authors who died between 1900 and 1999 and to the most significant interpretations of these author's works. Volumes published from 1978 through 1999 included authors who died between 1900 and 1960. The great poets, novelists, short story writers, playwrights, and philosophers of the period are frequently studied in high school and college literature courses. In organizing and reprinting the vast amount of critical material written on these authors, TCLC helps students develop valuable insight into literary history, promotes a better understanding of the texts, and sparks ideas for papers and assignments. Each entry in TCLC presents a comprehensive survey on an author's career or an individual work of literature and provides the user with a multiplicity of interpretations and assessments. Such variety allows students to pursue their own interests; furthermore, it fosters an awareness that literature is dynamic and responsive to many different opinions.

Every fourth volume of TCLC is devoted to literary topics. These topics widen the focus of the series from the individual authors to such broader subjects as literary movements, prominent themes in twentieth-century literature, literary reaction to political and historical events, significant eras in literary history, prominent literary anniversaries, and the literatures of cultures that are often overlooked by English-speaking readers.

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- A **Portrait of the Author** is included when available.
- The **Introduction** contains background information that introduces the reader to the author, work, or topic that is the subject of the entry.
- The list of **Principal Works** is ordered chronologically by date of first publication and lists the most important works by the author. The genre and publication date of each work is given. In the case of foreign authors whose

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- A complete **Bibliographical Citation** of the original essay or book precedes each piece of criticism.
- Critical essays are prefaced by brief **Annotations** explicating each piece.
- An annotated bibliography of **Further Reading** appears at the end of each entry and suggests resources for additional study. In some cases, significant essays for which the editors could not obtain reprint rights are included here. Boxed material following the further reading list provides references to other biographical and critical sources on the author in series published by Gale.

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An alphabetical **Title Index** accompanies each volume of *TCLC*. Listings of titles by authors covered in the given volume are followed by the author's name and the corresponding page numbers where the titles are discussed. English translations of foreign titles and variations of titles are cross-referenced to the title under which a work was originally published. Titles of novels, dramas, nonfiction books, and poetry, short story, or essay collections are printed in italics, while individual poems, short stories, and essays are printed in roman type within quotation marks.

In response to numerous suggestions from librarians, Gale also produces an annual paperbound edition of the *TCLC* cumulative title index. This annual cumulation, which alphabetically lists all titles reviewed in the series, is available to all customers. Additional copies of this index are available upon request. Librarians and patrons will welcome this separate index; it saves shelf space, is easy to use, and is recyclable upon receipt of the next edition.

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When writing papers, students who quote directly from any volume in the Literary Criticism Series may use the following general format to footnote reprinted criticism. The first example pertains to material drawn from periodicals, the second to material reprinted from books.

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William H. Slavick, "Going to School to DuBose Heyward," *The Harlem Renaissance Re-examined*, ed. Victor A. Kramer (AMS, 1987), 65- 91; reprinted in *Twentieth-Century Literary Criticism*, vol. 59, ed. Jennifer Garipey (Detroit: The Gale Group, 1995), 94-105.

### **Suggestions are Welcome**

Readers who wish to suggest new features, topics, or authors to appear in future volumes, or who have other suggestions or comments are cordially invited to call, write, or fax the Managing Editor:

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# American Writers in Paris

## INTRODUCTION

Since the beginning of the twentieth century, American writers, musicians, and artists have chosen to reside in Paris, France, for a variety of economic and artistic reasons. Beginning with Gertrude Stein in the first decade of the century and reaching its apex during the era between the two World Wars, American writers expatriated to Paris seeking to take advantage of the city's inexpensive cost of living, as well as European openness to less socially restrictive lifestyles and more experimental literature.

Active duty in World War I introduced Paris to many American writers, musicians, and artists, including Ernest Hemingway and e. e. cummings, who returned to France after the war. The following two decades found such writers as Archibald MacLeish, Ezra Pound, F. Scott Fitzgerald, William Carlos Williams, John Dos Passos, Hart Crane, Sinclair Lewis, and Henry Miller living in Paris. Artists, musicians, and writers from other countries also helped make Paris a cultural Mecca. Such writers as Ford Madox Ford, Wyndham Lewis, H. D., D. H. Lawrence, Samuel Beckett, and James Joyce; visual artists Pablo Picasso, Man Ray, Salvador Dali, and Luis Buñuel; and music composers George Antheil and Virgil Thompson relocated to Paris during this period, influencing and helping to advance such literary movements as modernism, Vorticism, surrealism, and Dadaism. Writings from this period were printed in the many periodicals and published by the many book companies that flourished. The relatively inexpensive cost of printing in France resulted in the inception and success of such influential magazines as *The Little Review*, *transition*, *Broom*, and *Secession*, and such book publishers as Contact, Black Sun, Plain Editions, and Three Mountains.

The receptive environment of Paris prompted many women and African-Americans to relocate there, with many finding avenues for their talents and lifestyles that America at that time would not permit. Women began successful publishing operations such as Sylvia Beach's Shakespeare and Company, an enterprise begun as a sideline to Beach's bookstore located on the Left Bank of Paris's Seine River. Shakespeare and Company changed literary history by publishing the first edition of James Joyce's *Ulysses*. Woman writers included Stein, Katherine Anne Porter, Djuna Barnes, Mina Loy, Anaïs Nin, and Kay Boyle. Some of these women found that they were able to explore aspects of their sexuality—including lesbianism and bisexuality—in Paris, which American propriety of the 1920s and 1930s would not sanction. African Americans traveled to France to enjoy the freedoms that black soldiers experi-

enced in Paris during World War I. Such writers included Jean Toomer and Claude McKay. Other African American writers who later moved to Paris included Richard Wright and James Baldwin.

Many of the American writers residing in Paris returned to the United States during the 1930s. The advent of World War II temporarily ended the migration of American writers to Paris. When the war ended, Wright and Baldwin relocated there, as well as novelists Peter Mathiesson and James Jones. The legacy of American writers living in Paris, however, follows no distinct literary pattern. Most of the writers concerned themselves with American themes and settings in their work written in Paris while adhering to no common style or outlook. But the work of this period is noted for its more graphic depiction of violence, sexuality, and profane language, which resulted in much of this work being banned in the United States for many years.

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## REPRESENTATIVE WORKS

Sherwood Anderson

*Dark Laughter* (novel) 1925

Djuna Barnes

*Nightwood* (novel) 1936

Kay Boyle

*Year before Last* (novel) 1932

Malcolm Cowley

*Exile's Return* (memoir) 1934

*Think Back on Us. . . . A Contemporary Chronicle of the 1930s* (memoir) 1967

Hart Crane

*The Bridge* (poetry) 1930

Caresse Crosby

*Crosses of Gold: A Book of Verse* (poetry) 1925

*Poems for Harry Crosby* (poetry) 1931

Harry Crosby

*Sonnets for Caresse* (poetry) 1925

*Chariot of the Sun* (poetry) 1928

*Shadows of the Sun* (poetry) 1928

*Transit of Venus* (poetry) 1928

*Collected Poems* (poetry) 1931



e. e. cummings

*The Enormous Room* (novel) 1922

John Dos Passos

*Three Soldiers* (novel) 1922

*1919* (novel) 1932

*The Best Times* (memoir) 1966

F. Scott Fitzgerald

*Tender Is the Night* (novel) 1934

Ernest Hemingway

*Three Stories and Ten Poems* (short stories and poetry) 1923

*In Our Time* (novel) 1924

*The Sun Also Rises* (novel) 1926

*The Torrents of Spring* (novel) 1926

*A Moveable Feast* (memoir) 1964

Sinclair Lewis

*Dodsworth* (novel) 1929

Mina Loy

*Lunar Baedeker* (poetry) 1923

Archibald MacLeish

*New Found Land: Fourteen Poems* (poetry) 1930

Robert McAlmon

*A Hasty Bunch* (short stories) 1922

*Post-Adolescence* (short stories) 1923

*Distinguished Air: Grim Fairy Tales* (short stories) 1925

*The Portrait of a Generation* (poetry) 1926

*North America: Continent of Conjecture* (poetry) 1929

*Indefinite Huntress, and Other Stories* (short stories) 1932

Claude McKay

*A Long Way from Home* (autobiography) 1937

*Selected Poems* (poetry) 1953

Henry Miller

*Tropic of Cancer* (novel) 1934

*Black Spring* (novel) 1936

*Tropic of Capricorn* (novel) 1938

*Henry Miller's Letters to Anaïs Nin* (letters) 1965

Anaïs Nin

*D. H. Lawrence: An Unprofessional Study* (criticism) 1932

*House of Incest* (novel) 1936

*The Diary of Anaïs Nin: 1931-1934* (diary) 1966

*The Diary of Anaïs Nin: 1934-1939* (diary) 1967

Elliot Paul

*The Last Time I Saw Paris* (nonfiction) 1942

Ezra Pound

*A Draft of XVI Cantos* (poetry) 1925

*A Draft of XXX Cantos* (poetry) 1930

*Imaginary Letters* (prose) 1930

Burton Rascoe

*Before I Forget* (nonfiction) 1937

*We Were Interrupted* (nonfiction) 1947

Elmer Rice

*The Left Bank* (drama) 1931

Gertrude Stein

*The Making of Americans* (novel) 1905

*The Autobiography of Alice B. Toklas* (memoir) 1933

*Paris France* (essay) 1940

Alice B. Toklas

*What Is Remembered* (memoir) 1963

*Staying on Alone: Letters of Alice B. Toklas* (letters) 1974

William Carlos Williams

*The Great American Novel* (novel) 1923

*Spring and All* (poetry and prose) 1923

Edith Wharton

*A Son at the Front* (novel) 1923

*The Gods Arrive* (novel) 1932

Thomas Wolfe

*Of Time and the River* (novel) 1936

*The Web and the Rock* (novel) 1939

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## OVERVIEWS AND GENERAL STUDIES

*transition* (essay date 1928)

SOURCE: "Why Do Americans Live in Europe?" in *transition*, No. 14, Fall, 1928, pp. 97-119.

[In the following essay, various expatriate American artists from Gertrude Stein to Harry Crosby explain their artistic and economic reasons for relocating and working in Paris.]

transition has asked a number of Americans living in Europe to write brief stories of themselves—their autobiographies of the mind, self-examinations, confessions, conceived from the stand-point of deracination.

The following questions were asked:

1.—Why do you prefer to live outside America?

2.—*How do you envisage the spiritual future of America in the face of a dying Europe and in the face of a Russia that is adopting the American economic vision?*

3.—*What is your feeling about the revolutionary spirit of your age, as expressed, for instance, in such movements as communism, surrealism, anarchism?*

4.—*What particular vision do you have of yourself in relation to twentieth century reality?*

GERTRUDE STEIN

The United States is just now the oldest country in the world, there always is an oldest country and she is it, it is she who is the mother of the twentieth century civilisation. She began to feel herself as it just after the Civil War. And so it is a country the right age to have been born in and the wrong age to live in.

She is the mother of modern civilization and one wants to have been born in the country that has attained and live in the countries that are attaining or going to be attaining. This is perfectly natural if you only look at facts as they are. America is now early Victorian very early Victorian, she is a rich and well nourished home but not a place to work. Your parent's home is never a place to work it is a nice place to be brought up in. Later on there will be place enough to get away from home in the United States, it is beginning, then there will be creators who live at home. A country this the oldest and therefore the most important country in the world quite naturally produces the creators, and so naturally it is I an American who was and is thinking in writing was born in America and lives in Paris. This has been and probably will be the history of the world. That it is always going to be like that makes the monotony and variety of life that and that we are after all all of us ourselves.

HILAIRE HILER

When Albrecht Dürer was asked by letter why he remained so long in Venice he replied "Because here I am considered a gentleman; at home a loafer". The accumulation of the combined thought waves of millions apathetic or hostile towards any form of creative graphic or plastic expression showing the slightest originality, naturally affects the mental life of a creative artist living in such an atmosphere.

In America there are no facilities for the enjoyment of leisure or apparatuses for reflection.

Considerable time must be wasted in self justification both verbally and introspectively and many questions settled which are otherwheres taken for granted.

The spiritual future of America appears too remote to allow of predictions of any value at the present moment.

My feeling about the revolutionary spirit of my age is pessimistic in the extreme.

I feel that a painter occupies a place of real unimportance in an age such as ours. So unimportant is the whole field of visual aesthetics that it is left as unworthy of the attention of any first rate minds as a refuge for morons, unbalanced neurotics, and dull nonentities.

ROBERT MCALMON

In response to your questionnaire: In general you assume much to be true that is yet in the controversial stage; yet to be proved by history. We, deracinated ones, if we are deracinated, may not all have come to Europe impelled by some motive of the heart and mind. I came, intending to return, or to travel much. I felt in America that Europe was finished, decayed, war- and time-worn out. There it seemed that in Europe the sense of futility would be too enveloping. However there is the rot of ripe fruit, and there is the blight and decay of green fruit.

1. I prefer Europe, if you mean France, to America because there is less interference with private life here. There is interference, but to a foreigner, there is a fanciful freedom and grace of life not obtainable elsewhere. From various Frenchmen I gather that these statements do not apply to French citizens in a strong sense. It may be well to live in foreign countries; and to be definitely "deracinated." In that case the deficiencies of the land which accidentally gave us birth need disturb us no more than the legal, social, and human, infringements on our 'rights' bother us elsewhere. If by Europe you mean England, Italy, or Germany, I think America an exciting, stimulating, imaginative, country with the fresh imagination of youth and ignorance.

2. Is Europe dying, and is Russia adopting the American economic vision? Russia is a big and raw and primitive country with a mixture of many races. Before the war was the world accepting the German state-controlled standard of life? It's a quick judgment to make on Russia. And if Europe is dying, her various countries seem obstinately to cling to their convictions and rights. There seems not to be the breath of fatalism, shattered morale, or acquiescence, that goes with approaching death. By the few hundred years time that Europe is dead what may not have happened in America?

As to America's spiritual future, that is too involved a question to discuss, as religion, sentimentality, idealism, are so generally confused with an understanding of the word spiritual. Sensually Americans appear sentimental rather than aware, and childishly incapable of facing facts that France has faced for generations. England in this aspect may be decayed, as English people are aware, but 'decorous' to an extent that is unhealthy, publicly, whatever they are privately. As far as America's or Europe's future then, I visualize it as for the individual who does not look to a mass movement which lets him flow in its current on to victory. Possibly writers and artists in America will stop scolding about the state of society in their own country, once enough have become deracinated so that it is realized that all countries have their defects. Then art may ensue.

3. I don't feel that my age has a revolutionary spirit, artistically, or politically. The Declaration of Independence, a real revolution, took place sometime back. Impressionism, futurism, cubism, and abstract art -isms, were all pre-war concepts, and there does not appear on the horizon any new originaive forces. Beneath the coerced acceptance of the machine age I sense fear and caution, reaction, and sentimentality which is worse than decay. Communism is the natural, temporary outcome of the democratic concept, and reaction against it may at any time force an aristocrat-political theory, and that won't be new or revolutionary. Surrealism may be like Dada, nothing. At least the works of various surrealists are unlike enough to furnish no clue, and Isadore Ducasse and Rimbaud preceded surrealism, utilized metaphysics, abstractions, darkness and madness and death, with perhaps greater force intellectually and emotionally, leaving aside the hysteria and commotion. Anarchism is temperamental and our generation did not invent the temperament. On the other hand our generation seems cowed and ready to conform, to submit or to run away. What it is they are conforming none of them, that is, us, know; not even the sixty-year-old peace conference gatherers.

4. My vision of myself in relation to 20th century reality is one of remaining myself, or hoping to. If that is impossible, what bad luck. By the time Menckens, Pounds, Enemies, and Surrealists give their messages on what is wrong and what should be done, *transition* comes along with a questionnaire. In any case, answers are contradictory, chaotic, and ineffectual with the wail of lost souls seeking a platform or expressing personal bias and frustration. I wouldn't dare mount one of the platforms in a rocky sea. Bad as it may be I'll do my own swimming. As to cosmic relationship, is there no God and isn't war hell, and there is the peace pact. May you, however, have answers from beings with more interpretive zeal.

LEIGH HOFFMAN

My principal reason for living abroad is that I prefer to live, insofar as such a thing is possible, with the maximum of pleasure and the minimum of friction. The struggle for existence in America, into which I early plunged, reached such an intensity that it finally became intolerable, hence I fled. Call it an evasion or what you will, but I, for one, can see little reason for remaining in a land where the people are dominated by a single and basic idea—that of making a living. This is the fundamental motive underlying all American life, despite the country's vaunted wealth, which, it seems at least, should make living comparatively easy there.

To me America represents an older, more neurasthenic, more dropsical, country than Europe. With no traditions or customs to overcome, America rapidly assimilated the tremendous industrial innovations of the past fifty years—the culmination of all the past centuries—while Europe today is only entering into the gradual process of adopting them. Probably a few years hence, all the combined forces that

drove me out of my country will be just as prevalent here as they now are there. Already many farms surrounding Paris are being deserted by French peasants who are being lured to the city by the glamour of industrialism.

What America needs is a gospel of laziness. How can a country develop either spiritually or artistically until it has learned how to live and has evolved the art of social amenities? What can be expected of a people who know so little about the fine art of eating and drinking, who know nothing of the subtle and leisurely fashion of diverting themselves, and who have not mastered the art of relaxation and rest? Art can never flourish in such an environment. Not until America knows how to loaf, not until it has drawn that finer distinction between leisure and mere idleness, can much be expected from it. Meanwhile, until Europe has started going on that wild, hectic, jazz pace from which I fled, and has forgotten all about its once beautiful and leisurely art of existing—and such changes are now obviously manifesting themselves—I intend to make my home here. Perhaps by that time, the pendulum in my own country will have started to swing in the opposite direction. There must be some limit, surely.

Russia interests me but little. I think that in time it will become a sort of fat, complaisant, second-rate United States. It is rapidly adopting the American economic vision because the revolution cleared a way for it. When the country becomes properly Americanized, say in fifty years, it will be producing hordes and hordes of Russian Harold Bell Wrights and Edgar Guests, while the one-time Dostoevskys will have become mere classical legends, like Shakespeare in England today. I do not expect to live long enough to see anything but trash come out of the metamorphosis. The country will become industrialized, radioized, movieized, and standardized, the huge population of illiterate peasants will be taught how to read advertisements, newspapers, and bibles, the country will develop a huge belly, and the Russian populace will placidly settle down to the preoccupation of money grubbing.

I expect to see nothing more than novel experiments come out of the present age—or out of the next several generations—which above all is a time of change, transition, and experimentation. I admit my inability to find any great revolutionary spirit, except materially, being expressed today. These are the days of new values and inventions, of trials and tests. The world is undergoing many radical material changes, which are affecting its entire spiritual life, I grant, but which are throwing it more and more increasingly into chaos, bewilderment, and confusion.

Anarchism and communism are nothing more than what the tenets and theories of Christianity would have been, had the latter ever been put into practice—the fundamental teachings of Christ, if brought into actual play—but they have no more place in the world today than Christianity has, and will suffer the same fate, I fear. The little group of surrealists—fighting, groping, experimenting—are expressing the chaos of their age, which is a difficult and wholly transitory task. And their works are as temporal as the passing seasons.

As for myself, I would have much preferred to have been born before the introduction of the machine; in a slower, more leisurely, more graceful, and less cluttered age. Full, well-rounded, blossomed-out individuals are hard to find in this day of specialization, when practically everybody is preoccupied with the mere business of making a living and is directing the bulk of his energy in that direction. Somehow, it is difficult for me to adjust myself to the tempo of all this speed, noise, confusion and jazz. I am of this age but not one of it. That is why I left America.

GEORGE ANTHEIL

When I received your letter addressed to exiles, I was astonished to think that I was probably an exile, but it is undoubtedly true. The time flies to advantage in Europe, whereas much of it is wasted in America explaining battles that have been won years ago. My Polish origin means that I love the ground upon which I was born, New Jersey, with a love that it is difficult to explain, or understand.

Nevertheless musically it is absolutely impossible to live in America. I am a musician, a composer, and this type of artist needs vast organizations such as opera companies and symphony orchestras to write for to produce his works. It is not as simple or as inexpensive as printing a book, for example.

A young composer has absolutely no future in America, because, even if he attains the very peak of eminence, he cannot hope to make a livelihood, whereas in Europe he stands a chance of making anywhere from a decent three livelihood (after the early years of struggle) to even the accumulation of a fortune. This is because of the hundred first class operas in Europe which give performances every night in the season, a liberal amount of them being fairly modern. But America has only two first class operas, and it is seldom indeed that they give a really modern opera.

Moreover a young man casts his lot with that which is ascending, not descending. Europe is upon the ascent. Since the war forty new operas have appeared in Germany alone, while in the United States no new first class opera companies have appeared. Moreover instead of the three symphony orchestras that New York City had seven years ago, it now only has one. Contrast this with the four symphony orchestras that Paris boasts. Consider also the lavishness with which vast sums of money are thrown to old virtuosi; the absolute refusal to spend a penny upon any composer who can be called a composer, or who is even remotely recognized in other countries.

I have every hope that this condition in America will change, but I do not see how they can build two hundred operas overnight, or train the public to hear them, and as this will take some little time, I prefer to stay in Europe in the meantime, and learn how to write operas by actually hearing my own symphonies and operas for existing organizations. I trust that this will be no spot on my so far stainless Americanism for the *New-York*: 1928 group, but simply a very practical economic standpoint.

I think that answers your first, second, and fourth question. As to number three . . . I am emphatically for what I have seen of the surrealist painters and writers. Eternal revolution, and eternal change . . . some day I may even turn traitor to these . . . but that day has not yet come, and those who again turn to say that youthful Paris is wrong, will again live to see the day when they will rue their words. The old fools never learn.

KAY BOYLE

Writing for an audience it is necessary to decide whether or not explanations are necessary. They are not necessary. Neither human, intellectual, metaphysical or scientific. Explanations murder like a knife the perception. Explanations are the lie making it possible to accept the truth. If I, let us say, am seeking to live an absolute revolt against superiorities which even the most restless abuse but do not question, a dissection of my peculiar honor is beside the point. Explanations are invented as the apology for the action; invariably a collection of words as important as a lace handkerchief in a slaughter-house.

Any froth that blew around the Winged Victory, Greek contemporaneous froth explaining, cannot put a head on the woman today. It was an act and not an explanation which removed the head, and to that the blood responds, permitting no outraging of it, while the explanation says no more than this: my own senses, experiences, appetites, my contemporaries have confused me *let me explain myself*.

For this I have turned Indian, in an attempt to catch the sound of my own kind. But the hoofs galloped in another direction. For this I turned American to understand, but there were no Americans speaking for themselves. As a class they speak for a situation. Beginning with the composite figure of the American intellectual expressed for the moment in Mr. Matthew Josephson, and ending with the Unknown Soldier, each citizen functions with pride in the American conspiracy against the individual.

Do you object to a white bath every morning before breakfast? No, I like a white bath every morning before breakfast. But I say that it is a white bath every morning before breakfast and it is nothing more than one way of getting clean water into a receptacle without spilling a drop. Thanks to the efficacy of plumbing. But get into it with a literature in your head and get out of it clean to write the literature. To me there is in America no conviction which questions the value of inventions that protect the flesh from everything except the importance of being cared for.

The mechanics of America have afforded its intellectuals the opportunity to find words for what somebody else did. They preach, but they do not predict, for it has already historically taken place. They invent a lyrical explanation for form, and form has none whatsoever mystic-outline following necessarily the structure of action and not of evasion.



(I do not speak here of those artists who have subjected invention and hence given it another value. Steiglitz, Antheil, Sheeler, Man Ray, would, as individuals, have brought importance to any matter.)

In France this identical leeching upon a situation exists in the Surrealists. They, too, depend upon bewilderment and ignorance in the minds of their audience for their success. They are livelier than the American Composites and they have an honor for they leech upon a situation created by other artists—possibly the Académie Française—but at least by men who make use of the same medium. The Americans, with a bastardly recognition for a thing stronger and better-equipped for life than themselves, are explaining a situation which has forgotten them. The American artist is no product of America's zeal, but he is one of those who has chosen to get outside it. Some of them leave the background and accept simpler conditions: Ezra Pound of the first. And the question is still to be answered: to what can one return?

Americans I would permit to serve me, to conduct me rapidly and competently wherever I was going, but not for one moment to impose their achievements upon what is going on in my heart and in my soul. I am too proud and too young to need the grandeur of physical America which one accepts only at the price of one's own dignity. I am making a voyage into poverty because I am too proud to find nourishment in a situation that is more successful than myself.

Cling, gentlemen, to the skyscraper by toe-finger-eyelash, but do not come to Europe. Here nothing is done for you. You must write your own literature, you must walk up and down stairs, and you must drink like gentlemen.

A. LINCOLN GILLESPIE JR.

#### *Expatriation*

I. (a) because in Europe I find MeaningScurry in their Organise-Self-Divert—hours loll here all simmer-rife-Expect-lush-stat, GET is less-necessary.

(b) because of the absence of Tight-blank faces here. (European Maturity seems of the in-touch-with-YouthPulse ripe sort)

(c) Liquor-Gamme abroad somewhat breatheier.

(d) abroad, as if transplanted to an ideating DreamStance-Indef, the me-expatriate remenvisages America-the-Spectacle, initsensing its cosmintegrality, critifocaspecting its Univeering probably for a first time. (local Econs are so intrude-mussuppy.)

II. the Spiritual Future of America is not to evolve till a present diabetes is admit removed, t'wit: America's total lack of parent-sagacity to exprimply an especially-while-correcting-them goodwill toward, and to cull an early admiration from the children.

(The EffectLoss into Personality is enormous!!—contrast the majority of French Parents' Methattitude.)

THEN—the American Spirit will commence-sing as naive-direct-elimgoalpursue-clearly as its present FolkMelod—"PopularSong", frequently as blare-OutréFruct- freely as its dynaSaxophoneyc. Neo-Polite-ObserveRigors will scourge off-away the become-cloyuseless of our present SklafManners—survive-a tiff with Russian Defeatin-divid-become-CollectiMass output, our EconGrandees will have also residonned the surrealise raiment of skilledlaborer-integrality—the SportSense will have been furthalloted into a StreetPass-Calistheno (i. e. Fair, groove-compulsed into an inevitaBanter-Fair—we are a GoodWill-Collective—will assume social sensitude, a BodyClap-Razz-Courtly deft-voice-skew-Apply-akin (somehow) to the finesse of France's Golden Period.

The Busybody-GoodWill will have insidAmericanized Europe (thru Dawesian EcoHighPressures, "Galette"-addvice, constant-rub-away of Europeans' giving in to the squarepeg-insists of Fringlish-voice-stressing' travellers and resiDents, spillover-manifest of America's Nth degree-PRODUCE-Molochism, etc.) Semitised Russia will certainly psychYap doubly, its individuentremainingscorn-evadedDefeatists, speaking their present flapdoodleNon-DigninholdLiable'd rush-out-heedless-O-Self!-stuff. (Russia's soon-enormous CollectiOutput will yet lag indef-behind America's shrewd-ingeniuity'd Get-Rich-Quick-Fellers!d individ-catalysing Produce-Outvent.)

III. Communism, Surrealism, Anarchism—degrees of Lyr-iProtestism—since Lyrism is based in Individualism the BureauLyrism of C. is an obvious paradox.—A.'s hyster-Lyr will always ultimately grudge-pendule-reactionate, stay the destroy-(to-begin-over)-hand (tho subjectively A.'s applicable into a *Recherche* for the expression of the Consciousness betwixbeyond the Abstremities of Thought. S., a French (psychanal-filtfree) Try has obviously essayed to continue "correctness", has but barely enlarged the GamutPossible of the Hithertoze—"Inadmissible"—enlargers Braque, Ernst, Michonze, obviously their Self; the rest, GoodManner'd Dada?—S. lacked gutsweat adherents collect-able to trek the toothsome of the Psych-RunningDown (In?) DreamStateProffClimbs-into-Reality which André Breton skim-the-FreudSoup-touchly impicts. Possibly S. failed to posit a NeoAgony-ProCreate.

IV. My work veer-expresses my relation to 20thCentury Reality, a relation I feel-think to be fillfuller than any hitherto CritiCommunicLiable, i. e., mine, the necessity of lending conscioussative LOGICATING to the AromeClashBuild-innerising FORMTrends of Music's Melod-SyntheBuildAlong, the gradaccrue of which (both delib and acciByProd) may-will tot-add sub-et-Supra integerCollects for furthing the Context's Imputationise; at the same time possibuilding, in English—sole language evo-phonically free enuf to do so,—SensationForms rhapsintrest Composenuf to aesthConcomitate these neo-gather-imputes of Thought, i. e., the MarryMomeIntentsity matings of hovexpect Indeation & Vehicle-BecomePunct. My Article (transition 12) delineates the techBuild of this.