AN ANALYSIS OF PRCA (1924-1926): VANGUARD LITERARY JOURNAL OF ARGENTINA

by

David L. Oberstar
B.A., College of St. Thomas, 1965
M.A., University of Kansas, 1967

Submitted to the Department of Spanish and Portuguese and the Graduate School of the University of Kansas in partial fulfillment of the requirements for the degree of Doctor of Philosophy.

Table of Contents

CHAPTER I

A BRIEF SURVEY OF VANGUARDISM IN SPANISH AMERICA AND ANALYSIS OF THE EDITORIAL POLICY OF PROA

I

The intervening period between the two World Wars was filled with a flourish of literary activity in Latin America. This hyperactivity translated itself into a large number of evanescent literary movements which were generally nihilistic and revolutionary in nature. The individuals who belonged to these movements wrote against things: "En contra de las dulces perspectivas, en contra de los cosmopolitas ensueños del modernismo. Y escribiendo en contra, se dieron al verso suelto, a la idolatría de la imagen y a la manía de coleccionar luego esos ídolos metafóricos."[1] Since the schools or movements spawned by this period were so great in number and most often extremely short-lived, only the more significant or representative ones will be discussed here in order to give an idea of what characterized this era.

To find the origins of Vanguardism in Spanish America, it is necessary to examine the politically and socially chaotic period in Europe after the First World War. The Manifeste du futurisme (published originally in Le Figaro of Paris in 1909), by the Italian writer Filippo Tommaso

Marinetti, vividly displays the revolutionary spirit of the era. Marinetti's assertion that a moving automobile is more beautiful than Victory of Samothrace mirrors the fascination of the postwar generation with the dynamism of contemporary life and its rejection of tradition.

The atmosphere which enveloped Europe's creative writers was one of great ferment and revolt. These individuals were seeking new ways to express the unique problems of their own time and circumstance. In this context there occurred a rejection of traditional rhetorical elements or procedures and creativity became the watchword of the day. In all areas these postwar authors relentlessly sought creativity, freshness and newness, an attitude amply characterized by Ramón Gómez de la Serna: "La invención debe ser incesante. ... Perder tiempo es perder invención. ... Repetir un concepto, una manera, una composición de arte es redundar en la redundancia que acorta la vida, que suprime la diversidad de espectáculos que es su eternidad."[2] The avant-garde writers, with an attitude of contempt and aggressiveness toward the traditional, became daringly innovative in style. Antonio M. de la Torre, in comparing vanguard Spanish literature and modern art, gives the following generalization: "Everything in this style is a breathtaking display of originality and a departure from time-honored forms; classic clarity has given way to enigma and elusiveness; polish, dignity, and smoothness of form have been replaced by rough, playful, dashy, jerky sentences abounding in syntactic dislocations and contortions, bearing a close resemblance to the modern painter's brush."[3]

With regard to Spanish American literature, ultraísmo was perhaps the most important school to coalesce in this artistic climate of change. The movement actually originated in Spain and was active there during the early twenties. Guillermo de Torre, the leading theoretician of the movement, has minutely detailed its history in his Historia de las literaturas de vanguardia, claiming, in the process, to have invented the term ultraísmo himself.[4] In the fall of 1918 Rafael Cansinos-Assens published the first manifesto of the movement; it was in essence a call to literary renovation:

> ... proclamamos la necesidad de un ultraísmo. ... Nuestra literatura debe renovarse, debe lograr su ultra, como hoy pretende lograrlo nuestro pensamiento científico y político. Nuestro lema será ultra, y en nuestro credo cabrán todas las tendencias sin distinción. Más tarde estas tendencias lograrán su núcleo y su definición. Por el momento creemos suficiente lanzar este grito de renovación y anunciar la publicación de una revista que llevará este título: Ultra, y en la que sólo lo nuevo hallará acogida.[5]

The typical mode used by all avant-garde movements to bring themselves before the attention of the reading public were literary journals or reviews, usually of short duration. For ultraísmo in Spain the most important journals were Grecia (1919-1920), Ultra (1921-1922), Horizonte (1922-1923) and Plural (1925). These journals, in their few years of existence, served as the showcases from which the Ultraists displayed their works and ideas, and the stage from which they kept up their constant appeal for renovation.

As a loosely organized literary school, ultraísmo had a short existence. But this movement can be better appreciated when it is viewed less as a well-defined literary school and

more as a general manifestation of the turmoil of the post-war era. The Ultraist writers did not possess a neatly defined aesthetic program; rather they lashed out blindly against whatever seemed to be traditional. Ultraísmo was "un movimiento de separación de la lírica vigente, una reacción contra el modernismo, una voluntad de renovación, un ir 'más alla'."[6] Any point of view or stance which was in direct opposition to a traditional posture could be comfortably integrated into the Ultraist wave.

The individual who finally synthesized the most important principles of this eclectic movement was not a Spaniard but rather an Argentine: Jorge Luis Borges (1899). Borges collaborated on the Spanish Ultraist reviews and was later to play an important role in the introduction of vanguard techniques in Latin America.[7] He spent the war years in Switzerland where he received his education, and at the close of the war he traveled extensively around Europe, finally coming to settle down in Madrid from 1919 to 1921. It was during this residency in Spain that he became actively involved in the Ultraist movement.

When Borges returned to Argentina in 1921, armed with his Ultraist ideas of renovation, he immediately began his assault on the last surviving remains of Modernism. One of his very first acts upon returning to his native land was to publish in Nosotros his now renowned article entitled "Ultraísmo," in which he tried to explain the nature of Ultraism to the uninitiated in his homeland. This represented the beginning of the exposure of Vanguardism in Argentina.

Like his fellow Ultraists in Spain, he declared the metaphor and unrhymed verse to be supreme. The following are the principles of ultraísmo that he sets forth:

> 1 - Reducción de la lírica a su elemento primordial: la metáfora.
> 2 - Tachadura de las frases medianeras, los nexos, y los adjetivos inútiles.
> 3 - Abolición de los trebejos ornamentales, el confesionalismo, la circunstanciación, las prédicas y la nebulosidad rebuscada.
> 4 - Síntesis de dos o más imágenes en una, que ensancha de ese modo su facultad de sugerencia.
>
> Los poemas ultraicos constan pues de una serie de metáforas, cada una de las cuales tiene sugestividad propia y compendiza una visión inédita de algún fragmento de la vida.[8]

As can be readily seen, these four principles revolve around the central notion of rejection of the traditional and reduction to the essential. It is therefore easy to understand how Argentine Ultraism, like its counterpart in Spain, was characterized by a willingness to deem acceptable all kinds of innovations, since innovation naturally meant going against tradition in some way.

It is interesting to note, however, that Borges seldom followed these early and strongly radical ideas in his own work. That is not to say that he completely forgot about Ultraist techniques, because he effectively employed metaphor and free verse. What he did not do was merely use these forms indiscriminately for the sheer purpose of creation and innovation. He did not cast about wildly for metaphors which when strung together would have only the didactic effect of showing how this new type of writing was to be achieved and the shock effect desired by the Vanguardists among those who still were clinging to the traditional ways. Borges managed,

rather, to put a tight rein on these technical tools and subordinate them to the task of expressing lyrically his unique thoughts and feelings. The result of this process can be seen in Fervor de Buenos Aires (1923), his first major collection of poetry, in which he deals in depth with such universal themes as time, death and love, set against the reality of the Buenos Aires in which he lived and in relation to which he interpreted these thematic concerns. The criticism of Borges' poetry seldom if ever concentrates on the superficial mechanical aspect of his work, indicating that he is rarely viewed in terms of being an avant-garde iconoclast.

More important than his creative work in the development of vanguard thought was Borges' relationship with several literary journals, especially Prisma, Proa and Martín Fierro. Borges was involved centrally in the publication of the two issues of Prisma in 1921 and 1922. This revista mural was merely an attempt to draw attention to the cause of renovation and renewal. Shortly after the demise of Prisma, Borges, along with Macedonio Fernández, began another journal by the name of Proa, subtitled "Revista de renovación literaria." This review was less flamboyant than Prisma, but was nonetheless highly combative in nature. It suffered from sporadic appearances, managing to achieve only three issues in a period of a year between 1922 and 1923.

The truly important associations of Borges with journals, however, were those he had with Martín Fierro (1924-1927) and the second época of Proa (1924-1926). Since this study

is dealing principally with this latter journal, consideration of it will be left to another place. Martín Fierro, which was published twice each month and finally reached a total of forty-five issues, is definitely considered to be among Argentina's most significant journals.[9] With Evar Méndez as the director, the review was edited by Pablo Rojas Paz, Ernesto Palacio, Conrado Nalé Roxlo, Luis Franco and Córdova Iturburu.

With the fourth issue of Martín Fierro the editors published a manifesto written by Oliverio Girondo which called upon the younger writers of Argentina to make a complete break with the past:

> Frente a la impermeabilidad hipopotámica del "honorable público."
> Frente a la funeraria solemnidad del historiador y del catedrático, que momifica cuanto toca.
> Frente al recetario que inspira las elucubraciones de nuestros más "bellos" espíritus y a la afición al ANACRONISMO y al MIMETISMO que demuestran.
> Frente a la ridícula necesidad de fundamentar nuestro nacionalismo intelectual, hinchando valores falsos que al primer pinchazo se desinflan como chanchitos.
> Frente a la incapacidad de contemplar la vida sin escalar las estanterías de las bibliotecas.
> Y sobre todo, frente al pavoroso temor de equivocarse que paraliza el mismo ímpetu de la juventud, más anquilosada que cualquier burócrata jubilado:
> "MARTIN FIERRO" siente la necesidad imprescindible de definirse y de llamar a cuantos sean capaces de percibir que nos hallamos en presencia de una NUEVA sensibilidad y de una NUEVA comprensión, que, al ponernos de acuerdo con nosotros mismos, nos descubre panoramas insospechados y nuevos medios y formas de expresión.[10]

This quite evidently was a kind of literary call to arms designed to enlist the active support of all the bright, promising creative minds in the assault against entrenched, outmoded artistic precepts.

Whereas Prisma and the first época of Proa were flamboyant, eccentric and innovative to the point of blatancy, Martín Fierro was a partial step backward toward restraint. Being cosmopolitan in scope, this journal contained contributions from foreign figures as well as those from the Hispanic world. Along with selections from people such as Ramón Gómez de la Serna, Pablo Neruda, Xavier Villaurrutia and César Vallejo, there appeared translations of the works of such French writers as Valery Larbaud, Jean Cocteau and Jules Supervielle. Finally, after two years of existence, Martín Fierro was forced out of publication because of adverse criticism of its cosmopolitan stand and nonpolitical alignment. But it was a voluntary act on the part of Evar Méndez to cease publication rather than break with the original spirit and intent of the journal.[11] Nonexistence seemed a better alternative than being forced by opinion into a hypocritical position.

With the passing of Martín Fierro, ultraísmo had spent its course as a loosely organized movement. In assessing the movement it becomes apparent that it served more as an impetus and motivating force for change than as a source of a notable line of works cast in a certain artistic mold. It incorporated the whole diverse range of innovative literary ideas opposed to the existing traditions, and it welcomed these innovations with open arms precisely for their maverick quality. Guillermo de Torre sums it up by saying that "el ultraísmo fue más pródigo en 'gestos y ademanes' que en obras, más rico en revistas de conjunto que en obras individuales."[12]

Another Spanish American who had spent time in Spain, like Borges, and had participated in some of the Spanish Ultraist reviews was the Chilean poet Vicente Huidobro (1893-1948). He was chiefly responsible for the formation of another important Spanish American avant-garde movement, creacionismo, one of the earliest Latin American vanguard schools. Much discussion has been aroused over who was truly the original founder of Creationist theory,[13] but Huidobro is conceded by most literary historians to be the originator of it. As in the case of Borges, Huidobro spent his university years in Europe, studying in France, Germany and Spain. During the waning years of World War I he resided in Paris. This was of great importance in Huidobro's formation because it was there that he was able to associate with the bright young literary figures of the day--Pierre Reverdy, Apollinaire, Tristan Tzara--and came into intimate contact with the era's most progressive literary currents--Dadaism, Futurism and Surrealism.

Huidobro arrived in Spain in 1918 and along with Borges began to collaborate with the Spanish Ultraists. Huidobro proved to be an important influence on these Spanish contemporaries of his, as witnessed by the affirmation of Eduardo Anguita: "Aunque una influencia directa del poeta chileno quisiera ser negada--cosa, por lo demás, bastante improbable--, debería ser reconocida, en todo caso, la revolución poética que significó el hecho que Huidobro diera a conocer a los españoles las nuevas búsquedas y realizaciones que se estaba intentando al otro lado de los Pirineos."[14] In the estimation

of Gerardo Diego, the presence of Huidobro in Spain was of similar importance for Spanish poetry as the visits of Rubén Darío thirty years earlier.[15]

Although more attention has been given his poetry in recent times by critics, Huidobro is still recognized mainly for his position as founder and chief theoretician of creacionismo. He elaborated his poetic theories in a number of manifestoes and articles from 1914 to 1931. He started to devise his theories roughly between 1912 and 1918, long before his first journey to France.[16] According to Huidobro the term creacionista was first applied to him and his doctrines after a lecture which he gave in the Ateneo de Buenos Aires in June of 1916.[17]

Huidobro's first manifesto, entitled Non serviam, contained the essence of his artistic credo. Of central importance in his theory was the notion that the artist would no longer be a mere imitator of nature; henceforth the artist was to be a creator in his own right, capable of fashioning and interpreting his own reality. His was a call to rebellion against traditional poetic values:

> El poeta, en plena conciencia de su pasado y de su futuro, lanzaba al mundo la declaración de su independencia frente a la Naturaleza. ... Non serviam. No he de ser tu esclavo, madre Natura; seré tu amo. Te servirás de mí; está bien. No quiero y no puedo evitarlo; pero yo también me serviré de ti. Yo tendré mis árboles que no serán como los tuyos, tendré mis montañas, tendré mis ríos y mis mares, tendré mi cielo y mis estrellas.[18]

In 1918 Huidobro had published a small volume of poetry written in French entitled Horizon Carré. He included a short prologue to this book in which he declared that all

narrative elements should be eliminated from poetry: "Creér un poème en empruntant à la vie ses motifs et en les transformant pour leur donner une vie nouvelle et indépendente. Rien d'anecdotique ni déscriptif. L'émotion doit naître de la seule vertu créatrice. Faire un POEME comme la nature fait un arbre."[19] Once again he emphasizes here the creative role of the poet, whose poems are to be wrought in the same way that nature creates a tree--as a whole new entity and not a copy of something else. In Espejo de agua, a slender volume of only nine poems, there is included "Arte poética," a work which presents the poet as a demigod:

> Por qué cantáis la rosa, ¡oh Poetas!
> Hacedla florecer en el poema;
>
> Sólo para nosotros
> Viven todas las cosas bajo el sol.
>
> El poeta es un pequeño Dios.[20]

The concept of the poet as a god expressed in this poem was the single most distinguishing feature which set creacionismo apart from the other avant-garde movements.

Basically, Creationism was an attempt to change what Huidobro considered to be the conventional reproductive and descriptive role of poetry to one of creative originality. At the same time he was aware that the intellect played a part in the creative process, rejecting the exalted role of the subconscious which the Surrealists and Dadaists accorded to that faculty.[21] And although in his manifestoes he decried the reflection of mundane reality in poetry, he himself did not manage to emulate this dictum perfectly. As examples of this variance between theory and practice one can cite Tour

Eiffel, Hallali and Ecuatorial, three volumes of his verse which deal with and describe the horrible destruction of World War I. In "Hallali," subtitled "poème de guerre," Huidobro describes the festiveness of the day of victory:

> Et le retour
> Eclairera toutes les fenêtres
>
> Avions
> Soldats
> Canons
>
> Même les aveugles
> Sortiront aux balcons
>
> Et leurs fleurs tomberont aussi sur les têtes des soldats
>
> Le cortège viendra des siècles plus lointains
> La foule dansera dans les yeux des chevaux
> Un cri s'élève comme une étincelle.[22]

And so despite his claim to complete change and rejection of accepted poetic values, Huidobro did not abandon completely the traditional role of the poet as an interpreter of his historical moment. In fact, in his poetry after 1925 he showed a marked tendency away from the more radical of his Creationist theories.[23]

Huidobro's creacionista poetry has generally not received a very good critical opinion. Arturo Torres-Ríoseco says he is "poetically a third-rate talent, but at the same time a writer who has achieved wide notoriety for his literary manifestoes," adding that while his poetical theories brought him much renown "his creative work was not able to maintain his reputation."[24] In a like manner, Raúl Silva Castro could find nothing positive to say about Huidobro's poetry: "Potencia escasa, y más bien debilidad es lo que se cosecha como resultado de esta inspección en el libro. ... Hay en las

letras chilenas muchos autores que sugirieron más que Huidobro, y no pocos, además, son más ricos de imaginación, más fértiles en la fantasía,... más artistas en la disposición de las partes."[25] But what Huidobro lacks in acclaim as a poet of great distinction and quality, he more than compensates for in his position as a primordial impulse in the poetic renovation in Spanish America at the beginning of this century.

At the same time that ultraísmo and creacionismo were flourishing in Argentina and Chile, an aesthetic movement of similar thrust manifested itself in Peru and was labeled simplismo. The initiator of this tendency was Alberto Hidalgo (1897). In his early collections of poetry (Arenga lírica al Emperador de Alemania, 1916; Panoplia lírica, 1917) there were intermingled vestiges of Modernism and certain echoes of Marinetti's Futurist revolutionary doctrines;[26] however, it did not take the young poet long to begin elaborating his own aesthetic doctrines. He expounded his personal poetic theory in two volumes: Química del espíritu (1923) and Simplismo (1925).

Hidalgo's own career as a poet mirrors the essence and trajectory of simplismo. The clear influence of Futurism can be seen in his early poetry. Attracted by the power of the industrial world, he rejected the past and sang praises to the forces of the machine age. In Panoplia lírica Hidalgo verbalized his beliefs in a piece called "La nueva poesía (Manifiesto)":

> Dejemos ya los viejos motivos trasnochados
> i cantemos al Músculo, a la Fuerza, al vigor
> . . . . . .
> Poesía es la roja sonrisa del cañón;
> Poesía es el brazo musculoso del Hombre;
> Poesía es la fuerza que produce el Motor;
> el acero brillante de la Locomotora
> que al correr hace versos a la velocidad;
> . . . . . .
> el veloz aeroplano, magnífico y potente,
> sobre cuyas alas silba el viento procaz[27]

With the passage of time and the progression of Hidalgo's poetic career, he continually reached out for a manner of expression which would most adequately reflect his own uniqueness, a manner which would be less imitative and more personal. In Química del espíritu is found the result of his quest for this personal mode. He explained his poetic theory in a short epilogue to this collection:

> intento aquí un arte mío, un arte personal, incatalogable, por la briosa independencia que le distingue, en las escuelas poéticas antiguas o modernas, aunque haya tomado elementos del "cubismo" de apollinaire, del "creacionismo" de reverdy, de otros "ismos." voy en busca de un "simplismo"--he ahí un título para mi manera--artístico, libre de toda atadura, ayuno de retórica, huérfano de sonoridad, horro de giros sólitos y sobre todo de lugar común.[28]

In 1925, with the publication of Simplismo, Hidalgo presented his simplista theory of art in definitive form. He saw the essence of poetry as being the metaphor; in fact, a poem, according to his Simplist theory, was merely a series of metaphors. He viewed the poet's task as that of a builder of metaphors. Hidalgo considered it essential that the traditional facets of poetry--rhyme and rhythm--be done away with, eliminating the association between poetry and music. He perceived that in order for the poet to capture the essence

of what he described, he first had to eliminate all the auditory and rhetorical elements, which simply encumbered this effort. Hidalgo described in some detail his method for composing metaphors and the significance of the structural aspects of his poetry.[29]

In his simplista method Hidalgo placed a great deal of emphasis on the pause as an essential structural device. He explained at some length the importance of this aspect in his work: "La pausa tiene una representación aritmética. El tiempo que el lector debe guardar reposo--reposo de los ojos si lee en silencio--ha de estar en relación directa con la distancia que medie entre uno y otro verso. La pausa equivale al espacio que ocuparía una línea y corresponde a cinco segundos. Así para conocer el valor de una pausa determinada bastará multiplicar por cinco el número de renglones que cabrían dentro de ella."[30] The idea is to allow the reader some time to digest the verses he has just read, to meditate on them for a moment in an effort to understand or intuit their meaning.

Simplismo never attracted a large following as a literary school, remaining nearly the exclusive patrimony of Hidalgo. The founder of this movement himself has received only peripheral attention in standard literary histories. The real importance of Alberto Hidalgo and the reason for the inclusion of his movement in this discussion lies in the fact that his poetic endeavor is representative of some of the extremes to which a number of early vanguard artists went in an effort to break with the past and to point out the direction

art should take in the future. In his own personal attempt to eliminate all traditional structural and thematic elements from poetry, Hidalgo created a body of poetry of little intrinsic value, but one of some significance as an avant-garde landmark of originality. As was the case with Ultraism, Simplism did not produce a substantial body of memorable art; what it did accomplish was a conditioning of the artistic environment that opened the road to the true literary landmarks which were to come later.

The most original vanguard expression in Latin America was the Afro-American poetry that was cultivated in the Antilles during the mid- and late-twenties. Europe was the actual birthplace of the vogue for Negro poetry; this phenomenon was due to the fact that Paris had become a focal point of interest in Black art and culture, which in turn was a manifestation of the general interest in lo primitivo which abounded in postwar Europe. This fashionable interest spread from France to the Antilles, mainly through Latin American literati who brought these ideas back from their European sojourns. When this imported vogue came in contact with already established folkloric traditions of the existent black and mulatto peoples in the Caribbean area, the resultant artistic manifestation was poesía negra.

The poesía negra of the Antilles did not merely imitate the mode brought there from Europe, but was rather a blend of those more cosmopolitan, sophisticated interests and the extant black traditions of the Caribbean area. Native dance rhythms were the immediate source of inspiration for this

type of poetry, while its main characteristics were the emphasis on beat, accentual rhythm, onomatopoetic rhyme and an attempt to reflect native speech patterns. As a literary movement, Afro-American poetry had as its leading exponents Luis Palés Matos, Emilio Ballagas, Jorge de Lima, Mariano Brull and Nicolás Guillén.

A rapid look at the poetry of the Cuban Nicolás Guillén (1902), perhaps the best known cultivator of this mode, will serve to give a basic view of the nature and scope of poesía negra. In his first collection of poems, Motivos de son (1930), the most salient feature is the spontaneity; it is in this small book that he most fully and completely gives form to the uncultivated manner of expression rooted in popular folkloric patterns. According to Cintio Vitier, Guillén discovered as a starting point the son, a Cuban folk dance, in whose musical structure he saw great poetic possibilities:

> La estructura formal del son guilleniano parece proceder del estribillo o montuno del son popular, generalmente interpretado por sextetos típicos, que se cantó y se bailó en Cuba, junto al más estilizado danzón, hasta los años 30. ... Lo que Guillén toma del montuno son dos cosas: el estribillo rítmico, y ese sentido de final donde todo se resuelve en risa y baile.[31]

The poetry of this collection is characterized by brevity, freedom of construction (in form, rhythm, rhyme, syntax), simplicity, a tendency to play up the humoristic and an effort to imitate native speech through phonetic spelling.[32] In "Búcate plata," as in all of the eight poems which make up this book, these characteristics are clearly manifest. The rhythmic interplay between the verse and the commentary redoubles the comic effect in the last stanza as this domestic

problem is given a light, humorous presentation:

Búcate plata,
búcate plata,
porque no doy un paso má:
etoy a arró con galleta,
na má.

Yo bien sé cómo etá tó,
pero viejo, hay que comer:
búcate plata,
búcate plata,
porque me voy a correr.

Depué dirán que soy mala,
y no me querrán tratar;
pero amor con hambre, viejo,
¡qué va!
Con tanto zapato nuevo,
¡qué va!
Con tanto reló, compadre,
¡qué va!
Con tanto lujo, mi negro,
¡qué va![33]

Songoro cosongo (1931), Guillén's second collection, represents a step back away from the complete freedom of Motivos de son. Mixed in with the compositions in the free mode of Motivos are poems of identifiably regular metric forms, such as the romance. But there are hints in this volume of another stage yet to come in his poetry, one marked by a distinct social awareness and concern. In Songoro cosongo this tendency manifests itself in the themes with which he deals: the arrival of the black man in this hemisphere, the vigor and beauty of the Negro woman and awareness of his black heritage. With his next volume, West Indies, Ltd. (1934), Guillén abandons completely the light, humorous touch of his previous work and takes up in earnest the serious banner of social concern, stressing the plight of the poor Negro at the hands of the white aristocracy. He points out the great

inequity which separates the rich white ruling class and the impoverished black man. Surrounded by the affluence and decadence of the rich white man, the shameful, depressed state of the Negro shows up all the more dramatically and clearly, as in these lines from "West Indies, Ltd.":

> Aquí están los absurdos jóvenes sifilíticos,
> fumadores de opio y mariguana,
> exhibiendo en vitrinas sus espiroquetas
> y cortándose un traje cada semana.
> Aquí está lo mejor de Port-au-Prince,
> lo más puro de Kingston, la high life de la Habana...
> Pero aquí están también los que reman en lágrimas,
> galeotes dramáticos, galeotes dramáticos![34]

Technically, Guillén's movement away from the unbridled freedom and innovation of Motivos de son becomes almost complete. Regular verses and stanzas--tercets, ballads, sonnets and madrigals--predominate. Except for the well-known poem "Sensemayá," he nearly abandons the linguistic experimentation he displayed in those earlier works. In subsequent collections (Cantos para soldados y sones para turistas, 1937; España, 1937) the thrust of his awareness of social injustice broadens to become a concern for the oppressed of all the world, thereby bringing Guillén to the opposite pole in thematic concern and tenor from where he began in Motivos--folkloric themes of limited scope presented in a humoristic manner. This full range of thematic and technical possibilities appearing in the work of this single poet is to be found piecemeal in the others who cultivated poesía negra. It is because of this representative quality of Guillén's production that he was used here to outline the phenomenon of black poetry.

Vanguardism in the Antilles had its journalistic outlet

in the Revista de Avance (1927-1930) of Cuba, edited in the beginning by Alejo Carpentier, Jorge Mañach, Juan Marinello, Francisco Ichaso and Martí Casanovas. Being an organ of a group of young intellectuals (called the "Grupo Minorista") dedicated to social and political reforms in Cuba, the review did not display the excesses of the earliest vanguard journals. The following statement by Rosario Rexach succinctly characterizes the journal: "La Revista de Avance fue una revista intelectual, sí, una revista predominantemente literaria. Pero igualmente una revista con los ojos bien puestos en Cuba y en sus problemas y con el ansia de verlos resueltos."[35]

Although the journal was founded by a group of politically and socially oriented people, every effort was expended to keep the magazine on a strictly cultural plane and not to get embroiled in political polemics. This policy brought forth a great deal of criticism in the volatile atmosphere of 1927 which followed the continuation of Gerardo Machado in the presidency after his due term of office. Machado's decision elicited rebellious reactions that were then forcefully repressed, and this in turn further nurtured the fires of protest. Because the editors of the Revista de Avance did not open its pages to the vitriolic criticism of Machado's actions and tactics, they were themselves assailed and reviled. But though they refused to succumb to such pressure, nonetheless the journal's founders were not deaf and blind to Cuba's problems. They were quick to point out the evils which they perceived to be endangering that society and to criticize them appropriately. However, they avoided discussing particular

instances and circumstances and thereby kept their concern on a high intellectual level, removed from the bitter arena of political debate.[36]

The initial issue of the journal contained an editorial statement proclaiming a policy of seeking newness, which included presenting contributions from non-Hispanic sources: "Modestos como somos, llevamos, eso sí, nuestra pequeña antena lista para cuantos mensajes de otras tierras y de otros mares podamos interceptar."[37] During the three years of the journal's existence this pledge was amply carried out. Selections by the leading artists of Spain and Spanish America, as well as translations of outstanding figures from the United States and Europe, are to be found throughout its pages. Poesía negra was among those expressions which found their way into the Revista de Avance. In addition to literary concerns, the journal presented articles on music, painting, science, theater and cinema. Also a number of reproductions and original works by Picasso, Rivera, Dalí, Orozco, Matisse and numerous others grace the magazine's many issues.

The political situation in Cuba finally brought an end to the Revista de Avance. With the student protests of the fall of 1930, eventually resulting in the death of one student, Machado took dramatic measures to restore order. One of his main ploys was to impose censorship on the press. The journal's editors, rather than submit to such a violation of their constitutional freedom of expression, decided to suspend publication until the political circumstances were finally resolved and the freedom of the press restored. By

the time those conditions were achieved in 1933, however, the editors of the review had all gone their separate directions.[38]

The case of Mexico stands somewhat apart from the rest of Latin America with regard to avant-garde manifestations. In contrast to the abundance of ismos which flourished elsewhere, Mexico stayed relatively free of the flood of vanguard excesses. The movement known as estridentismo was the best known and most important avant-garde school to spring up in Mexico. The estridentistas voiced their nihilistic credo during the early 1920's, at the time of the earliest collaborations among the group of writers who were to become known as the "Contemporáneos."[39] Under the leadership of Manuel Maples Arce, the estridentista school counted among its followers Germán List Arzubide, Salvador Gallardo, Luis Quintanilla and Arqueles Vela. The Futurist doctrines of Marinetti were the main source of inspiration for the movement.[40]

Manuel Maples Arce, the foremost theoretician of the movement, conceived the role of the poet to be that of a "testigo de una realidad trascendental--clarividente y conmovido--que toma partido de su deseo identificando su lirismo con una certidumbre revolucionaria o metafísica."[41] For him this "certidumbre" was the glorious age of mechanization. In his early collections the reader readily discerns the poet's efforts to reflect the frenzy of the machine age, as in these closing lines of "Prisma," from Andamios interiores (1922):

> Locomotoras, gritos,
> arsenales, telégrafos.
> El amor y la vida

son hoy sindicalistas,
y todo se dilata en círculos concéntricos.[42]

Maples Arce published Urbe: super-poema bolchevique en 5 cantos in 1924, and the fact that he dedicates this poem to the workers of Mexico is a strong indication of the social intention behind estridentista poetry.[43] This proletarian orientation shows up strikingly in Urbe when the poet praises the Russian revolution and sees it as the wave of the future:

Los pulmones de Rusia
soplan hacia nosotros
el viento de la revolución social.[44]

and when he strikes out at the corrupt bourgeoisie, who will suffer greatly when the people arise:

y ahora, los burgueses ladrones, se echarán
a temblar
por los caudales
que robaron al pueblo ...[45]

What Maples Arce and the other estridentistas were attempting to do was cause an upheaval which would result in a change in the basic direction and nature of Mexican poetry. The method they chose for this task was the typical vanguard extremism: renovate the language by incorporating the vocabulary of the machine age and destroy the classical verse forms which poetry used. Unfortunately, their push did not result in a substantial body of good poetry nor in a large following among their fellow artists. In fact, the judgment passed on Stridentism by most critics and literary historians has seldom been laudatory or positive. Frank Dauster believes the estridentista poetic production to be of little value, but he quotes Octavio Paz in calling the movement a necessary explosion.[46] Antonio Castro Leal considers it "más una

humorada, una travesura entusiasta y juvenil."[47] Raúl Leiva's evaluation of the movement is in the same mold; he maintains that estridentismo offered great possibilities, but unfortunately it never got beyond the stage of shocking and scandalizing.[48]

As was the case with most of the postwar "isms," Stridentism had a meteoric existence. Already in 1927, with his collection entitled Poemas interdictos, Maples Arce began to retreat from his earlier excesses, away from the fascination and preoccupation with the artificial world of telephones, telegraphs and motors.[49] Almost as quickly as it had sprung up, estridentismo faded from the literary scene.

Stridentism faded without accomplishing what it had set out to do: renovate Mexican poetry. That task fell to a group of young writers who came to be known as the "Contemporáneos." Theirs was not the explosive, shrill literary promotion which Maples Arce espoused, but rather a more thoughtful, calm and studied approach which translated itself into a highly regarded body of literary works. They, too, considered the metaphor as the heart of the poem, but they believed that one had to apply a considerable intellectual effort in the elaboration and development of a metaphor in order to produce a poem which would lead the reader to a new vision of reality.[50] Metaphors could not be simply strung together, as many of the vanguard movements proclaimed. Tough intellectual discipline, as well as rigorous analysis and introspection, were needed, and these traits were characteristic of the "Contemporáneos."

The group had its beginnings in the pre-1920 association of Jaime Torres Bodet (1902), Bernardo Ortiz de Montellano (1899-1949), Enrique González Rojo (1899-1929) and Carlos Pellicer (1897) while they were students at the Escuela Preparatoria Nacional in Mexico City. In the ensuing years José Gorostiza (1901), Xavier Villaurrutia (1903-1950), Jorge Cuesta (1903-1942) and Gilberto Owen (1905-1952) also became members of the group.

The first organized collaboration of the "Contemporáneos" group came about with the creation of La Falange (1922-1923), a literary journal founded by Torres Bodet and Ortiz de Montellano. Its editorial tenor was militant in the expression of the political ideas of José Vasconcelos (patron of the group and its endeavors) regarding education and culture. Nevertheless, the format of the journal was quite different, with most of the material being about art and literature; in addition, each issue contained reproductions of artistic works by young Mexicans. Unfortunately, the propagandistic editorial tone of the earlier issues brought the journal in for a great deal of criticism, and this eventually hastened the demise of the review.[51]

These young artists learned from their first experience and when they established their next journal, Ulises (1927-1928), under the leadership of Salvador Novo and Xavier Villaurrutia, they were careful to steer clear of any sort of editorial alignment with political ideas. Most of the material published was creative, but there was also some literary criticism included, along with the art reproductions

of the type shown in La Falange. This time it was the group's nonnational orientation which aroused opposition. Because of their cosmopolitan view of art they were falsely accused of being non-Mexican. The heated debates which took place in the newspapers of the day regarding this issue served to cast the group in a bad light and contributed to the rapid cessation of this second journalistic effort.[52]

All this led finally to the appearance of Contemporáneos, the most important journal this group of young artists was to create and promote. It achieved forty-three issues between 1928 and 1931. Modeled on the Revista de Occidente from Spain and the French Nouvelle Revue Française, these writers felt that their new review should combine the cosmopolitan scope of the aforementioned European journals with an appreciation of Latin American culture.[53] As was the case with Ulises, their apparent non-Mexican orientation would eventually cause the same type of reaction, leading to a barrage of attacks in the daily press and the dissolution of the review.[54] But in the years the journal lasted, it carried out the task of showing the way to change and renewal, which the estridentistas had not been able to do.

As was suggested earlier, while the Stridentists flailed about superficially with their new-found tools, the "Contemporáneos" interiorized these new techniques and approaches. They ingested, digested and made part of themselves the newest ideas in literary art which were being used in Europe and the United States: the employment of Freudian psychology, Surrealist technique, stream of consciousness, interior

monologue and all the poetic techniques, which centered about the metaphor as the heart of the poetic process. The "Contemporáneos" differed from the estridentistas in that they did not merely copy these borrowed modes, but rather they penetrated and mastered them to the point where their understanding of these devices made them a natural part of their creative talent. They then proceeded to produce works which incorporated these new artistic ideas, but which at the same time were not alien to their cultural heritage. That is, they created works which were truly Mexican and at the same time applicable in a more universal way to the human condition, works which were no less Mexican than those of their predecessors but which were infused with fresh, new creative ideas that helped lift them above any limiting circumstances or conditions of time and place. The journal Contemporáneos served as the tool of dissemination for these artists, who showed by example in its pages what was possible in the quest for change and redirection. And although their intentions were misinterpreted by many, drawing great amounts of criticism, their leadership and example was to be the path Mexican literature would take.[55]

II

The foregoing outline in brief of Spanish American Vanguardism is intended as a stage setting. Its purpose is to illustrate a literary context, or provide a backdrop against which the central issue of this study can be focused, namely, the Argentine journal Proa. Proa came into

being within the framework of this great upheaval and search for newness and it is with that frame of reference that the study of it must be approached.

At the beginning of the first issue of Proa the journal's editors included an editorial statement which would give its readers some measure of orientation. In the statement they tried to articulate their understanding of the historical context of which they were a part and which produced them, as well as to describe their mission and reason for being. It is essential to the present study that this declaration be analyzed in some detail in order to provide a judgmental framework against which the contents of the journal may be assayed.

The editors (Jorge Luis Borges, Ricardo Güiraldes, Pablo Rojas Paz and Alfredo Brandán Caraffa) begin with the following comments: "Cuatro escritores jóvenes formados en distintos ambientes, nos hemos encontrado de pronto, conviviendo espiritualmente en la más perfecta coincidencia de sensibilidad y de anhelos. En otras circunstancias esto no habría tenido más trascendencia que la de producir un acercamiento amistoso."[56] In the opinion of these men this coincidence was due to the fact that Argentina was at that time experiencing its most intense flowering of cultural life. This special moment in Argentina's development was signaled by the recognition of the fact that Europe was not the exclusive possessor of "alta cultura," but that this cultural level was capable of being attained within the limits of civilization as it existed outside of Europe.

The editors point out that in Argentina this realization

was accompanied by a lack of a true younger generation, a deficiency which had to be overcome. The country had been under the control of a spent and fading generation along with its antiquated institutions, both of which had outlived their productiveness and viability. The creativity of youthful minds was systematically negated by an outdated educative process which sustained the values of those in ascendency. World War I was the fortuitous catalyst which initiated the breakdown of this stagnation because it provoked a reaction of self-analysis which eventually laid bare the great problems of a cultural tradition which had spawned such a mammoth struggle.

The result was a thorough shake-up of the mechanisms of the status quo, and once the war was over it was impossible to return to the former structure and institutions. University reform was an outgrowth of this shift, and with it came the unshackling of a whole generation of imaginative minds. Naturally, this freedom did not inevitably bring accord and union among all the diverse elements within that generation. Its beginnings were characterized by an anarchy of action which manifested itself in various bursts of activity apparently going in as many different directions and openly in conflict. The editors referred to this as the first stage, which produced the breakdown of obstacles.

Proa's founders, however, believed that they were already into the second phase, that of harmony and union. The numerous groups and individuals created by the new freedom had evidently realized that the common bond of desire for change

superseded any differences of opinion over what direction the change should take. In effect, they came to accept the diversity of their views as legitimate and compatible. They no longer had to clash and oppose one another but could work in concert under the banner of their shared yearning for change. Proa appeared at this juncture of the evolution of Argentina's artistic renewal and it sought to be the herald of this harmony among the young:

> PROA quiere ser el primer exponente de la unión de los jóvenes. Por esto damos un carácter simbólico al hecho de ser fundada por cuatro jóvenes formados en distintos ambientes. Aspiramos a realizar la síntesis, a construir la unidad platónica sin la cual jamás alcanzaremos el estilo, secreto matiz que sólo florece en la convergencia esencial de las almas. Queremos que se entienda bien, que no pretendemos fusionar a los grupos dispersos, malogrando tendencias y ahogando personalidades. Nuestro anhelo es el de dar a todos los jóvenes una tribuna serena y sin prejuicios que recoja esos aspectos del trabajo mental que no están dentro del carácter de lo puramente periodístico. (p. 5)

As this passage indicates, Proa was launched to provide a platform from which all youthful elements might speak and on which the diverse attitudes and ideas expressed might be brought together. The aim was not to promote conformity but to help inculcate a sense of unity among those with a common general trajectory but differing approaches.

The editorial board of Proa carefully dealt with the problems related to generations and generational divisions. They made a distinction between the biological and psychological implications of this concept and concluded that it was the psychological factor which was most important in determining generation. Youthfulness was viewed as a state

of mind, a disposition of the spirit rather than a chronological measurement.

In further pursuing this question of generation in order to clarify their viewpoint, the editors made several comments about the philosophical underpinnings of Proa which sum up the whole editorial statement:

> PROA aspira a revelar en sus páginas la inquietud integral de los espíritus fecundos que viven esta hora. Es claro que el hecho de alimentar un sueño por humilde que sea, de superación y de optimismo, implica condenar o rever tácitamente el punto de partida. De aquí que sin ningún temor ni hipocresía declaremos nuestro amor por todo lo que signifique un análisis o una nueva ruta. Y estos se revelan indistintamente en el joven y en el viejo. Declaramos, pues, que la nueva generación no está limitada por la fatalidad temporal y biológica y que vale más para nosotros un anciano batallador que diez jóvenes negativos y frívolos. (p. 7)

The assertion is made that spiritual disposition rather than the accidents of temporal longevity determines one's generational classification. But the first and third sentences of this passage are the two declarations in which the essential nature of Proa is summed up. First, it was to be a journal of the present moment; its objective was to serve as a sounding board for those forward-looking persons who "viven esta hora." They wanted nothing to do with the ways of thinking and expression associated with the past, modes from which World War I had helped liberate man. These artists were vitally interested in the life of man as it lay before him, as he had to cope with it here and now. At this point the second precept blends with the first. Since man was living in the new circumstances of the present, then new approaches to his situation had to be sought also. Toward that end

NOTES TO CHAPTER I

[1]Enrique Anderson Imbert, Historia de la literatura hispanoamericana, 5th ed. 2 vols. (Mexico, 1966), II, p. 18.

[2]Ramón Gómez de la Serna, Ismos (Buenos Aires, 1943), p. 16.

[3]Antonio M. de la Torre, "Modern Art and the Spanish Literature of 'Vanguardia'," Books Abroad, VII (October 1933), 405.

[4]Guillermo de Torre, Historia de las literaturas de vanguardia (Madrid, 1965), p. 536.

[5]Quoted in Torre, Historia de las literaturas de vanguardia, p. 538.

[6]Gloria Videla, El ultraísmo (Madrid, 1963), p. 89.

[7]The relative importance of Borges as an introducer of avant-garde ideas in Spanish American literature is disputed by critics. Some, such as Guillermo de Torre (Historia, p. 582), see Borges as the prime mover in this regard. Others, such as Hellén Ferro (Historia de la poesía hispano-americana (New York, 1964), p. 248), believe his importance has been grossly exaggerated. The truth probably lies somewhere in between these two extremes, and doubtless tends to more nearly approximate Guillermo de Torre's appraisal.

[8]Jorge Luis Borges, "Ultraísmo," Nosotros, año XV, tomo XXXIX (diciembre 1921), 468.

[9]See John E. Englekirk, "La literatura y la revista literaria en Hispanoamérica," Revista Iberoamericana, XXVI (enero-junio 1961), 9-79; Vera F. Beck, "La revista Martín Fierro: rememoración en su XXV aniversario," Revista Hispánica Moderna (enero-diciembre 1950), 133-141; Nélida Salvador, Revistas argentinas de vanguardia (1920-1930) (Buenos Aires, 1962), pp. 59-73.

[10]"Manifiesto de 'Martín Fierro'," Martín Fierro, 2ª época, año 1, número 4 (mayo 15 1924), 1.

[11]Beck, 140.

[12]Guillermo de Torre, p. 542.

[13]For a discussion of the debate over the founding of Creationism, see Guillermo de Torre, "La polémica del creacionismo: Huidobro o Reverdy," in Tres conceptos de la literatura hispanoamericana (Buenos Aires, 1963), pp. 144-158; also see Juan Jacobo Bajarlía, La polémica Reverdy-Huidobro: origen del ultraísmo (Buenos Aires, 1964).

[14]Eduardo Anguita, "Vicente Huidobro, el creador," in Vicente Huidobro, antología, ed. and trans. Eduardo Anguita (Santiago, Chile, 1945), p. 15.

[15]A comment cited by Eduardo Anguita in Vicente Huidobro, antología, p. 15.

[16]Vicente Huidobro, "El creacionismo," in Obras completas de Vicente Huidobro, 2 vols. (Santiago, Chile, 1964), I, p. 672: "... el creacionismo es una teoría estética general que empecé a elaborar hacia 1912, y cuyos tanteos y primeros pasos los hallaréis en mis libros y artículos mucho antes de mi primer viaje a París."

[17]Ibid., p. 673.

[18]Ibid., p. 653.

[19]Ibid., p. 261.

[20]Ibid., p. 255.

[21]Ibid., pp. 661-664.

[22]Ibid., p. 290. In Huidobro o la vocación poética (Granada, 1963), pp. 90-91, David Bary refers to "Hallali" as a "visión sintética de un tema no inventado" and calls it a "poema descriptivo," both of which statements support the notion that Huidobro did not follow his doctrines religiously.

[23]For a discussion of Huidobro's reaction against his own theories, refer to two articles by David Bary: "Perspectiva europea del creacionismo," Revista Iberoamericana, XXVI (enero-junio 1961), 127-136; and "Vicente Huidobro: el poeta contra su doctrina," Revista Iberoamericana, XXVI (julio-diciembre 1961), 301-313.

[24]Arturo Torres-Ríoseco, The Epic of Latin American Literature. (Berkeley, 1961), p. 124.

[25]Raúl Silva Castro, "Vicente Huidobro y el creacionismo," Revista Iberoamericana, XXV (enero-junio 1960), 123.

[26]Luis Monguió, La poesía postmodernista peruana (Mexico, 1954), p. 39.

[27]Quoted in Monguió, p. 41.

[28]Alberto Hidalgo, Química del espíritu (Buenos Aires, 1923), p. 103. This appears without capital letters in the original.

[29]_____, Simplismo (Buenos Aires, 1925), pp. 13-20.

[30]Ibid., p. 13.

[31]Cintio Vitier, Lo cubano en la poesía (Habana, 1958), pp. 355-356.

[32]Ezequiel Martínez Estrada, La poesía afrocubana de Nicolás Guillén (Montevideo, 1966), p. 80.

[33]Nicolás Guillén, El son entero (Buenos Aires, 1947), pp. 21-22.

[34]Ibid., p. 77.

[35]Rosario Rexach, "La Revista de Avance publicada en Habana, 1927-1930," Caribbean Studies, III (October 1963), 6.

[36]Ibid., 6-8.

[37]"Al levar el ancla," Revista de Avance, I (marzo 1927), 1.

[38]Rexach, 15.

[39]For a discussion of the differences between estridentismo and the "Contemporáneos," see José Rojas Garcidueñas, "Estridentismo y Contemporáneos," Universidad de México, VI (diciembre 1952), 11.

[40]Raúl Leiva, Imagen de la poesía mexicana contemporánea (Mexico, 1959), p. 67.

[41]Manuel Maples Arce, ed., Antología de la poesía mexicana moderna (Rome, 1940), p. 294.

[42]Ibid., p. 300.

[43]Leiva, p. 68.

[44]Manuel Maples Arce, Urbe: super-poema bolchevique en 5 cantos (Mexico, 1924), no pagination.

[45]Ibid.

[46]Frank Dauster, Breve historia de la poesía mexicana (Mexico, 1956), p. 167.

[47]Antonio Castro Leal, La poesía mexicana moderna (Mexico, 1953), p. xxv.

[48]Leiva, pp. 65-66.

[49]Ibid., p. 70.

[50]Ibid., p. 77.

[51]Merlin H. Forster, "The 'Contemporáneos': A Major Group in Mexican Vanguardismo," Texas Studies in Literature and Language, III (Winter 1961), 427-428.

[52]Ibid., pp. 429-430.

[53]Edward J. Mullen, "A Study of Contemporáneos: Revista Mexicana de Cultura" (diss., Northwestern, 1968), p. 37.

[54]Ibid., p. 50.

[55]Forster, 437-438. The following statement by Bernardo Ortiz de Montellano from the May, 1931 issue of Contemporáneos, quoted by Forster (pp. 434-435), summarizes the thrust of this group: "En este año 3 la palabra que con más frecuencia se advierte en las páginas de Contemporáneos es M____o, con x o con j, escrita, siempre, con plumafuente de marco universal."

[56]"Proa," Proa, año 1, número 1 (agosto 1924), 3.

CHAPTER II

NONFICTION PROSE

The nonfiction prose selections in Proa occupy the greatest amount of space in terms of numbers of pages, far surpassing the prose fiction and poetry, although the latter constitutes the most individual items. This attests to the essentially promotional, combative nature of the journal and therefore seems to be a development consistent with its very reason for being. The articles themselves are somewhat hard to classify in more than three general categories: articles of a broadly theoretical and literary-historical nature, a large variety of articles on particular works or writers, which might be called criticism, and a general group covering a wide spectrum of subjects such as music, painting and other cultural and social areas.

I

The articles classified under the heading of theoretical attest to the intense interest of this group of young writers in the new creative ideas coming out of Europe. These articles also reveal their strong desire to understand more fully the concepts about the nature of the creative arts as expounded in previous ages and by other generations. They felt it to be essential that every possible avenue be explored in an

attempt to foment a rebirth and renovation in the literary and artistic expression of their country and hemisphere. In penetrating and understanding these new and old concepts lay the hope of gaining new insight into the nature of literary art and of discovering fresh and original roads to expressing that unique mode of being with which their Spanish American ambience and ascendency endowed them.

Of the contributions dealing with the recent artistic currents which burgeoned in Europe at the turn of the century, three are of particular interest because they specifically treat the new "isms" that formed the core around which all of the creative expansion grew and revolved. The first of these is "Cubismo, expresionismo, futurismo" by Herwarth Walden of the Sturm group in Berlin.[1] Although the article refers most specifically to painting, the concepts expressed are quite easily viewed in the larger scope of all creative art, which explains why these literary artists were attracted to it.

Walden begins his article with a perceptive comment about the counterproductive nature of the very thing he is doing--trying to define and delimit an aesthetic mode. He hastens to point out that every attempt to formulate an aesthetic is unfortunate because it tends to change forms into formulas, robbing the creative principle of its spontaneity and vitality. He proceeds with his effort nonetheless, but at least with prior acknowledgment of the dangers inherent in such an attempt.

The first rubric applied to the new art that sprang up

was Futurism (which he equates with Expressionism and Cubism, the latter being its name in France), which he calls the step from Neo-Impressionism to Expressionism. The Futurists begin with an object from physical reality, but they do not consider it a goal nor do they want to imitate it. They attempt to transform individual experience into typal experience: "Quisieron apartarse del remedo de la naturaleza, mediante el modelado visual de abstracciones conceptuales." (p. 23) They renounce the imitation of impressions from the world of sensorial appearances. For them the painting is an organism whose parts are composed of various chromatic forms, and only the artistically logical relations of these forms rule the painting, while the surface and size govern its composition. Applied to literature, this same principle of rejection of tangible reality as a pattern to be imitated is certainly one of the central positions assumed by the emerging wave of young writers of that period; one has only to recall the remarks of Jorge Luis Borges in his famous article in Nosotros to verify this fact.[2]

Of course, trying to draw parallels between different art forms and to transfer the nomenclature from one to another can be a very tenuous undertaking since each form has its own particular medium and consequently its own specialized tools, neither of which is interchangeable. Nevertheless, from a broad philosophical perspective a number of general similarities in the motivational concepts guiding each art can be seen during any single period of cultural history, such as the Romantic era. I believe that it is in this light that

we must view an article like Walden's appearing in Proa. The stance of rejecting sensorial reality as a pattern for artistic creation is manifestly a philosophical underpinning of both the Ultraists in literature and the Cubists in painting. This similarity stands out immediately to the reader and the inference that the journal's editors were attracted to Walden's remarks by this common ground seems a short and logical step. But even if such a deduction is faulty, later comments in this chapter will show that the interest of Proa in nearly all facets of artistic culture could easily explain the inclusion of this translation of Walden.

An offering by Guillermo de Torre, the most renowned polemecist and theoretician of the Hispanic avant-garde, entitled "Neodadaísmo y superrealismo" (1925, VI, 51-60) is the next of the three articles included in this section. The purpose of his study is to determine the genesis and characteristics of Surrealism, and as a first step he delves into the debate which flourished then as to who originated the term itself and where the movement began. Apollinaire is credited with the creation of the term, and the author sums up his concept of Surrealism: "El superrealismo significa para él un predominio absoluto de la fantasía, de las razones de la imaginación que 'la razón--pura--no conoce', capaces de desplazar totalmente la vida real: una afirmación renovada del poderío transmutador del arte, modelando libérrimamente la arcilla de la realidad." (p. 52) De Torre then notes that these notions are actually continuations and refinements of

the creationist intentions common to the art of that time, and as such could be considered in a limited sense traditional or classic.

Actually he feels it necessary to go to Dada (Tristan Tzara) to find the true root of Surrealism. But Guillermo de Torre views Tzara's ideas as an outgrowth from Apollinaire's primitive Surrealism, and the latter precedes Dada by close to a decade. In fact, the author contends that Surrealism's lineage goes back to the Romantics and Symbolists.

The article then passes on to a discussion of Surrealism as defined by André Breton. This section begins with a quote of Breton's definition of the concept: "Automatismo psíquico puro en virtud del cual uno se propone expresar el funcionamiento real del pensamiento. Dictado el pensamiento con ausencia de todo control ejercido por la razón y al margen de toda preocupación estética y moral. El superrealismo--agrega--reposa sobre la creencia en la realidad superior de ciertas formas de asociaciones desdeñadas hasta la fecha, en la omnipotencia del sueño y en el juego desinteresado del pensamiento." (p. 55)

Breton's major advocacy concerned the freeing of the imagination from the restraints of reason. He delved into dreams, in the manner of Freud, not to psychoanalyze, but in an attempt to localize in the subconscious the well-spring of the purest poetry. Guillermo de Torre questions this completely free rein that Breton would like to assign to the subconscious process he calls "automatismo psíquico puro." He points out that Freud himself had revealed the

ever-present critical position of the preconscious, which censors the extreme tendencies of the libido. After raising these words of caution, he does proceed to recognize the analogy between the dream state Freud talked about and the unrestrained subconscious process Breton espoused.

According to de Torre, the enormous role granted to the subconscious explains the Surrealists' great devotion to dreams. But he questions whether this subconscious, irrational sphere of man's mind can really be considered the purest source of poetry. He feels that one very plausible consequence of relying on such a volatile faculty as the dream is the chance of slipping into a kind of spiritism.

However, the author's main objection to the Surrealist mode is that, by cutting all ties with reality and normal intellective processes, as well as breaking contact with the mind of the reader, the scant possibility of intelligibility offered by this poetic mode is completely negated. As a corollary to this, he criticizes the turning of this method into a system, putting it within the reach of anyone with a pen. True Surrealism would be involuntary, not consciously and studiedly unconscious; it would be the mode of the artist who "consigue la transfiguración de elementos reales y cotidianos, elevándolos a un plano distinto y en una atmósfera de pura realidad poética ..." (p. 59) Although registering a certain disagreement with Surrealism, de Torre is quick to add that he holds no hostility toward all the poetic explorations being carried out by the Surrealists, recognizing that it is a gratuitous art form, free from accommodating ties,

reaching out to the goal of poetic re-creation, which was the essence of the renewal of that period.

The final article of this group of three, entitled "Márgenes de ultraísmo" (1925, X, 21-29), also comes from Guillermo de Torre. Whereas the previous two articles leaned more heavily toward the theoretical side, this one is more literary-historical. The author attempts to give his view of the connection of various older figures with the Ultraist generation as possible influencing forces in the molding of this new promotion. Before beginning to deal with the few select figures he deems as legitimate precursors, he immediately eliminates those who are, in his opinion, definitely beyond consideration: the Machados, Francisco Villaespesa and Eduardo Marquina. Figures such as Miguel de Unamuno (as poet), Ramón Pérez de Ayala and Ramón del Valle-Inclán are left in a nebulous middle ground--not completely outside the scope of possible influence, and yet not fully accessible as precursors.

The first writer he treats with a degree of depth is Juan Ramón Jiménez. His initial comments center on refuting the claim of many that Juan Ramón is an indisputable precursor of the Ultraists or "novecentismo." In de Torre's judgment, Jiménez does not go beyond the limits of his own generation; Juan Ramón does not conform to the new scale of values and is too true to himself (this being said in reference to an expressed desire by Jiménez to break away from those of his own generation). After a brief discussion of a few stylistic points as evidence of Juan Ramón's faithfulness to himself, Guillermo de Torre sums up his refutation with the following

comments:

> Tales rasgos, unidos a la persistencia de su ideología simbolista, a la limitación moncédrica de sus ley-motivos puramente subjetivistas y sobre todo a su imborrable tono elegíaco, matizado de lamentaciones y "ayes" reiterados dan a su lírica un aire añejo, apagado y doliente. Y la actitud espiritual que este tono, en suma, implica, no puede ser más opuesta a la posición mental de algunos genuinos poetas novísimos: júbilo dionysíaco o, más bien, sentido del humor cósmico, afirmación occidental, exaltación de nuevos valores vitales, descubrimiento de fragrantes motivos sugeridores, etc. En suma, la conquista de la "buena salud" en literatura y el abandono de lo enfermizo. (p. 23)

However, after showing why Jiménez does not belong in the category of precursor, de Torre attempts to elucidate some reasons for the readiness of many to cast him in this role. These he determines to be Juan Ramón's isolation from his contemporaries--always laboring within the confines of his uniqueness--and the fervent vigor of his desires for renovation and perfection in his own poetry. The point made by Guillermo de Torre is that this took place within Jiménez himself and involved no assimilation of new qualities.

It is in Ramón Gómez de la Serna that the author finds a true precursor of the Ultraists. He considers him to have always been a man of the avant-garde, ahead of his time. His most salient literary posture is that of a liberator and humorist, and he discovered in the "greguería" the ideal vehicle to carry out these functions. Although essentially a prose writer, a lyric vein runs through his production. This poetic tendency is especially evident in his fondness for the metaphor, which links him with Ultraism, a basically lyric movement. This metaphoric aspect, coupled with his unique

attitude toward life and his peculiar sensibility regarding landscapes and facts, puts him in the direct aesthetic line from which the Ultraists descend.

Finally, Guillermo de Torre examines the theoretical role of Rafael Cansinos-Assens in the Ultraist movement. His judgment is that Cansinos-Assens was an older counselor, a theoretical promoter and instiller of enthusiasm, but always on a marginal level. This marginality was due to the distinct split that existed between Cansinos the theoretician and Cansinos the writer. After his initial outburst in favor of the new Ultraist promotion, and some creative experimentation under an assumed name, he slowly eased away from participation in the movement's activities, although not changing his stance theoretically. He espoused one position and wrote from another. Thus his supposed role as a leading theoretician of Ultraism is not an altogether just assessment of his real importance.

This article does not represent the same kind of search for understanding and enlightenment as do the other two articles in this group; nonetheless, it reflects an investigative concern for the nature and origin of the movement with which many of the young writers in collaboration with Proa identified themselves. Since Ultraism was essentially a Hispanic manifestation, it seems logical and natural that an effort would be made to determine where and in what manner this movement could be related to the literary culture in the midst of which it developed. In making this investigation, Guillermo de Torre displays once again the dedication of Proa

and its collaborators to understanding all facets and implications of the movement of change in which they were involved.

One selection in Proa was taken from F.T. Marinetti's Futurism and Fascism. It is actually the prologue to that book and was translated into Spanish by Alfredo Brandán Caraffa under the title "Contribución al estudio del romanticismo" (1925, VIII, 56-60). The interest of this brief note lies in the fact that it indicates points of contact between Romanticism and Futurism. The article itself does not try to establish these connections, but the tone of it is such that the reason for its inclusion, especially under the title that Caraffa gives it, is apparent after a brief perusal. Throughout this prologue Marinetti displays a persistent Romantic attitude of passionate, abandoned involvement in an endeavor, as well as an equally Romantic desire to relive the glories of the past.

In a sense, this article is similar to the previous one. It performs the same function of trying to establish possible ties between the new literary wave and what had preceded it. Guillermo de Torre was merely concerned with the immediate past, whose principals even overlapped the present, and he dealt with the Hispanic world exclusively. The implications of Brandán Caraffa's translation are broader in scope, suggesting a possible kinship between literary movements of a rather universal nature (at least in the Occidental world), separated in time by an entire other movement--Realism. This inferred relationship between Romanticism and the avant-garde allows for a number of speculations: that a Romantic

undercurrent had persisted to that time and surfaced partially in the new aesthetic postures being born or that these Romantic traits were resurrected as a part of the reaction to the immediate past. Whatever the reason or intended message on the part of Caraffa, this article is added evidence of the profound intellectual search Proa was promoting and fostering--the search to understand as fully as possible the nature and lineage of the artistic adventure of which it was a part.

Brandán Caraffa also contributed another article, "La calle de la tarde--De Francesca a Beatrice" (1924, III, 3-9), which deals ostensibly with two collections of poetry by Norah Lange and Victoria Ocampo, but which seems more appropriate to this section than to the one dealing with criticism. The reason for this is that he tries to demonstrate the relationship that can be drawn between Classicism and the art of his day. He begins with a rhetorical question--"¿Vuelta al clasicismo?"--and then goes about showing how this is a false concept. His contention is that the difference between classic and modern is only one of degree. Modern man is the same as he was in the classic age, possessing the same senses, passions and spirit, the only difference being in the avenue along which he directs his energies.

According to Caraffa the Greek world and Greek art were built on archetypes already proportioned for their feats and tasks. No effort had to be expended by their gods and heroes in order to do what they did, since these things were clearly within the capability of their nature. With the advent of Christianity and the notion of personal effort, the Greek

conception faded; individual passion rather than archetypal pattern began to prevail in man's world view. The ordered equilibrium of Greek art was replaced in the Middle Ages by emphasis on the interior world of man's nature. And with the passage of time there has occurred a steady enlargening of this interior world and its importance in art.

Caraffa insists that Classicism and Realism are not synonymous, because it is impossible to copy reality and call it art. Art is going beyond reality, and to say realist art is about as absurd as saying artificial reality. To want to copy reality is to declare oneself outside of art. He emphasizes that it is necessary to remember that the Greeks looked for archetypes. They were, thereby, consciously idealists and so their aesthetic position is the same as that of the new wave schools of artistic thought of Caraffa's time. This same process holds true for literature as well as art: a steady widening of the interior world, reaching an intensity of language which arrives at creation by synthesis.

The author considers all of the "istas" of 1914 to 1922 as transitional writers. Their works are armed for battle, and this factor limits personality, individuality. People like Jules Laforgue and Ricardo Güiraldes are examples of individuals ahead of their time insofar as they are outside the combatant role. He sees 1922 as marking the eruption of a whole generation of young writers who have internalized all the technical conquests of their predecessors and are artists in their own right with no missionary function to interfere with their creative potential.

This brings him finally to Norah Lange, poet and part of the earliest Argentine vanguard nucleus, and her book La calle de la tarde. In comparing her with González Lanuza, another young poet and Borges' first Ultraist collaborator in Argentina, he notes that whereas the latter arrived at the new art by conviction and effort, Lange "se olvida de la técnica, porque en ella es natural y así se lanza a los grandes espacios del alma, como una moderna diana a la caza de metáforas. Y estamos en el corazón de la poesía. Adjetivar es provocar movimiento. El substantivo es el ser estático. Y el arte nuevo se caracteriza por su afán de convertir en adjetivos el mayor número posible de nombres. La sintaxis tiene que simplificarse considerablemente y por lo tanto intensificar la oración." (pp. 6-7) So she is a perfect example of the new generation emerging which Brandán Caraffa refers to here: technique is not a preoccupation with her but is a natural part of her literary ability. She can concentrate on creating without worry about displaying a certain technical control of various elements.

The remainder of the article is an example of rather superficial, impressionistic criticism which pays little or no heed to aesthetic underpinnings. However, the first part of this article is another indication of the restless, searching spirit upon which Proa was founded. The desire for understanding led to this attempt at probing the fullest possible relational pattern between modern art and that which preceded it, carrying the quest much farther back than either Guillermo de Torre or Caraffa's own translation of Marinetti's

prologue. Thus, these last three selections show by progressive degrees the depth of knowledge about their own literary age and its relation to the past to which the young writers aspired.

The theoretical interests of those associated with Proa were not limited to understanding all the new "isms" coming out of Europe and to searching for the continuity that might exist from the past, linking their literary age with its predecessors. There was also a concern with trying to define and determine the nature of the creative modes or genres through which they expressed themselves. This area of interest produced the largest single article to appear in the journal: "Discurso sobre la esencia y la forma de la poesía" (1925, X, 46-57; XI, 33-43; XII, 51-57; XIV, 29-35). This article in four installments is a translation of a lecture given by a 19th century French linguist named Fabre d'Olivet. The fact that this treatise derives from the previous century is an indication of the earnestness and dedication of these young artists to understanding more completely the nature of the artistic modes into which they were attempting to breathe new life.

The expressed intention of Fabre d'Olivet is to discover or demonstrate the difference between essence and form and explore the relation between the two. He begins by citing Bacon's distinction between essence as being entirely of the imagination and form as being within the sphere of grammar and, so also, within the confines of man's rational faculties. This distinction is noted as coming originally from Plato, who saw poetry as either merely an art one used to give form

to his ideas or a divine inspiration through which the ideas of gods are transmitted to men in human language.

In light of this dichotomy, there have been many who have called themselves poets but were merely versifiers. The true poets combined technical expertise with divine inspiration, which is what has caused their work to continue to be recognized as superior or eternal. The outward trappings of form would have disappeared long ago had not the divine inspiration which gave life to the works of Sophocles, Homer and Aeschylus made them eternal. Citing Bacon once again, he says that poetry lifts the sensible world and the events and actions of life to a high plane of grandeur and sublimeness after which the human spirit craves. Divine providence allows the poet to penetrate the hidden causes behind human events and the workings of the physical world. In Fabre d'Olivet's own definition, form is the allegorical genius, which is the immediate by-product of inspiration, the latter being the infusion of that genius into the poet's soul, where it is given sensible form through the interior work of the poet.

The author briefly interjects an outline of the origins and history of poetry, both the art and the word (which meant language of the gods). He maintains that poetry had its formal beginnings in Thrace as a religious instrument through which all emanations from the divinity were expressed. The unity between religion and poetry was broken when poetry was transported outside the borders of Thrace; it became fragmented by the many religious leaders who used it to promote their particular sects.

All of these various sects, lacking true inspiration, brought to poetry the element of human passion, which it did not have in its beginnings, and so poetry was gradually pulled away from its theosophic and calm origins. D'Olivet sees in Orpheus the person who tried to give back to mankind the unity and truth lost through fragmentation. He made the division between theology and philosophy, separating the mixture of things human and things divine which had occurred in the breakdown of the poetry-religion unity.

Next the author deals with Homer. This man had the great genius coupled with divine inspiration to fully understand the allegorical nature of the epic mode and of all the epic and mythological material which already existed in his time. D'Olivet surmises that Homer, possessing the allegorical genius and seeking to give a particular form to his universal ideas, set out to depict and personify human passions. The author sees the epic as being a combination of intellectual inspiration and the enthusiasm of human passions, and in order to achieve a high degree of perfection in this poetic form a balanced union of imagination, reason and enthusiasm is necessary. In his opinion Homer was able to do this to an eminent degree.

The form of Greek poetry in Homer's time--based on musical rhythm rather than rhyme--lent itself to the genius of Homer. D'Olivet contends that without the limitations imposed by rhyme, Homer turned the Greek language into the most flexible and creative language of its time. He then generalizes with the following words: "... por doquiera

exista la rima en la forma poética, la volverá inflexible, atraerá sobre ella sola todo el esfuerzo del talento, y tornará vano el de la inspiración intelectual. Jamás el pueblo que rime sus versos alcanzará a la altura de la perfección poética. ..." (XII, pp. 56-57) It is significant to note that the translator or editors italicized this part of the discourse to call special attention to this point. It appears logical that the journal's editors, in keeping with their avant-garde stance, would single out this particular passage for emphasis since it supports their views on versification. And what matters most is that the assertion was not being made by just another Vanguardist. Being able to reach back into the 19th century to cite a respected scholar like d'Olivet as support for their advocacy serves a dual purpose: it lends a note of authority to their stance as well as helping to establish a degree of continuity between themselves and their predecessors, indicating once again that perhaps they were involved in a process of evolution and reaffirmation rather than one of reaction and revolution.

The final point he deals with is inspiration. He sees a division between what he calls primary and secondary inspiration. The former emanates from the first principle of all intelligence and is found in those individuals who come along infrequently to form, enlighten and lead nations--that is, the geniuses of mankind. The latter term is applied to those who are imbued with the wisdom of those who are primarily inspired. To illustrate this, Fabre d'Olivet uses Plato's example of the magnet which not only attracts but also gives those attracted

elements the power to do the same. He then quotes Plato on poetic inspiration, who says the muse inspires the poet, who in turn passes this ability on to others, who do likewise, forming an unbroken chain of inspired people. He feels this chain leads from Homer to modern Europe.

Near the end of the last installment d'Olivet begins a parenthesis on the origins of the drama. This aside leads the reader to conclude that it had been intended to continue presenting segments of this speech in Proa until the whole discourse had been reproduced. Since the journal came to its end with the very next issue, this task was not completed. Nevertheless, that portion which was published, even though it does not manage to present any final conclusions about essence and form, is yet another indication of the basic concern of these young writers with understanding their artistic tools. They were not provincial, depending only on avant-garde writings as the source of their knowledge. They felt equally at ease searching the ideas of one who came from a generation they were supposedly reacting against. In the process of the inquiry a bonus was uncovered, indicating that perhaps there was more of a connection between vanguard aesthetics and the true nature of poetry than had existed in the recent past, that perhaps this apparent reaction and wave of newness was really a case of getting back to the true essence of the artistic modes they used.

All facets of the artistic experience were of interest to those involved in Proa, including the delicate area of criticism. Once again Guillermo de Torre is the one who

tackles the problem in a two part article called "El pim-pam-pum de Aristarco" with the subtitle "Crítica de críticos" (1924, IV, 38-47; V, 28-44). He explains that the title came from an act he was to present as part of a scandalous spectacle put on some years earlier by young writers imbued with Ultraist ideals. The performance was to be a definitive act symbolizing their break with previous literary values and to show disdain for the older figures of the day who represented those values. The spectacle fell through, but the idea remained with de Torre. As he matured from his aggressive activism to reasoned criticism and tolerance, he found himself intrigued with the idea of doing an examination of Hispanic critics and considered this title and its original intent to be appropriate.

Guillermo de Torre maintains that there is a lack of critics of contemporary literature in Spain. This lack of critics has its origins in the peculiarly Spanish temperament or spirit, being given to creative rather than critical faculties. But more essentially, this void is due to a "falta de preparación, de educación y de ecuanimidad moral para la 'crítica pasiva.' Esto es, en la ausencia de cierta facultad tolerante, equilibrada ... que impide a la mayor parte de nuestras figuras y figurones literarios el escuchar con lucidez, respeto, o al menos tolerancia, las opiniones favorables, adversas, o simplemente restrictivas y puntualizadoras que algún crítico emita lealmente sobre sus obras. La vanidad, el egolatrismo, la ausencia de espíritu autocrítico evaluador prevalecen en ellos y desnivelan el equilibrio y la equidistancia en que debieran sostenerse." (IV, p. 43)

Stating the belief that, in the best of cases, criticism can attain the same category as art, he begins to elaborate what modern criticism ought to be like, dealing as it must with all the various vanguard literary forms. He uses Ortega y Gasset's injunction that criticism "debe ser un fervoroso esfuerzo para potenciar la obra elegida" (p. 44) as a starting point. He feels this statement implies that criticism ought to help guide the reader by opening more doors to him, that it should collaborate in and not interpret the work. This is the only way the modern aesthetics will be penetrated; they remain sealed to the old methods of critical analysis. Also, he sees the critical spirit of the modern period as having an affirmative, creative and constructive intention. Such being the case, the minute, pedantically erudite criticism of the last century will not work on contemporary literature.

Guillermo de Torre believes the new critic will be a poet. He does acknowledge the danger of sterile, poetic criticism, but at the same time sees this step toward the poet-critic as the means for ridding criticism of fossilized erudites, "arribistas" and so on. He then describes the qualities and attitudes that will characterize the new critic:

> Los poetas críticos ... emproarán resueltamente su simpatía directa hacia los nuevos territorios estéticos: Estimularán todos los impulsos juveniles rebasadores e insurrectos: Abdicarán de todo prurito didáctico: No invocarán los cánones ortodoxos para hacer abortar fragantes eclosiones. No se basarán, empero, únicamente en el gusto subjetivo (a pesar de que el principio del gusto que llamamos estético, según Kant, sólo puede ser subjetivo). Obedecerán a ciertas normas estéticas que tracen las leyes reguladoras de su época. Atenderán especialmente a realizar una valoración de calidades, procediendo radicalmente a las extirpaciones cruentas. (p. 46)

So although the new criticism will be a creative process, it will not be entirely subjective and will proceed from a body of aesthetic norms established by the literary era of which it is a part.

Leaving the domain of theory and speculation, the author begins to discuss concrete individuals by first commenting briefly on a number of Spanish essayists in whose writings are to be found a few pages of criticism on contemporary letters or ideas, although not enough to consider them pure critics. Azorín, Ortega y Gasset, Unamuno, D'Ors, Gabriel Alomar and Manuel Bueno are included in this group, and de Torre quickly points out their shortcomings as commentators of contemporary writing.

Rafael Cansinos-Assens, Enrique Díez-Canedo and Andrés González-Blanco are the major contemporary critics he deals with in some detail. He classifies Cansinos-Assens within the critic-artist category, which he mentioned earlier as the ideal. Unfortunately, by his own admission, Cansinos is a lyricist doubling as critic, more prodigious in poetic effusions than in critical ideas. He represents the pitfalls of the poet-critic: wandering from the subject and producing an independent entity which does not really help to "create" the literary piece being analyzed and unlock doors for the reader.

He calls Díez-Canedo the best Spanish critic of the day because of his high degree of impartiality and his deep familiarity with contemporary literatures and techniques. González-Blanco is viewed as a spent star. His best work came from his earliest efforts, but then he fell victim to

"compadrismo" and a relaxing of his critical values, such that very secondary figures received the same attention and treatment from him as the more eminent ones.

This brings the author up to the most contemporary critics: Alfonso Reyes, Antonio Marichalar, José Bergamín, César González-Ruano, Salvador de Madariaga, Gerardo Diego, Eugenio Montes and Jorge Luis Borges. In these men he foresees the burgeoning of a true critical spirit and the bright hope of a meaningful Hispanic criticism in the poet-critic mold.

The concern over the state of criticism was not limited to Guillermo de Torre. His articles on the subject brought a response, in the form of a rebuttal, from Ricardo Güiraldes titled "Carta a Guillermo de Torre" (1925, VIII, 39-45). Güiraldes disagrees with the latter's notion of the poet-critic being the ideal prototype for the future. In his view, the critical and creative functions are too inverse to admit of their combination in one individual:

> Creo que la producción sólo debería tener en cuenta lo más íntimamente personal y hasta llego a reclamar para el autor el derecho de ser estúpido en la comprensión de las obras de otros. El autor es útil por lo que da; el crítico debiera serlo por lo que clasifica, exalta, comunica y señala. En este punto parecería difícil unir al poeta y al crítico en uno o pretender que quien obedece a su propio concepto de armonía y de estética, esté facultado para entrar en las vistas de los demás. No es así. El que mejor puede comprender la independencia del prójimo es aquel que, en sí, practica la independencia. (pp. 40-41)

The critic must be free from the aesthetic bias which would seem to flow naturally from a creative writer, who would tend to evaluate others' work according to his conception of art. He also submits that the great variety of artistic credos of

that period require an even greater flexibility of critical conception than was needed in the past, a flexibility he considers an impossibility in the poet-critic suggested by Guillermo de Torre.

This pair of articles is perhaps the best illustration of Proa's open forum policy, permitting all types of material to appear in it, so long as they were the fruit of honest intellectual concern. And with this example of affording the new generation a place to exchange their ideas, the promotional, combative role of the journal is reaffirmed. The objective of trying to understand and promote the new artistic climate of their day demanded an interchange of ideas, a dialogue; and this dialogue had to be made available to all who were concerned so that its insights might be shared by all. Proa provided the medium of contact. Nowhere was this contact more necessary than in the vital sphere of theory, and the examples examined here show how Proa played that role.

II

The articles which could be called criticism or quasi-criticism present a broad spectrum of quality, ranging from completely impressionistic to fairly well-conceived, rigorous selections which attempt to deal with a limited aspect of some single work or with a motif as it appears in several authors. It is impossible to discuss all of these articles, but several examples of the various levels of development will sufficiently demonstrate the full range.

Two offerings by Ricardo Güiraldes and Pedro Leandro

Ipuche readily exemplify the extremely impressionistic type of criticism which has been a kind of hallmark in the Hispanic world. Güiraldes' article is actually a tripartite piece given in three successive issues of the journal: "Un libro" (1924, III, 35-40), "Un hombre" (1924, IV, 24-32) and "Un poeta" (1924, V, 12-15). The articles, which deal ostensibly with the French writers Valery Larbaud and Leon Paul Fargue, vacillate between talking about the works of these men and about their personalities.[3] When he does talk about the literature itself, his broad and often nebulous statements explain very little and illustrate nothing. For example, he says of Enfantines by Larbaud: "Y el estilo que contiene con admirable paralelismo la trama, que ciñe las figuras, las toca de cerca, se encariña hasta la obediencia con los temas" (IV, p. 27). Considering Güiraldes' answer to Guillermo de Torre, it seems inconsistent that he would engage in criticism. Whatever his reason for doing so, the result of his effort supports his contention that the critical and creative functions do not readily coexist in one person.

Ipuche's article, "La isla de los cánticos" (1925, IX, 3-8), treats a book of poetry of that title by María Eugenia Vaz Ferreira which was published posthumously. This short note fails completely as criticism because the author makes the error of getting caught up in the personality of the poet and thereby turns his effort into a kind of "homenaje" to her, discussing her person through her poems. He does not even manage to discuss any artistic aspects of the poetry, an attempt which Güirlades unsuccessfully made in his selections

on Larbaud and Fargue. It would appear that Ipuche, a poet himself, is another affirmation of Güiraldes' position against the poet-critic.

A pair of articles by Soler Darás are good examples of a compromise between subjective generalization and a true critical spirit. These two contributions might be classified as book reviews since they deal with recently published volumes of poetry: "Biombo" (1926, XV, 35-38), treating a book of that name by Jaime Torres Bodet, and "'La garganta del sapo' por José S. Tallon" (1926, XV, 39-42). Both articles are a mixture of superficial impressionistic commentary and some more genuinely thoughtful and developed critical evaluations. After some aimless, disorganized remarks on Torres Bodet's book, Darás finally settles on talking about how this volume transgresses artistically. He perceives a conflict between a congenital Romantic spirit and technical modernity. He praises Torres Bodet's familiarity with and employment of the contemporary poetic devices, but he finds that the Mexican poet is really masking true Romantic sensibility with modern technical tools, and the two clash in the author's opinion. He feels that Torres Bodet should produce less and delve more profoundly into the painful endeavor of creation, attempting to discover more fully the nature of the creative art he practices.

This selection does not constitute an example of accomplished and fully successful criticism. It is more than possible that Darás may have missed the mark completely, and it is certain that the limitations of space prevented any

truly exhaustive demonstration of his assertions. The importance of this article resides in the fact that it displays a sound critical spirit, even though mixed with nebulous impressionism. He does finally pursue one aspect of the work with a semblance of order and organization, which constitutes a significant stride forward.

Darás' note on Tallon's book of poetry comes even closer to being a specimen of solidly organized criticism. After a very few cursory comments that might presage a typical subjective analysis, he abruptly turns his attention to attempting to make some kind of assertion about the modernity or lack of it in Tallon. In doing this, he expounds a set of criteria for judging modernity in a poet: "Creo que es moderno todo poeta que haga de su lírica un instrumento de la época. V. gr.: Hacer arte de la realidad sin que resulte una copia. Empezar su estética donde termina la naturaleza. Y, acelerar las distancias por medio de la síntesis, la imagen y la metáfora, que es el camino más corto para llegar más lejos" (p. 40). After setting out these guidelines, he adjudges Tallon as not modern since he lacks these qualities. The obvious logical order of this approach, proceeding from stated criteria to the work itself, adequately explains why this article's criticism is of more than passing interest. It lacks only greater elaboration, with a more rigorous demonstration of his conclusion through examples, to be a complete piece of acceptable criticism. Once again, the kernel of a true critical spirit is obvious.

"El sentido poético de la ciudad moderna" by Luis Emilio

Soto (1924, I, 11-20) and "Oliverio Girondo" by Guillermo de Torre (1925, XII, 18-27) are two samples of the more organized type of criticism which found its way into Proa. Soto's article supposedly deals with a recent book of poetry by the Argentine poet Alvaro Yunque entitled "Versos de la calle." This turns out to be a point of departure as he begins immediately to talk about the treatment (or non-treatment) of the city in the poetry of the Spanish-speaking world, especially Latin America, and more specifically in Argentina. He maintains that all poetry before Modernism was a tributary of Spain, and so the "paisaje romántico" was imitated by Spanish American poets. Thanks to the renovating currents of the turn of the century, the beginnings of change were initiated, promoting urban themes as valid poetic material.

He cites Emile Verhaeren, a French poet, as the first real interpreter of motifs about the city and indicates that he was a definite influence on Spanish American poets. Darío touched only lightly on urban life as a theme and Manuel Machado was the only one of his Spanish followers who wrote about the city, though not with the new sensibility displayed by Verhaeren and later shown in the Spanish American poets who were influenced by him.

Evaristo Carriego is singled out as the precursor of this kind of poetry in Argentina. Fernández Moreno and Jorge Luis Borges represent for Soto the maximum flowering of the city motif in Argentine poetry, with each one fashioning a very distinct view of Buenos Aires. The discussion of the preceding poets finally carries him up to Yunque's poetry itself,

and he detects in it a great anxiety for new life as the poet exalts those things in his urban environment which project new perspectives to the future.

Guillermo de Torre's article begins more as a statement about the state of affairs in contemporary Hispanic poetry than a comment on Oliverio Girondo, who was also part of the original Ultraist nucleus in Argentina. This first part of the article seems to be a natural outpouring of the theoretician, polemicist and promoter. He makes a plea that other writers follow the example of Girondo and be themselves, unafraid to strike out on new paths and to integrate into their personal creative spirits the most recent contributions to poetic expression. He chides those who venture a few steps into this new world only to retreat once again into the safety and comfort of familiar forms and ways.

The actual appreciation of Girondo's work and talent is drawn in rather broad strokes, but the comments that de Torre makes are elaborated, explained and supported with well-defined concepts and an adequate number of examples. To cite evidence of the thoroughness of his approach, an admirable example is his discussion of the metaphoric structure of Oliverio Girondo's poems, a structure which always goes hand in hand with an ironic vision and a humoristic intent. To support this assertion he gives several illustrations from Girondo's poetry and then says that this particular poetic structure is evidence that he is truly a new poet. But he does not leave that statement as an unfounded generalization as might be the case with less disciplined critics; instead he

clearly outlines what he means by "new poet": "Poeta nuevo ... es aquel que situado ante las cosas, ante objetos, paisajes o emociones ya conocidos y descritos por otros acierta reaccionar virgíneamente, a transmutarlos en materia lírica, con frescura y originalidad, a metamorfosearlos estéticamente como si volviese a crearlos." (p. 22) Oliverio Girondo succeeds in doing this through his metaphoric structure and so merits the "new poet" classification.

Of these two selections, the latter is definitely the more rigorously written one. Guillermo de Torre leads from clearly defined concepts which he spells out adequately, and he supports his points with a number of examples from the poet's work. Everything flows in an orderly, logical sequence. No generalizations are made without the proper demonstrative proofs; no hiatuses are left to be filled in by the reader. Soto's article falls short of this standard mainly because of the lack of supportive evidence (in the form of examples) for his claims. But before judging him too harshly, it is necessary to take into consideration the literary-historical character of this selection as well as its wider perspective, which could dictate a less rigorous treatment of his subject. The most important thing to note is that the article displays the virtue of being presented in a logical, ordered fashion and manages to treat a fairly complex subject without sliding into empty impressionism. The two articles together are the most concrete proof of the existence or possibility of a truly critical attitude or posture in Hispanic criticism.

I have not discussed any of the contributions of Jorge

Luis Borges up to this point, although he is by far the most frequent and important single contributor to Proa. My reason for doing this is that I consider him a case apart, in some way the epitome of all the renovating currents favored and promoted by the journal. His articles cover the complete spectrum of nonfiction prose categories studied here so far. He fills the roles of critic, literary historian and theoretician. His familiarity with both Hispanic and non-Hispanic literary culture far exceeds that of the others intimately involved in Proa, and his insight and power of synthesis set him out from the others with whom he collaborated in this adventure. I would like to examine a handful of his contributions which illustrate the breadth of vanguard involvement and literary interests he personified.

Borges was intensely concerned with the need for far-reaching change, for radical reassessment of the whole creative process as exercised in Spanish American literature. This concern led him to wrestle with problems pertaining to all facets of this process, which was the focal point of all the clamor for renewal. In "El idioma infinito" (1925, XII, 43-46) Borges deals with language itself, the primary tool of the literary artist. The article seems to be aimed at reminding writers that it is their task to change and increase their language, to create it, a duty which falls to each generation. His approach is generally humorous, poking mild fun at the Academy along the way, but he comes to grips with his recommendation by outlining in concrete terms four basic ideas which he believes would help greatly in the search for

linguistic mobility and renewal: "a) La derivación de adjetivos, verbos y adverbios, de todo nombre sustantivo. ... b) La separabilidad de las llamadas preposiciones inseparables. ... c) La traslación de verbos neutros en transitivos y lo contrario. ... d) El ampliar en su rigor etimológico las palabras." (pp. 44-45)

As with all of his articles, this one is quite short, but it is through this very brevity that his great insight and ability to synthesize make themselves manifest. The genius of Borges is apparently suited to the brief comment because he pierces directly to the core of his subject and does not require bulky circumlocutions in order to arrive at the proof, explanation or demonstration of his assertions. Succinctness and precision are his foremost qualities. In this first selection he quickly points out the duty of each generation of writers with respect to their language, then immediately directs his attention toward specific proposals for accomplishing that end, swiftly concluding his presentation. This format is a sterling example of Borges' ability to condense without becoming too schematic.

Literary history also interested Borges, especially that of the contemporary movements. Already by the time Proa was begun he had written his article in Nosotros on Ultraism (referred to earlier in this chapter), and this movement was the topic of his earliest contribution to Proa. The piece is entitled "Acotaciones" (1924, I 30-32) and actually was precipitated by a recent book of poetry by González Lanuza called Prismas. Although Prismas is the real subject of the article,

Borges devotes considerable energy to talking about the nature of the Ultraist movement and its imminent demise using Prismas as both example and proof.

First he draws a distinction between Ultraism in Spain and in Argentina. He characterizes the movement in Spain as a will to renewal, a will to gird the time or tempo of art with a new cycle. Ultraist lyric was one written as with large, bold type, and its most salient elements--the airplane, the propeller and antennas--were emblems of a chronological nowness. Ultraism in Argentina was a desire to achieve an absolute art that would not depend on the unfaithful prestige of time-bounded words of the present but would transcend the limitations of the language from which it sprang and remain an admired example of beauty in art for future generations. Huidobro and Apollinaire were the names bandied about in Spain, while in Argentina poets read Garcilaso and cultivated the metaphor.

Borges finds González Lanuza's book to be admirable and praiseworthy, but he also discovers that Ultraism's original spontaneity has become another rhetoric tied to the verbal prestige of a rapidly coalescing body of specific techniques and poetic structures. The unbounded spirit of the movement is rapidly becoming calcified. Lanuza's collection contains all of the motifs of Ultraism and by virtue of this it is an exemplary book of the movement, but those same things also indicate that the movement is settling into a formulaic structure. Therefore, Borges sees in Prismas a witness to both the deed and defeat of Ultraism.

Although he was involved in the maelstrom of the movement which he was discussing, nevertheless he was able to exercise remarkable detachment in characterizing it and singling out the differences between its Spanish and Argentine manifestations. From there his insight and precision allowed him to apply this information deftly to the specific work at hand, with the resulting conclusion being an accurate prediction of dissipation of the movement.

Borges' criticism in Proa ranges from very poor to quite good, but most of his work in this area tended to be good. A short note on Estanislao del Campo, "El Fausto criollo" (1925, XI, 27-30), is the worst contribution he made to the journal. His comments display a marked shallowness which his other work in Proa would not lead one to expect. The following remark on one stanza which he quotes from Fausto will be sufficient evidence of the inferior quality of this article as criticism: "Fresca y liviana como una luna nueva es la estrofa. ..." (p. 29)

In contrast to this low point, "Interpretación de Silva Valdés" (1924, II, 24-26) can be offered as Borges at his succinct, insightful best. Confronted with a new collection of poetry by Fernán Silva Valdés entitled Agua del tiempo, he eschews attempting to study the book in depth or touching on all of its various aspects, a venture which would almost surely lead to a lot of empty generalizations. Instead he chooses to investigate only one point: the originality or traditionality of Valdés' poetry. Borges begins with the statement that the value of Silva Valdés as a poet lies in

his works which hark back to gauchesque subjects already treated many times before; it is his technical elaboration which makes his poems truly unique, new and expressive. As a demonstration of his contention he uses one poem as an example and carefully analyzes it, showing how the technical skill of Valdés puts new life into a much used theme.

It can be argued that perhaps Borges' proof lacks substance because he limited himself to only one poem. But when compared with the typical criticism in the Hispanic world of that time, this brief note is indeed admirable for its lack of hollow subjectivism, its highly organized format and its well-knit, logical development. Borges' great ability to synthesize and telescope is nowhere more evident than in this three-page note. He stands out as a prime example of the direction in which the backers of Proa wished to see the discipline and art of criticism go.

The extensive base of Borges' literary background is a widely known fact. His cosmopolitan education coupled with an omnivorous intellectual curiosity brought him to an abiding interest in the languages and literatures of non-Hispanic countries. This was not an uncommon phenomenon, but in general most Latin American intellectuals and literati familiarized themselves exclusively with French culture. In this respect Borges differed greatly from others because German and British culture were special predilections of his. This distinctly non-Latin sphere of interest resulted in some curious and exciting contributions to Proa.

An unusual article entitled "Sir Thomas Browne" (1925,

VII, 3-8) is the longest piece by Borges in the entire journal. Sir Thomas Browne (1605-1662) was a British prose writer and physician. The selection itself is more of a personal than critical study. He endeavors to analyze the character, manner and psychological make-up of the man, citing various passages from Browne's writings to substantiate his analysis. Mainly Borges tries to reveal and establish the Latinist in Browne: his precision, conciseness and desire for order, an attitude which prevailed among the writers of Browne's time.

In the course of trying to demonstrate this Latinist characteristic in Browne, Borges is drawn again to talking about language. He sees Browne's resorting to Latin and primordial meanings as a manifestation of his eagerness for clarity and universality. In a very real sense Borges is indicating the desirability of reverting to etymological roots as a means of linguistic renewal. He later incorporates this recommendation in a contribution entitled "El idioma infinito" (discussed above) as one of his four proposals for renovating the Spanish language and making it more malleable. It is also significant to note that the characteristics which Browne embodies (precision, conciseness and order) are the same ones shown by Borges himself in his writings in the journal. This relation to his other efforts in Proa removes a good deal of the apparent bizarre, disparate character of the article and helps give it a more logical place within his total contribution to the journal.

"La tierra cárdena" (1925, XIII, 52-54) is a critical note which deals with a novel by William Henry Hudson (1841-

1922), the title of which is The Purple Land. Hudson was a British novelist and naturalist born in Argentina. Here a more obvious reason for Borges' interest can be found in the gauchesque subject matter of the novel and its Uruguayan setting, as well as Hudson's personal cultural ties with the River Plate region.[4]

Borges' criticism is of the same succinct, insightful nature as in his other articles. Notwithstanding its brevity, it has three divisions. First he discusses the theme and plot, noting that the latter consists only of the wanderings of the protagonist, Richard Lamb, through the countryside of Uruguay. The theme is the same "civilización o barbarie" dilemma with which Sarmiento wrestled. In Hudson's novel the protagonist eventually rejects all his notions about the advantages and values of culture and opts for the free, unstructured life of the gaucho, condemning the rule of law and asserting the primacy of instinct.

The second part of the article is a comparison of the "sentimiento criollo" of Hudson with the stoic acceptance of suffering and fate embodied by José Hernández. The difference between the two resides in the fact that Hernández was not able to remain constant in his posture, as seen at the end of Martín Fierro.

In the last part Borges comments on one technical aspect of The Purple Land: the relationship between the author and his characters. He detects a sense of justice on the author's part in showing the individuality of each character and attempting to highlight the insubstitutable and irreplaceable

quality of each one. Each separate destiny, unique and individualized, has equal worth in the author's eyes, and all are treated democratically. In this way Borges feels that Hudson has created unforgettable individuals.

Although this article is not exclusively critical and lacks the clarity of proof that his best work exhibits, the orderliness of the presentation is still typical of Borges.

A most interesting and significant article by Borges deals with another British novelist, James Joyce. "El Ulises de Joyce" (1925, VI, 3-6) represents a first in Spanish American literature, providing a definite starting point from which to mark the much discussed influence of James Joyce on contemporary fiction. Borges declares: "Soy el primer aventurero hispánico que ha arribado el libro de Joyce. ..." (p. 3), and this statement, taken at face value, is the first concrete link between Spanish America and the renowned Irish novelist.

The article itself is not really a work of criticism. Borges sketchily discusses the general thematic orientation of the novel as well as some of its technical aspects (interior monologue, for example). He spends most of his time trying to situate Ulysses with respect to the novelistic and philosophical background from which it sprang. Here the vast literary and philosophical culture of Borges becomes evident. Even at the comparatively young age of twenty-five, he manifests a solid familiarity with the literature of Russia, Germany and Great Britain, along with an apparently sound grasp of the philosophies of Kant and Schopenhauer. As in nearly all his other contributions to Proa, conciseness and brevity prevail; only

the most essential ideas and pertinent comments are given.

Almost as important as being the first Spanish American writer to become familiar with Joyce and to be his herald in this hemisphere is the fact that Borges was able to perceive the importance of Ulysses as a milestone in fiction and to foresee its great influence on Spanish American literature: "Joyce es audaz ... y universal. ... De aquí a diez años ... disfrutaremos de él." (p. 6) True to his prediction, the type of fiction pointed to by Ulysses functioned as an undercurrent during the period up to World War II while the socially oriented novel held sway. The postwar years, however, are ample proof of Borges' insight.

The few examples of Borges' work just discussed indicate the profound intellectual capacity and acumen of the man, his all-inclusive interests, his pervasive insight and phenomenal ability to synthesize. They also call attention to the pre-eminent position of importance and leadership which he occupied within the group of writers and intellectuals associated with Proa. By virtue of his vast intellectual assets and potential he naturally qualified as the leader of the endeavor they had undertaken. By his published example in the journal he proved to be that leader in fact.

III

My third division of the nonfiction prose material published in Proa is a kind of catch-all for the many different subject matters which were touched on in only one or two articles. Individually they would not merit a whole section,

but they need to be discussed briefly in order to give a balanced indication of the breadth of the topics which concerned the journal's collaborators. Only a selection of these numerous and varied articles will be included here to round out the total picture of Proa's scope.

Although literary interests by far engaged the largest part of the journal's attention, other artistic forms and socio-cultural phenomena were the subject of various articles that appeared sporadically. Painting is the focus of three contributions, two of which appeared in the very first issue. "Pedro Fígari" (1924, I, 36-38) by Pablo Rojas Paz is an attempt to explain his classification of Fígari as a "pintor del recuerdo." He does this by saying that the artist presents shades and nuances which, when mirrored on the sensibility of the viewer, bring back to mind all manner of sensations, desires and feelings. Fígari's paintings offer an optical outline to the memory of the beholder, and the latter's individual sensibility does the rest. He does not deal with any of the painter's specific works in the article, but rather he limits his discussion to explaining how he perceives the effect of the man's art in general.

"Un paralelo" (1924, I, 52-58) by Roberto Cugini is a contrastive view of two Spanish painters: Ignacio Zuloaga and Joaquín Sorolla Bastida. Everything that Cugini says about the two eventually points toward one broad term of difference between them: the human aspect of Zuloaga's work as opposed to the objective quality of Sorolla Bastida's. In contrast with Rojas Paz's article, this one requires a good

deal of familiarity with the works of these two painters because he draws upon a number of specific paintings to discuss particular qualities of each artist.

Ricardo Güiraldes also contributed an article on a Spanish painter, "Hermen Anglada Camarasa" (1924, II, 3-9). At the outset he admits that his personal friendship with Camarasa makes a completely objective view of his work impossible, a rather welcome and significant admission for someone serving as a critic. What Güiraldes says are admittedly his own impressions, not the refined judgments of a true art critic. He talks almost exclusively about Camarasa's use of color, since he believes that color is the essential element of mystery in painting. His conclusion, not surprisingly, is that Camarasa employs color with optimum expertise, and this is his forte as an artist.

Proa manifested a continuous interest in the graphic arts, even though only a few articles on the subject are found in its pages. In every issue of the journal there are to be seen an assortment of sketches, drawings, caricatures, woodcuts and reproductions by young artists such as D. Salguero Dela-Hanty, Paul Emile Becat, María Clemencia Pombo, Alfredo Gramajo Gutiérrez and others. These items demonstrate that Proa's interest in non-literary art was indeed not superficial.

Two major selections dealing with music also were included in the journal. "Claude Debussy" (1924, I, 41-47), written by Pierre Lucas, is apparently intended for those familiar with music in general and Debussy in particular. The first part deals with the great French composer's musical formation and

schooling, and his production, which Lucas divides into three periods. This section could be intelligible and interesting to everyone, although some of the names would require a specialized knowledge of music history. In the second part of the article he discusses the technical innovations of Debussy, such as borrowing from the tonal patterns of Far Eastern music. This material is very difficult to follow if one does not have a formal technical knowledge of music.

"Ensayo sobre la música en España" (1925, IX, 45-54) by M. Arconada opens with an indictment of the contemporary music scene in Spain, declaring that everything is run by bad musicians and musical technicians and that those in positions of authority are perpetuating mediocrity. He sees Spain tied to the past musically by people who can neither equal nor surpass it and seem impelled to continually defend that tradition. Arconada, who declares himself to be modern, sees the beginnings of a rebirth in music in Spain, but the new generation finds itself in direct conflict with all the official powers that run the ministries, conservatories and academies--bastions from which they maintain the mediocrity Arconada perceives. With this conflict in mind he sets up his article as a battle plan between left and right, then discusses the various individuals who belong in each camp. The article seems specialized, and surely it could only have appeal for someone knowledgeable with respect to Spanish musical history and its contemporary situation. Nonetheless, its appearance in Proa is understandable in light of its call to modernity and change, a key part of the editorial policy of the journal. Curiously,

this is the only article on the fine arts which does readily fit in with the journal's policy of accepting those things which call for change or new direction.

The people involved in Proa were not only caught up in literary and artistic concerns. Other aspects of the total socio-cultural milieu caught their attention, as witnessed by a brief note entitled "Cultura integral" (1924, II, 11-12) by Pedro Fígari. This short critique of the system of higher education in Latin America berates the lack of vocational guidance in that system, resulting in an overproduction of useless titled people. Fígari advises and urges greater emphasis on preparing people who can help their countries advance technologically, thus benefitting the whole society, not just limited sectors. As with the preceding piece, because this one advocates a new route it fits into the journal's editorial standard.

"Los caminos de Alfonso Reyes" (1925, X, 3-9) by Xavier Villaurrutia represents another type of article which is hard to classify. Several selections about individuals were published,[5] but they either turned out to be criticism or attempts at criticism, or else they mixed criticism and character comments to produce a superficial, disorganized conglomerate. Villaurrutia, however, succeeds in confining his remarks entirely to the value, accomplishments and stature of his subject, with no effort to issue critical evaluations of his works. His presentation has a dual focus. First he carefully describes the universal nature of Alfonso Reyes' genius, his familiarity with Hispanic, French, British, German and

Italian literary culture and his vast knowledge of the Classics. But he concludes by emphasizing the very special Mexican quality of this man and his abiding interest in those things related to his native land. In this fashion Villaurrutia was able to show how universalism and nationalism were not necessarily incompatible and mutually exclusive, a contention which formed part of the universalism versus nationalism debate in Mexico at that time.

This perusal of the nonfiction prose material published in Proa has demonstrated that the journal's editorial staff tried to include a broad cross section of cultural and artistic concerns in its adventure of trying to break new water toward the future. Literature was the primary interest, but other arts also formed part of the total picture. Painting and music were the principal ones, serving as the basis for several articles, and other visual arts allied with painting, such as sketching, woodcutting and drawing, were represented through examples printed in every issue. In the non-artistic sphere, one selection focused on the state of Latin America's higher education system.

Literature, however, was the central preoccupation. Within this category one of the two main divisions of articles dealt with literary theory and history. Four directions became evident in the materials subsumed under this heading. First, there was an attempt to discuss and promulgate the new artistic schools which had proliferated in Europe. This effort produced the articles of Guillermo de Torre on Ultraism and Surrealism and Herwarth Walden's on Futurism.

Secondly, Brandán Caraffa's translation of Marinetti's prologue and his selection dealing with the poetry of Victoria Ocampo and Norah Lange tried to establish some avenues of continuity between Vanguardism and the past, specifically Romanticism and Classicism. The third direction was to study more closely the tools of literature and the nature of its media. Borges' "El idioma infinito," which treats language, and the extensive translation of Fabre d'Olivet's discourse on essence and form in poetry exemplify this endeavor. Lastly, Guillermo de Torre's article on criticism and critics, coupled with the rebuttal of Ricardo Güiraldes, pointed up a concern for the nature and state of this delicate art, especially as it had existed in the Hispanic world. These four areas together illustrate the broad-based, pervasive commitment of Proa to promoting the renewal and change to which it was dedicated. Through investigation and discussion new insights were hoped for, and Proa served as the forum for this activity.

Criticism comprised the other chief division of the strictly literary material. In this area a great disparity of quality showed up. Ricardo Güiraldes and Pedro Leandro Ipuche displayed the aimless, subjective approach to the evaluation of literature which had constantly plagued the critic's art in the Hispanic world. They expounded an orderless melange of meaningless impressions that contributed nothing to an understanding of the work discussed. On the other hand, Guillermo de Torre and Borges represented the other end of the spectrum. Their criticism was organized, logical and limited in scope, generally proceeding from clearly stated concepts

and sufficiently supported by examples from the texts studied. But the majority of the articles struck a compromise between these two poles. As exemplified by Soler Darás, the writers of selections classified in this ambivalent category combined moments of total impressionism with glimpses of bona fide critical ability.

With respect to the overall appraisal of the criticism in Proa, then, it would have to be said that the journal's dedication to renovation--meaning sound analytical procedures--certainly elicited an attempt to achieve a truly critical spirit where before none had existed. With a few maximum examples like de Torre and Borges and an extensive number who revealed traces of real evaluative capability, the review received the kind of response called for in its editorial statement. Although this manifestation did not immediately alter the practices of criticism, it did break the ground and bring the problem out into the arena of debate. It helped foster the possibility of attaining a valid, rational approach to literary criticism in the Hispanic world.

Notwithstanding several items of a traditional cast, especially in the sphere of criticism, Proa generally managed to hold to its editorial policy in the area of nonfiction prose. The new European "isms" were presented and discussed in a favorable light and fresh insights were sought in trying to discover the possible continuity between Vanguardism and its predecessor movements. A more profound understanding of the nature of literary art, which would help further unlock its creative potential to that generation and assist them in

their request for change, was also an object pursued in the journal. And the articles of criticism, with a few exceptions, showed at least flashes of a new spirit. All of these items indicate that Proa generally achieved its proposed editorial aims, at least to a degree, in each of the nonfiction prose categories. Now it must be determined if the journal was consistent with its dedication to change in the areas of poetry and prose fiction.

NOTES TO CHAPTER II

[1]Herwarth Walden, "Cubismo, expresionismo, futurismo," Proa, año 1, número 1 (agosto 1924), 22-24. All further citations from Proa in this dissertation will be acknowledged in the text itself enclosed in parenthesis, giving year, issue number and pages, e.g., (1924, I, 22-24).

[2]Jorge Luis Borges, "Ultraísmo," Nosotros, año XV, tomo XXXIX (diciembre 1921), 471: "... el ultraísmo tiende a ... la transmutación de la realidad palpable del mundo en realidad interior y emocional."

[3]This mixing of literary and paraliterary concerns is a strong factor in making it necessary to qualify many of these contributions as quasi-criticism.

[4]For a detailed discussion of the relationship between William Henry Hudson and Argentina, see: Historia de la literatura argentina, ed. Rafael Alberto Arrieta (Buenos Aires, 1959), vol. V, pp. 399-432; Guillermo Ara, Guillermo E. Hudson, el paisaje pampeano y su expresión (Buenos Aires, 1954).

[5]"Anatole France" (1924, IV, 3-4) by Pablo Rojas Paz, "Un hombre" (1924, IV, 24-32) and "Un poeta" (1924, V, 12-15) by Ricardo Güiraldes, "Oliverio Girondo" (1925, XII, 18-27) by Guillermo de Torre and "Definición de Gómez de la Serna" (1925, XI, 3-7) by Soler Darás are some of the other articles written about specific persons.

CHAPTER III

PROSE FICTION

As was discovered in the introductory chapter of this study, the burst of regenerative energy which initiated the redirection of literary trends in Latin America at the beginning of this century came predominantly from the realm of poetry. Nearly all the theoretical propositions espoused dealt with the language, form and imagistic devices of that genre and were concerned with exploring new paths which would unlock its full expressive power. The numerous literary schools and "isms" also were primarily directed toward poetry. Prose fiction, on the other hand, was not the object of such intense interest, although it was not completely ignored. Examination of the contents of Proa indicates that the young writers of the period in question were also aware to a degree of new avenues of expression that had been developing in prose writing during the first decades of this century.

Jorge Luis Borges' article on Ulysses, "El Ulises de Joyce" (1925, VI, 3-6), discussed in the chapter on nonfiction prose, is the logical starting point for this examination since James Joyce represents the pinnacle of innovation in contemporary prose fiction. Nearly all the techniques, forms and modes normally associated with avant-garde prose can be found preeminently in Joyce's work in general and his Ulysses

in particular. With Proa only in its sixth issue, this literary landmark was being discussed and analyzed in its pages by Borges, who in his own right commanded the respect and trust of his peers in the Argentine vanguard movement. There can be little doubt that Borges' elevated opinion of Joyce had a positive effect on those who looked to him for leadership, influencing them to deepen their commitment to renovation by offering a wide area of new possibilities for them to explore. In addition to singling out some of the technical tools employed by Joyce, Borges went a step further by translating the last page of Ulysses ("La última hoja de Ulises"-1925, VI, 8-9). Being a vivid example which admirably captures the texture of Joyce's original, it provided a virtuoso model of the challenging possibilities this new mode contained. The very existence of this article implies dissemination to the small circle of the journal's subscribers, a great number of which were literary figures or emerging writers, and it is plausible that it acted as a source of impetus for undertaking new and more vigorous experimentation.

An adjunct to and extension of this awareness of James Joyce is the comradery which had developed between many of Proa's most enthusiastic supporters and the French writer and intellectual Valery Larbaud. Like Borges, he was an extremely cosmopolitan figure and as a result had established contacts with literary enclaves throughout Europe and Latin America. He actively supported the efforts of Proa[1] and contributed two lengthy pieces to the journal, "Carta a dos amigos" (1925, VIII, 4-18) and "París de Francia" (1925,

XIII, 21-36), the first of which discusses literary politics and climates.

Larbaud had a very close relationship with Joyce, even to the point of having access to his original manuscripts. He helped translate sections of Ulysses to French and is credited with offering the first earnest attempt to explain that formidable novel. It was through this very direct influence of the Irish novelist that Larbaud himself began to write stream of consciousness fiction.[2] It is impossible to determine with any degree of accuracy just how strong an influence Larbaud was on the sphere of writers grouped around Proa. Nevertheless, it seems safe to assume that the personal contact between them would necessarily have dwelt heavily on Larbaud's ideas regarding Joyce, since that was a focal point of his energies at the time. It can only be surmised that the young writers of Argentina were affected by this dialogue, but considering the ferment favoring change and new direction that was going on then, it appears highly likely that they did take cognizance of the wealth of creative potential being explicated by Larbaud.

These two indicators demonstrate, although in a limited fashion, that prose experimentation, at least with respect to the use of foreign models for learning, was a conscious process among Proa's youthful advocates. Even though the tangible proof is severely restricted, its focus on James Joyce splendidly augments its importance. If there were no other verifiable evidence of foreign influences within this group of literary artists, this one documentable example would

suffice to bear out the conclusion that they were engaged in a concerted effort to expand the creative possibilities of prose fiction. Other verification of their commitment to renewal will have to be drawn from the individual works published in the journal on the basis of themes or techniques which are identified with the avant-garde or at least show a marked difference in emphasis from what obtained in the traditions of the era.

Stream of consciousness writing was definitely one of the strongest influencing factors in all of Western literature at that time. Critics and literary theorists have not been able to agree on a universally acceptable definition of the term itself. There does exist, however, a general agreement that it indicates a type of fiction which endeavors to depict features of the mental functioning of a character; that is, it is an attempt to dramatize psychic activity. According to Robert Humphrey, what primarily identifies a stream of consciousness work is the subject matter--the consciousness of one or more characters.[3] It represents a view from within the mind of the character, an exploration of the character's psychic state or condition, with his consciousness serving as the medium upon which the events and circumstances of the narrative are projected. The term "consciousness" itself encompasses "the entire area of mental attention, which includes the gradations leading to unconsciousness as well as the state of complete awareness."[4] The techniques employed to achieve this effect range from direct interior monologue to the more conventional soliloquy. Therefore, the syntactic organization

of such prose can span the full spectrum between well-formed literary language and the disorganized, fragmented mode most nearly approximating the spontaneous mental processes of pre-verbal thought. However, rather than this broad scope, the term has come to be widely accepted as meaning the "description of mental life at the borderline of conscious thought, and is characterized by the devices of association, reiteration of word- or symbol-motifs, apparent incoherence, and the reduction or elimination of normal syntax and punctuation to simulate the free flow of the character's mental processes."[5] The more rationally controlled and presented thought processes are considered to be examples of interior monologue.

Another influential "ism" in Spanish American Vanguardism discussed in the introductory chapter of this study is Surrealism. Based on Freud's hypothesis regarding the unconscious, the movement expressed a belief in a transcendent reality which could be attained or perceived through the elimination of logic and reason. The Surrealist devotion to the irrational in literature revealed itself stylistically in the discarding of logical language and an effort to imitate dream states by means of fantastic imagery and unexpected juxtapositions. In general, employment of color imagery and images of incongruous and grotesque proportions was a favorite Surrealist tool. An interest in pathological personality and delving into the little understood human subconscious thought processes were two of the cardinal thematic concerns of the movement's prose writers.[6]

One final development of the avant-garde surge which

must be mentioned is its effect on traditional divisions of genre. The various Vanguardist groups chipped away at the formal boundaries which strictly divided prose from poetry, producing a confluence of techniques. This process was most apparent in the application of poetic techniques to prose writing. The use of poetry's imagistic functions greatly increased the elasticity of fiction by increasing the evocative power of prose. This resulted in the development of a more suggestive prose less dependent on explication and paved the way to making fiction similar to poetry in the manner in which it presented, explained and analyzed its themes.

Besides keeping in mind these factors of literary novelty as the prose material in the journal is analyzed, another measure of comparison to test the innovative quality of the fiction will necessarily be the shape of the Argentine literary scene upon which the "proístas" burst. The first two decades of this century were dominated in Argentina by the Modernist and Realist-Naturalist tendencies which carried over from the 19th century; there was also an independent telluric or "nativista" preoccupation represented almost entirely by Horacio Quiroga. A rapid look at the most important writers of that period should provide an ample picture of Argentine fiction from which later comparisons can be made.

Roberto J. Payró (1867-1928) is representative of a line of Argentine writers who modified the Naturalist aesthetic into a kind of "costumbrismo" which eliminated the excesses of dispassionate observance from a distance as embodied by dogmatic Naturalism. These writers applied themselves to a

sociological scrutiny of Argentine society in an attempt to point out its defects, such as "caciquismo" and "politiquería," and often to propose solutions. Payró's own particular medium is the picaresque form, so well suited to this task of exposing social ills. His three most famous works, El casamiento de Laucha (1906), Pago chico (1908) and Divertidas aventuras de un nieto de Juan Moreira (1910), all follow this mode. As an example of his writing, El casamiento de Laucha typifies the satiric and didactic cast of Payró's fiction. Laucha, the "pícaro," feigns marriage to a widowed "pulpería" owner and he proceeds to dissipate all her money, abandoning her without pangs of remorse once all the wealth has been squandered. In the process of this adventure a close look is taken at rural Argentine society, with each episode of Laucha's deception serving to highlight another flaw in society's structure which makes the success of the protagonist's deceit possible.

Enrique Larreta (1875-1961) brings the principles of Modernism to bear on prose fiction, within a Realist framework, in La gloria de don Ramiro (1908). This novel, set in the Spain of Philip II and written in a language which attempts to reproduce that of the 16th century (at least in the dialogued portions), is the perfect realization of the Modernist ideal of exoticism; it achieves this aspect spatially, temporally and linguistically in its distance from the present. The lines of conflict in the novel are drawn Romantically, with the positive presentation of traditional types circumscribed by fixed national, ethnic and religious norms which are opposed by cultural patterns considered negative. The

struggle of the protagonist don Ramiro is between two worlds, Moorish and Christian, represented by the love of two women from those disparate spheres. Everywhere this dichotomy and counterposition is reemphasized: the sensual, soft, perfumed Moorish ambience opposes the austere, rugged, musty Christian one; the chivalrous sense of honor versus Moorish flexibility.

The Realist-Naturalist approach to prose fiction carried over into the present century in a number of Argentine writers and the salient figure in that group is Manuel Gálvez (1882-1963). The surface plot of most of his novels is usually very ordinary and uncompelling. Gálvez' main interest is ideological movements, the state of Argentine society. Within a basic Realist structure he focuses a critical eye on various aspects of the Argentine experience. In La maestra normal (1914) the simple theme of the ingenuous yet passionate provincial teacher who lets herself be seduced only to end up abandoned to public scorn by her lover serves as the instrument for Gálvez' indictment of the normal education system and the positivist philosophical base on which it rested. Through the facile plot he tries to show how this secularized educational process, educating as it did without any moral norms, is the cause of the ills and problems of Argentine youth. Nacha Regules (1919) presents the Naturalistic plight of the protagonist who is led by circumstances to become a prostitute, but, uncharacteristic of this mode, she is rescued and restored by love's influence. The true underlying notions around which the novel revolves, however, are those of social injustice and radical solutions to the social ills of the proletariat.

The central focus of the novels of Benito Lynch (1885-1951) is the rural "gaucho" society of the Pampa. The "gaucho" or peasant he presents, however, is not the proud, brave, independent individual seen in Don Segundo Sombra but rather a slow-witted, timid, lazy "gaucho" who has become a subservient creature. Lynch's technique is essentially Realist, especially in his attempt to reproduce phonetically the speech patterns of his characters. He displays a capacity for giving good psychological portraits of his main characters, and he accomplishes this principally through dialogue as the persons gradually reveal their interior dispositions and functioning. Thematically, the main thrust of his two most acclaimed novels, Los caranchos de La Florida (1916) and El inglés de los güesos (1924), is the Sarmientan battle between city and countryside, between "civilización" and "barbarie." In both of these works a tragic love story serves as the vehicle through which the struggle is developed.

Any attempt to divide and classify the fiction in Proa proves to be an awkward task. The normal generic constituents of this literary category are the novel and short story; but there is no complete novel in Proa, only fragments of four, and just two of the selections might legitimately be called short stories. The bulk of the creative prose material really defies any classification more precise than that of brief fictional narratives. As each of them is scrutinized more closely, comparisons with forms such as the fairy tale or fable will be made, but for the present they can best be grouped under this general term.

The consideration of each selection will be aimed at pointing out the technical and thematic components, especially those which have significance as indicators of experimentation within new avenues of literary expression. A corollary effort will be made to relate those findings to the opening editorial statement of the journal and to the existing patterns of Argentine literature in order to determine whether and to what degree each contribution represented a move toward change. This information will then be the basis for an overview of the material.

Pablo Rojas Paz contributed three prose fiction pieces to Proa. Two of them come from a novel he was writing entitled Las vírgenes de madera[7] ("Las vírgenes de madera" - 1924, III, 20-26; "La iglesia y el circo" - 1925, VIII, 53-54). The most striking feature of these two fragments is the resemblance they bear to Realist writing of the 19th century. The omniscient narrator has ready access to all the information about his characters. He stands outside the framework of the work and relates to the reader entirely in the third person, controlling the shape of the fictive world by supplying just the details and facts which he chooses and selectively opening up the consciousness of the various characters. What little dialogue exists is integrated into the text with no distinguishing punctuation, almost as if to mute or negate its presence.

The first selection carefully establishes the tenor and strength of the devout religious atmosphere in which the protagonist, Tristán, was raised. Although we do not have

access to the rest of the novel to make an exact determination, it appears that this was done in order to introduce the reader to Tristán's behavior, personality traits and problems, both present and future. The heavy, plodding style only rarely is laced with an unexpected note of sensory beauty, such as this image: "La luz de las constelaciones se perfumaba en los jazmines." (p. 21) The second fragment published in Proa juxtaposes the normal melancholy and drabness of Tristán's childhood, in which Sunday Mass was the most anxiously awaited part of the week, with an exciting divergence from the customary monotony in the form of an outing to the circus. Both of these excerpts fall firmly in the Realist tradition, with no hint of anything which could be labeled experimental.

Rojas Paz's other contribution, "El árbol y la aurora" (1924, V, 48-49), is quite different from Las vírgenes de madera. This short fable-like story relates how God, in angry reprisal, turns the man who discovered fire into a tree and decides to further punish mankind by causing the dawn to get lost on its way toward morning. The light, birds and wind, unaware that this "tree-man" knows of the approaching tragedy, come to rest in its branches and tell their woes to it. As morning draws near and dawn's light does not appear, the tree gathers the preceding afternoon's light from its own sap and illuminates the highest part of itself. The light serves as a beacon to guide back the dawn, thus saving the world from perpetual darkness. God then permits man to invent the ax.

In contrast with Las vírgenes de madera this selection is not conventional. The fable format differentiates it

immediately because of the element of personification which, although it is an old device, was not a commonly used tool of the Realist-Naturalist tradition against which the young artists were reacting. As was mentioned previously, the breakdown of generic boundaries was an avant-garde development, and one of the main transferences in that process was the usage of poetic effects in prose writing. "El árbol y la aurora" makes extensive use of imagery in its elaboration; in fact, it is a continual succession of images. The variety is considerable, with many metaphors like "el canto es un vuelo fracasado" (p. 48), synesthetic images such as "todo se perfuma de claridad a mi paso" (p. 48) and even an example of oxymoron: "el silencio musical de la noche" (p. 49). In short, the entire narrative is constructed on a foundation of images.

Rojas Paz, through his use of imagery as the basic constituent for the development of this piece, produced a much more evocative prose than in "Las vírgenes de madera." Whereas in the latter the author narrates events in a straightforward manner, calling only upon the rational faculties of the reader to digest and index the facts for later reference, the fable account involves his non-rational sensibilities and tries to evoke a reaction from him on an emotional or intuitive level. The effect produced is more diffuse, not limited by the confines of certain carefully chosen details. Insofar as Rojas Paz relies on this poetic device, "El árbol y la aurora" definitely fits into the boundaries of vanguard expression. Intrinsically it is not a very important or valuable literary

work, but its technical aspects show that it meets the criterion of experimentation set forth by Proa's founders.

"Misa de alba" by the Spaniard Benjamín Jarnés (1925, XVI, 17-23) is a fragment of the novel El convidado de papel which was published in 1928. The first-person narrator in this particular section is recalling part of his experience in a boarding school, specifically the attendance at daily Mass in the church next to the school. He notes that the young lads met their girlfriends surreptitiously at these services, bringing human and divine love together in a curious fashion. While his companion engages in the appropriate demonstrations with his lover, the narrator reads from Goethe's Werther; the passage he peruses leads him to a lengthy introspection about the conditions of his home environment and its effect on him as he grew up. When his attention is focused once again on the present surroundings and activity, his vision is directed to various aspects of the church's interior or persons worshipping as the candles at the altar are periodically moved. With each movement of the candles the interplay of light and shadow sets the narrator's imagination in motion. But dawn's light soon begins to negate this interplay, Mass ends and the school day begins.

This fragment bears some relationship to the stream of consciousness mode. First and foremost, it centers upon the psychic life of a character, in this case the narrator, viewed from within. Everything is seen as it is filtered through this one consciousness, and the peculiarities of his imagination and manner of thought interpret all the visual

stimuli. For example, the last section of the narrative describes the changing visual focus caused by the moving of the candles, and each new scene is transmitted to the reader as the narrator interprets it, exposing some aspect of his inner functioning. Thus, the momentary sight of a beautiful girl properly ensconced in prayer is depicted as a "cuadro de Rembrandt, sumergido en el tumulto de larvas que hormigueaban en el templo, capaz de hacernos entender una deliciosa lección de eclecticismo piadoso. Se fundían en aquel rostro, armoniosamente, el veneno y el antídoto, el pecado y la contrición." (p. 22) The scene itself is of secondary importance; the psychic dispositions of the narrator-protagonist as shown through his reaction to what he sees is the real focus of attention. What this passage really reveals is something about the narrator's ideas and attitudes concerning beauty, sin and their interrelationship, and that revelation deepens the reader's understanding of him.

The central part of this fragment, occupying half of the total narrative, is the introspection touched off by the passage from Werther, and it is the most abundant proof of the primary importance of interior being in this selection. The narrator recalls that he was the eighteenth child in his family, a situation complicated by the fact that his father gave all the children Old Testament names. The result was that he and his siblings were always referred to as "los chicos del tío Lucas" because nobody could remember their names nor keep them straight, not even the parents. This forced anonymity, combined with the realization that he was

brought into existence through a mechanicalness set in motion by custom rather than by a burst of joyous passion, caused the narrator to withdraw and to view the exterior world with suspicion and indifference. His solitude was his only teacher and confidant. Surrounded by it, he managed to find his own way out into the world around him and to participate in life on his own terms, refusing to be pushed into it by his elders. This long reflection is a frank revelation of the narrator-protagonist's inner being and how it was fashioned, the intimate thoughts he mused upon as he was growing up, the way in which he viewed his existence in the face of the facts surrounding it. And we learn that none of this turbulence was disclosed to his peers and elders, but rather was only an internal process: "Nadie cuidó de seguirme los pasos en aquellas galerías intrincadas de mi pensamiento; y de mí sólo veían el hombre que avanza como en sueños, un poco sinuoso, un poco vacilante. ..." (p. 21) So it is a retrospective glance at the psyche of the narrator in which he reveals what transpired in his mind during those childhood years. As in the example of the previous paragraph, the psychic life of the protagonist is the focus of attention, not the incidents or events he was narrating and to which he had reacted.

Technically this narrative appears to most nearly approximate Robert Humphrey's definition of soliloquy. He describes it as "the technique of representing the psychic content and processes of a character directly from character to reader without the presence of an author, but with an

audience tacitly assumed. Hence, it is less candid, necessarily, and more limited in the depth of consciousness that it can represent than is interior monologue. The point of view is always the character's and the level of consciousness is usually close to the surface."[8] The level of consciousness is, in fact, not merely close to the surface but right at the verbal level. The prose demonstrates a syntactical completeness and complexity which signals a strong influence of the ordering faculties of reason and logical thought. The author is invisible, so the communication is patently from character to reader--the "I" as protagonist point of view in Norman Friedman's breakdown of this aspect of fiction.[9]

The use of a narrator-protagonist was not unheard of in Argentina before the 1920's. This point of view is the format for Payró's El casamiento de Laucha which dates from 1906. The difference between the latter and "Misa de alba" lies in the thematic intent. In Jarnés' fragment the reader's attention is centered on the narrator's interior life, while Payró's picaresque Laucha serves as a vehicle for exposing and satirizing faults in the society in which he functions. In this change of emphasis from exterior reality to inner life we encounter the novelty of this selection: a shift in concentration toward the individual as viewed from within. So on the basis of its thematic focus and, to a limited degree, its technical elaboration "Misa de alba" seems to adequately meet the pivotal criterion of acceptability of Proa--experimentation in new directions.

It is interesting, as an additional step, to compare

this passage as it appeared in the completed novel three years later. The most pronounced difference is the fact that this fragment does not appear as a soliloquy in El convidado de papel. The novel actually has two main characters, Julio and Adolfo, who are fused into a single unidentified narrator-protagonist in the Proa contribution. In the novel an omniscient narrator relates the events from Julio's point of view and the long introspection is told to Julio by Adolfo as a confidence between friends. These significant changes tend to authenticate the notion that Benjamín Jarnés made a concerted effort to experiment with the point of view in this particular novel. Either he simply changed the original as an experiment for his contribution to the journal, or he had initially begun the novel with this interior focus but later decided it was not the adequate form for this work and redid it using a more conventional prose form. The three years between the selection in Proa and the novel's publication suggest either of these possibilities, but the question could only be settled by reference to original manuscripts. Regardless of the novel's genesis, the experimental impetus of the author is undeniable.

Proa published two chapters of a novel by Roberto Arlt which was to carry the title Vida puerca. When it finally was published in 1926, however, it was titled El juguete rabioso. Of the two chapters which appeared in Proa, "El Rengo" (1925, VIII, 28-35) and "El poeta parroquial" (1925, X, 34-39), only the former is part of the completed novel, indicating that it underwent changes and adjustments in the

year before its definitive printing. In an unpublished doctoral dissertation Stephen T. Clinton has pointed out that El juguete rabioso focuses on the inner life of the narrator-protagonist and everything is filtered through his consciousness to the reader. This interior emphasis, as in "Misa de alba," represents a step in a new direction in the context of Argentine fiction during that period. However, Clinton's overall judgment of the work is that it is neither entirely contemporary nor traditional but a mixture of elements of both.[10]

The two selections in the journal, by themselves and out of context, seem totally traditional in theme and technique. In "El Rengo" the reader loses awareness of the presence of the narrator-protagonist since the entire narrative has the typical configuration of Realist-Naturalist prose, composed of physical description and intermittent dialogue. The narrator begins by describing the visible surroundings--an open market area--in which the character, Rengo, was then living and working. The rest of the chapter is devoted to giving a close look at this character as the narrator describes him and he is revealed by his own actions and words. Throughout, the reader is offered descriptions and information of the type an omniscient narrator in a typical Realist work might use:

> Era un pelafustán digno de todo aprecio. Habíase acogido a la noble profesión de cuidador de carros desde el día que le quedó un esguince en una pierna a consecuencia de la caída de un caballo. Vestía siempre el mismo traje, es decir, un pantalón de lanilla verde, y un saquito que parecía torera.

> Se adornaba el cogote que dejaba libre su elástico negro, con un pañuelo rojo. Grasiento sombrero aludo le sombreaba la frente, y en vez de botines calzaba alpargatas de tela violeta, adornadas de arabescos color rosa. Con un látigo que nunca abandonaba, corría rengueando de un lado a otro de la fila de carros, para hacer guardar compostura a los caballos que por razones desconocidas se entretenían en mordisquearse los unos a los otros. (p. 30)

These and other physical aspects lumped together with the enumeration of some personal and psychological dispositions and traits form the sum of information communicated in this chapter. The focus is wholly exterior and the reader's understanding of Rengo is only a stereotyped, external composite of characteristics which add up to a lower class roughneck and thief, as indicated by the terms constantly applied to him: "pelafustán," "bigardón," "pícaro" and "granuja." In fact, Rengo seems to have all the proportions of a "costumbrista" type, which solidifies this segment's ties with Realism. In addition, there is no indication of how this character fits into the protagonist's perception of reality and himself, muting the apparent interior focus of the material.

In "El poeta parroquial" the narrator and a friend named Juan go to visit a local poet, Alejandro Villac, ostensibly to get some copies of his books for the library in which Juan works. The protagonist is impressed by the fact that Villac has had his poems published and his picture printed in two important magazines. However, he turns out to be a caricature of a second-rate writer who talks constantly about himself, always with a thinly veiled false modesty, and whose human appeal is as shallow as his talent.

This chapter is developed mainly through dialogue, but

the reader is somewhat more aware of the narrator than in "El Rengo," more aware of viewing things from within him. The distinctly internal focus, which presents the reactions of the protagonist, periodically interrupts the dialogue, indicating how he is affected by what is being said or by the whole circumstance of meeting a supposedly famous poet: "Sentíame emocionado; percibía nítidamente el latido de mis venas. No era para menos. Dentro de pocos minutos me encontraría frente al poeta a quien habían publicado el retrato en "El Hogar" y apresuradamente imaginaba, una frase sutil y halagadora que me permitiera congraciarme definitivamente con el vate." (p. 35) Although both the reader and Juan see the worthlessness of Villac as a poet and his falseness as a person, the narrator-protagonist maintains the ingenuous, believing attitude expressed here. He is not dissuaded by Juan's overt skepticism nor does he perceive the transparency of the mask with which the poet sought to disguise his intellectual emptiness. This ingenuity is the picture which is reinforced by each of the protagonist's interior revelations of self.

Neither of these two chapters, then, taken alone as they are here, appears to adequately meet Proa's call to explore new avenues, although "El poeta parroquial" hints more strongly at the concentration from within upon the psyche of one character. Nonetheless, as they stand in the journal, neither one conforms to the latter's criterion of newness. One possible explanation for their publication could be that some members of the editorial board were familiar with the whole

novel and recognized the seed of a new way of viewing man's reality--from within. Limited by space and having to choose only some samples, it is likely that the choices were not wisely made, and therefore do not demonstrate the full significance of what Arlt was trying to do. Also, given the ambivalent modern-traditional cast of El juguete rabioso mentioned earlier, small selections might simply be inadequate to testify to the forward-looking nature of the novel. Taking into account the close personal contact among the young avant-garde writers, this basis for accepting Arlt's chapters is highly credible. Or it could have been a helping hand to a promising young novelist despite the traditional mold of his work at that point. But in strict terms these chapters do not follow the journal's guidelines, although in some aspects the complete novel does show divergence from the existing norms.

A small excerpt from the novel L'Homme de la pampa (1923) by Jules Supervielle appears in translation in the third issue of Proa ("El hombre de la pampa" - 1924, III, 12-17). Its significance lies in the fact that the Frenchman Supervielle is an acknowledged participant in the Surrealist movement. In this novel he displays a Surrealist interest in tracing the pathology of the protagonist's personality and delving into the subconscious dream world. In so doing he creates a bizarre, fantastic atmosphere. In one instance the protagonist talks with a volcano which lives in the room next to him in Paris and accompanies him wherever he goes, and in another he has a verbal struggle with his possible female self over

the possession of an unborn infant. The bulk of the novel transpires on this irrational plane, which coincides with Surrealism's rejection of logic and reason in seeking reality.

The fragment found in Proa comes from the first chapter of Supervielle's novel and hints at the Surrealist texture that would predominate throughout the entire work. Imagery is scattered about in the text, but the expected propensity for color imagery and images which jolt the sensibilities is not in evidence. Most of them have a more pleasant quality, like "desde que el alba hubo mostrado la punta de su oreja diáfana" (p. 13); "un escritorio rojo y azur como un vientre recién abierto" (p. 12) is the only example of a grotesque image in this brief section. This type of imagery, however, becomes commonplace as the novel progresses.

The most solid inkling of the unreal tone that would obtain later in the novel, of the preoccupation with subconscious functioning, is found near the end of this selection in a dream by Guanamirú, the protagonist. It is clear that this dream is employed to be a representation of Guanamirú's dissatisfaction with rural living and the immediate motivating force that initiates his return to Paris. Still, its fantastic and incongruous aspect reflects very well the general configuration of the fictive world which prevails in the rest of the novel:

> Se vió llegando a un pueblo en plana pampa y dirigiéndose hacia el Círculo del Comercio y de la Industria: un mal café. Un grupo de hombres montados en rápidos caballos jugaban sobre un billar, en que las bolas tardaban ocho días para alcanzarse. Tenían que hacer hasta cincuenta leguas. A veces los jugadores debían pararse para hacer beber sus caballos. Se servía caña a los espectadores de esta asombrosa

> partida. Colchones de colores nacionales estaban dispuestos en el suelo para la noche.
>
> Este extraño lugar, Guanamirú lo dejaba, para encontrarse siempre en sueño en un rancho de gran lujo, donde las bestias del llano, los bovinos como los equinos y ovinos, todos embarrados y cascarrientos, pero siempre cuidadosamente enmascarados venían a visitarlo jurándole fidelidad. Habiéndose entregado a grotescos saludos, penetraban en lo de Guanamirú que los esperaba con toda clase de refrescos y un discursito visible, en la punta de la lengua. No consentían escucharlo; rehusaban sacarse sus caretas y beber "de miedo de ensuciarse," decían. (pp. 16-17)

The difference later on is that the things such as the volcano incident mentioned above are not presented as dream occurrences but rather as integral elements of the reality the protagonist is experiencing. The distorted reality of the dream world seen in this passage develops into a vision of the real world which incorporates the anomalies of subconscious ideas and fears.

The only criticism that could be justly assessed here regards the choice of which part of L'Homme de la pampa to translate. One can readily comprehend the bias of the Argentine translator in selecting a section of the novel which deals with America and especially with the plains which are such an abiding part of her national heritage. On purely literary considerations, though, the choice is weak because it does not proffer the full measure of the Surrealist vision which is much more apparent in other portions of the novel.

This fragment, because of its incipient Surrealist tendency, was an understandable contribution to Proa, exemplifying as it did a new trend in literary art. It might be asked, however, why a non-Hispanic writer was picked as a sample of Surrealism. The most obvious answer is that among the literary

acquaintances of Proa's supporters, none were actively involved in this type of writing. A second reply would be that since Supervielle was born and spent his early years in Uruguay, he actually had profound ties with the Hispanic as well as the French world. But perhaps what is of greater importance is the fact that this translation reemphasizes the involvement of those associated with the journal in the search for new means of expression. In the same way, for example, that Borges' articles on Joyce and Herwarth Walden, and Brandán Caraffa's translation of Marinetti show the near limitless breadth of this spirit of renewal, so also does Adelina del Carril's rendering of Supervielle help to affirm that commitment.

Eduardo Mallea, then only twenty-one years of age, was represented in Proa by one of the compositions which can be classified as short stories. Entitled enigmatically "¿Y?" (1924, IV, 57-60), this very short piece focuses on a Negro named Sorobabel Funes.[11] The narrator presents his protagonist as a person who had always suffered at life's hands. Not only was he born black, but he also fancied himself to be a poet, at which avocation he achieved no success. His greatest misfortune, however, was the realization that his true calling was the conquest of women--"donjuanismo." Unfortunately, his color prevented him from pursuing his talent and this constant frustration had driven him to drink.

After this background information the narrator relates that Funes is invited to recite poetry at a party in the home of a rich white friend. Afterwards he receives a letter from a young lady whom he had caught staring intensely at him during

the party. She expresses her liking for his poetry but shows more interest in his physical aspect because she is a dilettante sculptress, and she invites him to pose for her. Sorobabel's amazement sends him rushing off to his usual drinking place where the enormity of the new turn of events causes him to order a glass of milk instead of his habitual absynthe.

Technically there is nothing of particular novelty in this selection. Mallea uses conventional omniscient narration and makes no effort to change the angle of focus to an interior one; the view is wholly from outside the protagonist. The prose is quite straightforward, eliminating the chance that he could have been experimenting with poetic effects. On the few occasions that he does resort to imagery the result is usually a banality of tone, such as these similes to describe Funes' blackness: "Negro como el asfalto, negro como el amor de las viudas pobres." (p. 57) In this particular case the second image salvages the effort to a degree by suggesting some emotional or psychological overtones related to his skin color. Judging Mallea's story, then, from a technical standpoint, it would seem to not show a commitment to exploring new methods.

However, measuring Mallea's contribution against the fiction that was in ascendency in Argentina at that time, one can discern a basic difference in focus of attention which makes "¿Y?" appear innovative. Writers such as Manuel Gálvez and Roberto Payró were concerned with examining the total society and their characters served as tools through which

these authors could unveil the problems, defects and injustices from which society and its institutions suffered. Benito Lynch and Enrique Larreta were interested in broader considerations. Instead of concentrating on Argentine society or some segment of it, Lynch probed the larger question of civilization versus barbarity. Larreta's La gloria de don Ramiro lacked even a native setting as it presented the bipolar struggle between religious orthodoxy or faith and the temptations of the flesh. All of these authors to a greater or lesser degree furnish good psychological profiles of their main characters, but the characters themselves and their interior life and functioning are not the primary object of the works. In this regard Mallea's story diverges noticeably from the established trends. The principal interest of "¿Y?" is the protagonist, Sorobabel Funes. His reactions and psychological dispositions are the chief focus of the narrative. Mallea does not use this character and his circumstance in order to demonstrate some larger consideration. So Mallea's contribution does indicate a very basic change in direction from viewing man as a product of society or as a reflection of the struggle of dichotomous forces or tensions to seeing him as an individual. Here the external events matter to the extent that they affect the individual, eliciting particular psychological patterns, but exterior reality itself was the center of attention in the prose traditions of the first two decades of this century in Argentina.

"La fuga de Mónica" (1925, XI, 18-23) by Luis Saslawski is the other short story found in Proa. In it the protagonist-

narrator is a painter. One evening he returns to his studio to find Mónica's fiance, Jack, waiting there with the message that she wants to see him. With the departure of Jack the narrator recalls that since his last meeting with Mónica his life has been empty, filled only with the banal prattle of his models. The second part of the narrative recounts the meeting between him and Mónica in which she announces that she has broken her engagement with Jack, is going to run away and asks the protagonist to accompany her. She also intimates that some sinister group may be threatening her safety. The final part relates their urgent flight, with three-hour driving stints punctuated by short rest periods, stopping only for nightfall. After a while they find they are being followed, but manage to lose their pursuers. One night, however, the narrator is awakened by a scream and he rushes to Mónica's room to find her stabbed to death.

As was said with regard to Benjamín Jarnés' selection above, some degree of relationship with stream of consciousness fiction can be found in this story. The whole narrative is filtered through the narrator-protagonist's consciousness, including dialogue and physical descriptions. There is no profound significance in the events except as they affect the narrator. The reader's attention is focused on the interior life of the protagonist, on his psychological reactions to what is occurring around him. However, the syntax makes it apparent that the story is presented on a verbal level of awareness. There are well-constructed complex sentences, organized and ordered thought patterns, carefully chosen

vocabulary and logical sequence. "Sobre el diván, en la careta china de la tercera dinastía de Hoh-Kin-Chok, hay un poco de claridad. En esa careta, que ha visto en el estudio entrar y salir tantas mujeres, pero nunca furtivamente, que ha visto como la vieja Melanie tiende todas las mañanas mi cama, pero que nunca la ha visto inclinarse con asombro, porque nota que hay dos huecos en la almohada; que ha visto posar a las más hermosas modelos, pero que también ha visto como siempre, infaliblemente, les pago." (p. 19) This would not strictly fall into the category of stream of consciousness technique, but rather would most probably be akin to interior monologue.

The author does use several devices, though, to approximate more fully the disposition of the narrator's mind or the texture of his mental functioning, and these features are elements of stream of consciousness writing. In the first segment the sequential flow is interrupted repeatedly by the thought "Mónica desea verme," a repeated word-motif. Although the protagonist's mind is trying to follow a certain track of remembrance, this joyful and overwhelming fact keeps pushing into the forefront of his thinking, simulating the normal functioning of the mind in which thoughts come and go randomly or under the influence of some strong motivating stimulus. In the second section the emulation of normal thought flow is produced in several ways, both of which are interruptions of the narrator's train of recollection by an outside stimulus. In one case the visual remembrance of Mónica causes him to divert from his recall of the meeting with her in order to

describe her as she appeared at that moment. And further on his reproduction of her part of their dialogue is broken up with his comment: "Recuerdo la palidez de éste ayer por la tarde." (p. 21) This comes immediately upon hearing that Mónica had broken her engagement with Jack, rapidly calling to the narrator's mind a momentary picture of the former's physical appearance at the studio the day before, a condition now explained by Mónica's announcement. After this brief insertion he continues retelling Mónica's words.

At the end of the final part, as the protagonist tries to remember the moment at which the various events leading up to Mónica's death occurred, his memory draws him inexorably to review the final tragedy itself: "¿Y cuál fue esa noche, Dios mío, en que oí ese grito, ese grito que partió mi sueño, en que salté de la cama, mientras un auto a la puerta arrancaba a todo escape, en que corrí loco, terrado, a la estancia de Mónica y golpeé a la puerta hasta que la eché abajo, y la encontré a ella, a Mónica, blanca ... mucha sangre ... muerta ... dos puñaladas dijeron. ." (p. 23) The trauma of recalling that scene precipitates a language level much less ordered and complete than the rest of the narrative. This burst of syntactically minimal utterances corresponds to the highly agitated emotional state of the narrator. It approximates the level at which his thoughts might function under the stress of recalling the vivid picture of his shattered contentment. In form this part fades into the stream of consciousness device of reducing normal syntax to a minimum.

"La fuga de Mónica" is not a particularly compelling or

interesting literary work and has become lost and forgotten with time's passage.[12] But as an example of experimental writing, participating peripherally in the stream of consciousness mode, it haltingly fulfills Proa's dictum about searching for new approaches to the creation of literary art. At the same time, Saslawski's contribution, because it focuses on the inner life of the protagonist, differs greatly from the exterior orientation of Argentine fiction of that period. The center of attention is the individual and his unique psychological configuration. External reality, of pivotal importance in writers such as Gálvez and Payró, is here only a means for revealing the interior functioning of a single person.

Brandán Caraffa's one prose fiction contribution to Proa, "Apendicitis" (1925, VIII, 48-52), is a very strange narrative consisting of the first person philosophical musings of the narrator. The focus of his speculative thoughts is the phenomenon of the mirror which repeats and imitates whatever passes in front of it. The narrator begins to view his image as another person who answers when spoken to and gestures when gestured at, although always imitatively. When he is struck by an appendicitis attack and is lying on the bed recuperating, he doubts that the person in the mirror could have survived so much pain. When he finally can get up again, he fully expects to find his other self dead, which is not the case. The narrator's operation and its anesthetic provide his mind with a chance to reflect on the tenuousness of life and the solitude of the human condition.

Two features of this selection are noteworthy. The most

obvious is that the entire piece is presented in the first person and only in the present tense. As in "La fuga de Mónica," the reader's attention is centered upon the psychological movements and reactions of the protagonist. The mirror phenomenon and the appendix attack are quite ordinary things and are only a transparent means to the end of revealing the interior life of the narrator. As has already been noted earlier on several occasions, this thematic focus represents a basic divergence from what obtained in Argentina's prose traditions at the time. In the technical area, the portrayal of the mental processes is done at a verbal level of logical relevancy. No attempt is made to document the incoherence and rapid changes of direction as they normally occur in the mind at the level of preverbal awareness. Even the reporting of his condition under the influence of the anesthetic is rationally and complexly structured: "Como un elástico demasiado tendido que se suelta de golpe, mi conciencia reducida a menos que sí misma, tiembla en el viento de la muerte." (p. 51) The whole narration follows the ordered sequence of events and the syntax is generally of an organized, literary quality. Only rarely does the author use phrases or one- and two-word utterances. So in spite of the essential stream of consciousness characteristic of the subject matter--the consciousness of one character--the selection lacks any of the techniques associated with that form.

The other significant feature is the important role of imagery in the elaboration of the narrative. This piece is a prime example of the blurring of generic boundaries brought

about by vanguard experimentation. Nearly every idea, feeling or thread of speculation eventually dissolves into an image or is cloaked in one. An excellent illustration of this fact is the quote used in the previous paragraph. The whole passage is a complex image which combines a simile and a metaphor. In describing his sensation as he succumbs to the chloroform, an awareness of having a very precarious hold on life at that point, the narrator uses a simile to compare his conscious being to a rubber band which has been stretched out and then allowed to snap loose and jiggle about freely. He then combines it with the metaphor "el viento de la muerte" to communicate the way in which death seems to toy with his very existence, batting it about like some small object in the wind. Both parts of the image, then, transmit the same sensation of precariousness.

The narrator employs another complex image structure as he prepares to undergo the anesthesia. It is a metaphoric expression of his will to defy the pull of death: "En mi pecho se dan cita todas las horas altivas que regaló mi juventud, y apretadas como un puño forman un puente de hierro sobre el hilito de agua que es ahora mi vida. Vendrá la muerte con su tren flagelante de escalpelos y pinzas y pasará sobre el puente, apenas reflejando su guadaña en el río." (p. 50) The same image is then picked up again at the critical moment when the doctor is excising the appendix: "En este instante, desde lo alto del puente, la muerte se contempla en el río." (p. 51) But death continues on without gathering up the narrator's vulnerable life.

The same judgment about the literary value of "Apendicitis" can be made as was offered about "La fuga de Mónica." In each case elements of technique and the interior focus are the salient features, and it is mainly for that reason that each of the selections shows up in Proa. Brandán Caraffa's narrative does not betray any of the technical trappings of stream of consciousness seen faintly in Saslawski's selection. Rather, the innovative and experimental thrust of Caraffa shows up in the mixing of poetic devices liberally in his prose to give it an added dimension and expressive power. This and the interior view of the individual as the thematic focus are the characteristics that put this selection in line with the journal's avowed dedication to new ways.

The longest prose fiction selection in Proa is entitled "... El estudiante que murió de rabia" and was written by Edgardo Casella (1924, III, 41-54).[13] It is introduced by the author in a parenthetical statement as the writings of a colleague's brother who killed himself out of frustration and a sense of hopelessness. The narrative itself, in the form of a diary account, is both a criticism of society in various forms and at various levels as well as the laying bare of the being of one person. The motifs blend because society is viewed through the interiorization of the narrator-protagonist. Through the eyes of his need and honesty everything takes on a negative hue: the medical profession, newspapers, philosophers, the rich. He gives the reader a front row seat at his battle to maintain his individual integrity, honesty and cheerfulness in the face of societal circumstances and verities

which completely contradict the worth and advisability of such a posture.

Throughout the narrative the protagonist struggles to keep body and soul together with dignity and pride and to keep a positive and optimistic attitude toward his chances of completing his studies. However, each step of the way he is thwarted and inevitably pushed toward being the kind of person the rest of society would like to see him be. Upon reaching that point and conforming to society's norms he finds that he cannot abide the dishonesty he must resort to in order to be accepted: "Ya no tengo palabras dulces para nadie. Soy un hombre como los demás. Ahora mis hermanos de la sociedad me recibirán y me ayudarán. Estoy brutal, egoísta, práctico, no pienso más que en mí. Voy a decir mi transformación a muchos.

- -

Bueno. Ahora que soy precisamente lo contrario de lo que quise, me abren los brazos los hombres. Yo los desprecio. Me dan náusea. No quiero. Yo no soy más que una pobre bestia." (p. 54) At this point the internal struggle he had been waging for some time over whether or not to kill himself is resolved in favor of suicide.

As in the other selections discussed previously, "... El estudiante que murió de rabia" carries out the dramatization of one individual's psychic activity, and like the others it is done on an organized and rational plane rather than in a free-flowing and disconnected manner which would be apt for depicting those areas of consciousness farthest away from

full awareness. The more logical organization in Casella's account is due greatly to the medium he chose for it. The person who records his thoughts and experiences in a diary must of necessity go through a process of recalling, selecting and rendering into written form, a procedure which is bound to impose a degree of orderliness.

In contrast with the contributions of Caraffa and Saslawski, "... El estudiante" never betrays a highly literary style replete with complex syntactic structures and elite vocabulary. In this respect Casella maintains a greater degree of psychic realism by evoking a conversational linguistic level more nearly approaching the syntactically minimal form of utterances as they materialize at the borderline of verbal expression. Short, abrupt sentences and phrases dominate: "Son gente buena. Me dicen que vaya al almuerzo y la cena. Yo no acepto. No puedo. No voy." (p. 53) The element of social commentary distinguishes this narrative from the others previously studied. The events do have some intrinsic value and meaning and are not merely the vehicles which permit the scrutiny of the inner being of the protagonist. In this regard Casella's piece has an ambivalent cast, combining the interior and exterior focuses.

What does distinguish "... El estudiante" from the fictional norms of the day is the nihilistic attitude of the protagonist towards the reality surrounding him. We have seen how writers like Gálvez and Payró endeavored to expose the failings of society and its institutions as an avenue of criticism which contained an implicit positive note of hope

that correction could be achieved. Casella's narrator-protagonist, however, lashes out at society's shortcomings and apparently sees no hope for betterment. In fact, he ultimately rejects all the traditional values of that society, as everybody around him seems to have done, thus rendering existence itself senseless. He finally commits the supreme nihilistic act of denial of life's value and intrinsic significance by taking his life.

Under the collective title of "El alma de las cosas inanimadas" (1925, VII, 44-49) Proa published three short pieces by Enrique González Tuñón.[14] As the title suggests, the narratives deal ostensibly with inanimate objects which are viewed as living and thinking beings. Obviously the mode of elaboration employed is personification. Spilling over into this arena of things transformed into persons has as a natural concomitant an immersion in a world burgeoning with possibilities of poetic expression. It is a sphere separated from the world of logical relevancy and order and is based on a kind of extended metaphor--the personified object--which is the controlling factor that determines the shape and form of its surroundings. To the extent that this factor partakes of a highly image-centered world it appears to call forth poetic images to describe that world. So this form lent itself well to the avant-garde employment of poetic techniques in prose writing, which is the outstanding aspect of these narratives.

The first of the pieces is titled "El espantaburgueses." It relates the evolution of a one-legged man from revolutionary to terrorist to gravestone poet. Another thread of the

narrative concerns the man's wooden leg and its feelings about the way it is viewed, talked about and treated. In that part where the leg is the center of attention the personification is sustained and metaphors are continually created. Even the healthy leg is personified--"Nunca una palabra de aliento escuchó la pierna sana. ..." (p. 44)--and is referred to metaphorically as the "pierna viuda." But the wooden leg is the true focal point and the object of the most persistent humanization: "La pata de palo era un extranjero enamorado que no lograba hacerse entender. Al caminar, hablaba sobre los adoquines, un idioma exótico." (p. 44) The last two-thirds of the narrative, however, focuses on the man and that section is lacking totally in the poetic character captured in the first part. This fact tends to support the speculation that the personified object exerts control over the texture of the prose in which it is the central motivating force.

The other two selections are more consistent examples of the integration of poetic technique. They manage to keep the personified objects in the spotlight always, and from this pivotal position the latter are able to sustain the poetic tone. "El teléfono epiléptico" deals with a telephone in an unoccupied house. The phone is pictured as being extremely lonely, longing to hear once more the confidences which were whispered into it in times past. It desires to be cradled again in a human hand and caressed and during the night it moans painfully under the burden of loneliness. The people of the neighborhood notice the odd ringing and notify the proper authorities. The man who grabs the phone to examine

it is electrocuted, with the apparatus depicted as grasping the man's hand firmly and refusing to let loose.

In both this story and the following one, González Tuñón uses personification to give an extraordinary and bizarre interpretation to otherwise ordinary, everyday occurrences. In this case perhaps a simple matter of an electrical short or a similar malfunction causes the phone to ring erratically, and the unfortunate individual who touches the mechanism is understandably the victim of a mortal jolt. But the author imposes a whole new angle of vision on these circumstances by activating the passive elements, investing them with human dimensions or capacities and then relating the events with these personified objects as the focal point. From the very first sentence the world of re-created reality, full of imagery and humanized objects and abstractions, is complete: "En la casa solitaria el silencio acortinaba las paredes con musarañas y envolvía en polvo los muebles y las cosas." (p. 47) The telephone is capable of breathing, moaning, complaining, grasping, suffering from delirium and epilepsy, sleeping and experiencing loneliness. The other things in the house can feel afraid or perplexed and death is a judge who sealed the doors of the house. The images used are not exceedingly original, like "el silencio claustral de la finca solitaria" (p. 47), but their presence, regardless of the lack of brilliance, is sufficient testimony to the author's effort to experiment in this direction.

"La silla bacilosa" recounts the demise of an old chair in a shabby cafe. Rather than merely falling apart from age

and use, the chair is described as catching some contagious illness from one of the patrons and then slowly weakening until one night it succumbs under the weight of a customer and crumbles to the floor in pieces. Its remains are thrown into the stove and the "silla obrera" renders one last service by warming the "bodegón." The chair, like the telephone in the previous selection, is endowed with a wide range of human characteristics. Unlike that other narrative, the chair is the only personified object in this account. The imagery used is once again not very penetrating--"permanecía en su puesto con la adhesión incondicional de una vieja nodriza" (p. 47)--but it is the single most important device in the elaboration of the narrative.

González Tuñón contributed another prose selection entitled "El hombre de los patines" (1924, V, 53-54). Presented as being told by a man to his grandchild, it tells of a large boy who towered above everyone and suffered ridicule because of this uniqueness which he could not hide. One day he decided to leave home and travel about the world. In the course of his wanderings he slowly wore away until he became miniscule in size. The grandchild interjects the comment that he knows a man who is wearing away in the same fashion. He already lacks legs and has skates tied to the stumps. The grandfather explains that the man on skates actually lost his legs in a car accident.

With the parenthetical subtitle "Cuento infantil," this narrative seems to be a typical fairy tale built on exaggeration and the fantastic. The hyperbole begins with the size

of the boy who is so tall that God has only to bend over slightly in order to speak into his ear. Even when the child interrupts to determine just how small the boy in the story became, the explanation by the grandfather fosters the aura of fantasy while apparently setting the child straight on how the "hombre de los patines" became the way he is. The grandfather tells the child that an automobile waited in ambush at an intersection and when the man was crossing the street it took advantage of a sneeze by the man to devour his legs.

As this last incident demonstrates, personification is a persistent device for González Tuñón. In this piece, however, that technique is used only incidentally whereas in the others he builds around a central personified object. Imagery is almost nonexistent in this selection except for one or two facile similes ("tan alto como el poste telegráfico"). Everything in the narrative is fully plausible in a fairy tale, and so it would be difficult to classify "El hombre de los patines" as experimental or find a reason for its presence in Proa.

The foregoing review of the prose fiction in Proa demonstrates that the journal's editors were fairly consistent in applying the criteria set down in their opening statement of purpose in the first issue. Except for "¿Y?" by Eduardo Mallea, the two fragments of Las vírgenes de madera by Pablo Rojas Paz, "El hombre de los patines" by Enrique González Tuñón and Edgardo Casella's "... El estudiante que murió de rabia," which display no apparent connection with avant-garde technical tendencies, all the works studied participate to

some degree in the quest for fresh approaches to the art of fictive prose creation.

A change in focus from external reality, typical of the Realist tradition, to internal man is one of the prime directions this search for newness took in Proa. By attempting to make the consciousness of one or more characters the subject matter of their narratives, by subordinating exterior circumstances to the characters' reaction to them, these writers touched the outer surface of the stream of consciousness mode, an extremely important development in Western world fiction whose effects are seen right up to the present. In Arlt there is seen an ambivalent situation which weds the conventional with the new, but the commitment to an internal view of man is evident in the novel as a whole, although the chapters published in Proa only hint at it. Technically, all of these writers employed a level of linguistic logical relevancy most nearly approaching complete verbal awareness. None of them availed himself of direct interior monologue at preverbal levels which would eliminate rhetorical transitions and all semblance of order in an effort to approximate the functioning of the psyche at the edge of the subconscious. Luis Saslawski comes closest to this with a short burst of syntactically minimal units near the end of "La fuga de Mónica."

This interior focus represents a new feature in the prose traditions of Argentina and is shared by the large majority of these writers. Whereas the existing patterns of Argentine prose tended to view man from without, using the individual as a means for illuminating broader human or societal consid-

erations, this group of authors exhibited a propensity for fixing their scrutiny on the interior life of a single person. Exterior reality became an instrument for disclosing the internal functioning of the protagonist's psyche and his peculiar struggle with existence. This new preoccupation with the individual appears to be the most significant and consistent note of newness among the journal's prose fiction.

The breakdown of boundaries between literary genres was a central phenomenon of the avant-garde movement, and one of its manifestations, the use of poetic effects and techniques in prose writing, is the other main experimental direction evidenced in the journal's fiction offerings. The use of imagery in the development of a narrative sequence is the most salient feature of this kind in Proa. Enrique González Tuñón relied exclusively on this device in his contributions, using personification as a starting point and then spinning off a series of images to tell the story of the personified object. Pablo Rojas Paz displayed the same poetic ploys in his fable-like "El árbol y la aurora." Traces of this mixing of the genres appears in the others studied in this chapter, but of them only Brandán Caraffa makes extensive use of it.

A final example of the search for new methods is the translation of a fragment of a novel by the Surrealist Jules Supervielle. The small offering in the journal suggests the rejection of reason and logic and the preoccupation with the pathology of personality, two of Surrealism's characteristics. Through the use of imagery it also hints at that movement's participation in the general blurring of generic boundaries

provoked by the Vanguardist surge. Although only an isolated case and not written by a young Hispanic author, it nevertheless is a further example of the will to renewal to which the journal was dedicated.

So, except for a few anomalies, Proa's editorial board apparently acted in accord with the guidelines it established at the journal's beginning. However, the preceding examination of the prose fiction material has demonstrated that the editors fell short of achieving the full measure of novelty which their opening statement implied. Except for González Tuñón's short selections and the fragment from Supervielle, the aspect of technique shows only cautious signs of innovation. Most of the authors, with a first person narrator format, brushed the outer reaches of stream of consciousness fiction, but they never managed to do much more than scratch the surface. What did truly constitute a marked change, in the context of Argentine prose, was the shift of focus from exterior to interior reality manifested in so many of the contributors. This feature, rather than technical considerations, is the justification for the presence of these works in Proa as evidence of the journal's dedication to new directions in Argentine prose fiction.

NOTES TO CHAPTER III

[1]This support was acknowledged in a short note by the editorial board under the title "Valerio Larbaud y 'Proa'" (1925, VIII, 3).

[2]For information concerning the Joyce-Larbaud relationship, see: Melvin Friedman, Stream of Consciousness: A Study in Literary Method (New Haven, 1955), pp. 159-177.

[3]Robert Humphrey, Stream of Consciousness in the Modern Novel (Berkeley, 1965), p. 2.

[4]Friedman, p. 3.

[5]William R. Benet, The Reader's Encyclopedia (New York, 1966), II, p. 969.

[6]Friedman refers to this phenomenon, pp. 18-23.

[7]I have not been able to determine whether this novel ever was indeed published.

[8]Humphrey, p. 36.

[9]Norman Friedman, "Point of View in Fiction: The Development of a Critical Concept," PMLA, LXX (1955), 1175-1176.

[10]Stephen T. Clinton, "Theme and Technique in the Novels of Roberto Arlt," (diss., University of Kansas, 1972). The references in the text are from chapter II, "El juguete rabioso," pp. 15-37.

[11]This story apparently was never published in any collection by Mallea and does not appear in his Obras completas published by Emecé (Buenos Aires, 1965).

[12]I have found no proof that this piece was ever published outside of Proa.

[13]This eventually became part of a collection published in 1928 under the title ... El estudiante que murió de rabia, subtitled "Relatos breves del hospital y de la calle."

[14]Published in book form in 1927. "El espantaburgueses" appears with the title "La pata de palo" in the book. Also, "El hombre de los patines," discussed later, formed part of this volume.

CHAPTER IV

POETRY

The poetry which appeared in Proa included the works of writers from a number of Spanish American countries as well as from Spain. In addition, translations of several French avant-garde poets were published. These facts stand as testimony to the commitment of the journal's founders to the kind of aesthetic change which transcended national boundaries. At the same time, Proa was primarily and uniquely an Argentine manifestation of that international artistic ferment and mood for change. For this reason the vast majority of its contributions came from Argentina itself. It is therefore advisable to begin the analysis of this body of material by briefly reviewing the elements of the Argentine vanguard movement. This outline of characteristics will provide a means of judging each contributor's poetry against the editorial standards of innovation and experimentation discussed in an earlier chapter.

A discussion of the avant-garde in Argentina is essentially a description of Ultraism. Under the impetus and leadership of Jorge Luis Borges, it became the artistic credo which attracted the great majority of young Argentine poets who were searching for an escape from the bonds and limitations of Modernism. The main tenet of Ultraism was that the

image should be the basis of the poem. Many of the other principles it advocated derived from or were corollaries to this concept. Its other tenets included the following: the elimination of anecdote, narrative and rhetorical effusion, the use of the multiple image or metaphor and the avoidance of all linguistic ornamentation (especially adjectives and adverbs) and unnecessary connectives. An ideal poem would have a series of metaphors following one upon another in an apparently unconnected or unrelated manner. Free verse was another of the core principles of the Ultraists; and to enhance the visual and plastic effects of the poetry, experimentation with unusual spacing and varied sizes of type was urged.[1] Synesthesia, a device exploited by the Modernists, was one of the few artistic tools of their predecessors that the young poets incorporated into their own creative mode.

Given the great abundance of poetry in Proa, it will be necessary to choose and select from among the many poets an arbitrary cross section. It is hoped that this reduced scope will suffice to give an adequate and just indication of the general tenor of the poetry as a whole. I will concentrate in some detail on a handful of writers who contributed a fairly large number of poems. In order to fill out the general picture, I will then briefly discuss several of the contributors who only published one or two selections. The final step will be to look at the journal's non-Argentine contributions as an indication of its broader involvement in the cosmopolitan vanguard movement.

Brandán Caraffa, one of Proa's founders and a member of

its editorial board, was the most prolific contributor to the journal. A close look at the eleven poems included here reveals a good panorama of most of the Ultraist technical ideals. "Canciones" (1924, IV, 48-50) is a group of four poems which use the same setting of a dockside tavern to evoke a series of similar moods: nostalgia for the past, a search for direction in the present and a sense of pervading emptiness resulting from the impossibility of either recapturing the past or finding direction in the present. All four are written in free verse and they ignore anecdotal and narrative material. The poems are constructed exclusively on images, but the imagery does not follow the Ultraist ideal of unconnected sequences following one upon another. The poet builds and relates; his images have a very discernible interrelationship, which we can glimpse in these lines:

> Mas ya es tarde. Las manos se han disuelto en el humo
> Y la marea baña los sosegados pechos.
> Ahora canta el mar y los marinos callan;
> Con las cabezas lívidas, nadando tontamente,
> Son pobres ahogados que arrojarán las olas
> Como nacidos muertos en las playas del día. (p. 50)

In this last strophe of the final "canción," while affirming the sense of lost emptiness, Caraffa continues to employ the image of the drinking sailors whose nostalgic memories, brought to life in the tavern atmosphere and under the stimulus of alcohol, now fade again ("Las manos se han disuelto en el humo"). Silenced by their drunken stupor, the sailors are at the mercy and whim of the sea, the symbol of formlessness and emptiness. The new day will find them still facing the reality symbolized by the sea. Throughout the four poems the

sea-sailor motif has formed the core around which all the imagery has been erected. We can see that this holds true for the present example also. In a sense it is a microcosm of the entire group, with all the elements of the imagistic construction related to one another: "marea," "mar," "marinos," "ahogados," "olas," "playas." The images themselves relentlessly point toward the conclusion, which posits the sense of emptiness as an inescapable reality.

"Custodias" (1925, VII, 40-43) is also written entirely in free verse. Thematically it depicts the poet's somber, nostalgic vision of life, his alienation from present reality and his condition of always having to seek out the fragments of that longed-for past which inform present reality and help explain it. Death, in the form of six lost friends, is the agent that has elicited this mood. The image is the dominant tool employed here, with a balance struck between metaphor and simile. Usually Caraffa combines the two in multiple images, thereby following one of Borges' four main rules of Ultraism.[2] In the ensuing example the simile in the first two lines gives rise to the metaphor of the third verse, which in turn is combined with another simile to further enhance its suggestive power: "Pero la luz se desprende del cielo / como un infante rubio, del sueño de una madre. / Y el mundo es un juguete pequeño de sus manos / que avasallan el aire, tibias como palomas." (p. 40)

Three poems grouped under the title "Tríptico" (1925, X, 40-41) treat the theme of love. As in the previous selections, the image predominates as the main expressive technique

and the free verse form is used. The first of the three, which describes the extent to which the beloved is the center of the lover's universe and in effect holds him prisoner, uses a series of metaphors and similes to picture her great attractiveness. This particular selection is an especially good example of the erratic quality of the imagery produced by so many of those caught up in this avant-garde promotion. The attempt to be a true Ultraist led to some very good images, such as calling the loved one's body "arco de flechas incendiadas" (p. 40). At the same time this effort gave rise to many of questionable value and doubtful impact, like the following one which tries to characterize the beloved's great appeal as touching the sensibilities of death itself: "y la muerte la mira, como Abraham a su hijo: / ¡Con la hoz levantada, pero el amor deshecho en llanto!" (p. 40) In the second poem Caraffa works the notion of fear over the possibility of losing the beloved through a series of entities or phenomena which might draw her away, and each of the items becomes the core of a metaphor. The last of the group of three poems expresses the poet's desire to find the appropriate words which will ingratiate him with her and give him an inroad to her attention. The result is a metaphorical listing: "Pequeñitas palabras: florecillas del campo; / arroyito despierto por las manos del alba; / corderitos del alma, dulces flechas de aceite, / música que hace de leche, los dientes de los lobos." (p. 41)

In two selections entitled "Perdición" and "Arribo" (1925, XII, 30-31) Caraffa displays an effort at vanguard experimenta-

tion with the visual-formal aspect of poetry. Both of these poems have the same thematic preoccupation with love as seen in "Tríptico." What sets these two poems apart is the attempt to achieve nuances of emphasis through the placement of words or groups of words in such a way that the visual pattern causes a focusing of the reader's attention on those fragments in a manner impossible in a more conventional poetic form:

Ahora somos

TU Y YO

desnudos de fulgores
limpios para el bautismo
de la sombra que llega
(p. 31)

This small sample from "Arribo" exemplifies very clearly Caraffa's exploration of the possibilities of form. Not only does he use the placement of syntactic groups as a tool for emphasis and pacing, but he also employs capital letters and extra spacing between lines, in this case to draw attention to the central figures of the poem and the uniqueness of their condition at that moment. Along with this particular type of experimentation, the avant-garde qualities noted in his other works in the journal are to be found in these two also.

Caraffa's final contribution, "Express" (1925, XIII, 51), is notable for the Futurist resonance which appears near the end of the poem: "Muchedumbre de espacios que no se acuestan nunca! / En un tren-transatlántico-dirigible." This tripartite

symbol of mechanized civilization along with the poem's title itself, with its reference to speed, which was one of the predilect gods of Futurism, suggests at least a modest connection with that earliest of vanguard aesthetics.

Raúl González Tuñón submitted four poems for publication in the early issues of the journal: "Humo," "Lobos de mar" (1924, I, 33-35), "Maipu pigall" (1924, IV, 33-36) and "Arbol de Navidad" (1924, V, 24-27). This poet demonstrates a commitment to the chief Ultraist tenet of viewing the image as the basis of the poem. He does not, however, abandon all the traditional poetic elements, and in this respect differs from Brandán Caraffa.

"Humo" develops the interrelated notions of the irreplaceableness of the past, its resistance to recapture and the irrevocableness of change. The metaphor is the most persistent device used, and most of them are good: "Tu violín está enfermo de parálisis; / se ahorcan los sonidos." (p. 33) González Tuñón also avoids the use of adverbs and limits the quantity of adjectives very sharply. Formally, though, his vanguard stance is ambivalent because he does not completely eschew classical norms of meter and rhyme. There is irregularity in the verse lengths, but the poet follows three very definite consonantal rhyme schemes, one for each of the poem's divisions. In addition, he permits himself a burst of rhetorical effusion in the form of a multiple question near the end of the poem: "¿En dónde están los mares, los puertos, los navíos, / y las blancas gaviotas, / y las extrañas prostitutas / de las tierras ignotas?" (p. 34) This type of rhetoric

was in opposition to Borges' suggestions about the nature of Ultraism.

"Lobos de mar" belies this same mixture of traditional and avant-garde tendencies. The form follows patterned consonantal rhyme schemes and the same irregularity of verse lengths witnessed in "Humo." As in the latter, the metaphor is again the most salient elaborative device; it is not, however, as pervasive as in the previous poem, being restricted mainly to the first and last stanzas. In "Maipu pigall" a similar combination of traditional forms and vanguard techniques prevails also. The use of metaphor in this instance becomes more consistent once again, as it was in "Humo." And occasionally a synesthetic image like "carcajadas marfilinas" emerges to enhance the avant-garde configuration of the poem. "Arbol de Navidad" is almost completely removed from the sphere of vanguard aesthetics. In this selection González Tuñón uses a constantly shifting pattern of assonance within a framework of irregular verse length. Imagery is extremely scarce and the poem depends on the conventional elements of rhetoric and anecdote for its development.

Francisco Luis Bernárdez is another of the proponents of Ultraism who does not adhere entirely to the movement's ideal practices. In the formal aspect at least he shows a very strong attachment to classical concepts of rhyme and regularity of verse length. It is in the technical development of his poems that he exhibits his adherence to the vanguard. For example, his first contribution, "Los gozos de doña Ermita" (1924, IV, 56), is composed of four consonantally

rhymed quatrains with lines of nine syllables. However, he relies on imagery to elaborate this interpretation of the daily life cycle of a "beata," whose existence revolves around the rhythm and order of the church bells. The third stanza, with the parenthetical title (12 m.), uses a complex of images related to grain harvesting in order to characterize the woman's singleminded absorption in prayer: "Doña Ermita un rezo desgrana / para que dore todavía / sus mazorcas el mediodía / en el hórreo de la campana." This particular piece is within the Ultraist mold also by virtue of a paucity of adjectives and adverbs.

In "Alcándara" (1925, VII, 51) Bernárdez submitted his weakest example of avant-garde poetry. In form it is a sonnet written in nine syllable verses. It contains nothing innovative technically. He attempts to rely on imagery to sustain his poem, but he weakens the entire piece by explaining the basic constituents of that imagery in the first stanza: "Después de haber volado tanto / vuelve a su alcándara el halcón. / El halcón es mi corazón / y la alcándara es este canto." All the succeeding images, based on these, are limp and without force because of this straightforward declaration.

"Tríadas de amor" (1925, VII, 51-52) shows a lessened degree of adherence to classical forms and thus a greater overall vanguard commitment. He no longer uses lines of equal syllable length; he does, however, cling to a regular consonantal rhyme scheme with the last line of each "tríada" in the pattern abbcbca. This love poem employs one main metaphor, "el árbol de tu voz," which ends the first and last strophes

and begins the other five. Another metaphor is then created in conjunction with this basic one to form a new imagistic unit in each stanza. Most of them are developed on the basis of tactile or sensory impressions: "Y el árbol de tu voz / devolvía el aroma / de mi propia emoción." (p. 52) This constant stream of metaphoric complexes following one upon another is an ideal sample of the Ultraist call for making the image the basis of the poem. The same scarcity of adverbs and adjectives seen in "Los gozos de doña Ermita" is also characteristic of this selection.

Bernárdez exhibits his furthest separation from traditional form in his final contribution, entitled "La pajarita de papel" (1925, IX, 43-44), which deals with the poet's discovery and nurturing of the creative power and his reactions to its first fruits. The use of assonantal rhyme is the only concession to classical patterns; line and stanza lengths are widely divergent. In technique he depends on the image, but there is not the steady series of them as in "Tríadas de amor." The metaphor predominates but is not exclusive.

Guillermo Juan, a cousin of Borges', was another of the prime movers of Argentine Ultraism. He had collaborated earlier with Borges, Guillermo de Torre and González Lanuza in Prisma, the abortive "revista mural,"[3] which marked the beginnings of the movement in Argentina. His contributions to Proa, however, demonstrate an ambivalence between conventionality and avant-garde commitment. "Volviendo del amor" (1925, XIII, 55), which treats the common theme of lost love, belies a compromise between traditional and vanguard values

in form, being a strange combination of consonantally rhymed verses of regular length and lines of irregular length which do not rhyme. From a technical standpoint the poem is totally lacking in Ultraist characteristics. "Corazón adentro" and "Puerto" (1925, XI, 45-46), two more works on the theme of love, are avant-garde in their use of free verse. Although the poet relies on imagery as the main technique, the majority are similes and therefore lack the full suggestive impact sought by the Ultraists, who favored the metaphor. "Versos a una ventana" (1925, XIV, 36-37), also dealing with the theme of love, is the one selection by Guillermo Juan which displays a penchant for metaphor as the main elaborative tool. The initial two verses of most of the strophes form a metaphor: "La calle de tu ventana / es camino de una pena." (p. 36) The poem consists of six octosyllabic quatrains with consonantal rhyme in the even numbered verses and none in the odd ones, so once again this poet offers a mixture of traditional and vanguard characteristics.

Ricardo Güiraldes, already nearly forty years old at the time of Proa's appearance, was one of those individuals referred to in the opening editorial statement as an example of youth and vitality being more of a psychological than chronological measure. Güiraldes had actually been a Vanguardist before Ultraism appeared on the Argentine literary scene, but there was no vocal, visible group that shared his ideas until the advent of Borges and his new movement. In these young activists for change he found the appropriate kindred spirits with whom to ally himself and he fittingly gave

himself over to the movement's activities. In fact, he became a member of Proa's editorial board.

Güiraldes was also an active contributor to the journal, publishing both nonfiction prose and poetry. In the seventh issue there appeared a series of five poems by him dated from 1916 to 1921. As such, these selections are very instructive examples of the kind of creative work he was engaged in before the Ultraist explosion and will serve to show that the judgments of those who considered him a precursor of that movement are indeed well-founded.

Form is one of the most obvious features of Güiraldes' poetry which sets him apart from tradition. In general he eschews the usual stanza construction associated with poetry, and in fact the prose poem seems to be his preferred medium. "Nubes" (1925, VII, 9-11), a poetic view of clouds as the poet sees them at various points in the day and during the year, as well as an interpretation of their significance, is a combination of consonantally rhyming quatrains or sextets interspersed with single sentences of prose. In both the rhymed and prose sections the main expressive device is the metaphor:

> Cambiantes ideas del espacio que inquietan la serena inteligencia del sol.
>
> Blancos aleros viajadores,
> Portadores de sombra escurridiza
> Que por lomas y cañadas se desliza
> En galopes voladores. (p. 9)

His concessions to tradition are normal punctuation and the use of a patterned rhyme scheme. But at the same time he mixes prose with verse and imposes no regular length to the verses. Most notable, though, is the technical aspect of

making imagery the foundation of his work. This is the feature which truly identifies Güiraldes as a Vanguardist.

In "Chimango" (1925, VII, 11-12), a poetic description of this scavenger bird of the Pampa, Güiraldes uses prose entirely, save for the last two lines, which are rhymed. The poem is a marvelous example of the richness of imagery the poet was capable of, with at least one image appearing in every sentence. Some contain only one metaphor, like "escoba de materias podridas" (p. 12), eliciting only one creative response from the reader. Other sentences combine a series of images, producing a complex imagistic structure which has much greater impact and evokes a more involved response from the reader: "Sepulturero pampeano nútrese de podritura en las carroñas agusanadas y profeta de descomposición, engalana las bestias en agonía poniéndose sobre los cuerpos en parto de vida, como un espíritu santo de flámula apagada." (p. 11) This combination of three metaphors and one simile is an example of Borges' rule concerning the synthesis of two or more images to increase the suggestive capacity of a poem, and the latter predates Borges' formulation of this principle by several years. In the passage just cited, victim and predator are molded together through a series of images, some of which have religious connotations that tend to elevate or sanctify this normally repugnant process or relationship. The poet thus suggests a new vision of this part of Pampan reality.

"Centro" (1925, VII, 12-14) is written in prose form also, and includes a small section of dialogue. This is the one selection by Güiraldes which most nearly appears to be a

prose piece. Thematically it deals with the stirring of the city at daybreak witnessed by the poet standing at a street corner. But his physical description of these occurrences is done mostly through images which give the reader a new perspective from which to view the everyday activities described. The brakes of the trolley do not simply clank or screech but rather they slow down the vehicle "con crispante risita de matraca" (p. 13), and the trolley conductor is not just sleepy-eyed or drowsy but "ensopado de sueño" (p. 13). The poet's creative sensibilities finally draw him to view himself "en la esquina de la madrugada" (p. 14), creating a fresh image through the synthesis of two existing realities of that moment: his position on the corner and the time of day. Although there seems to exist an ambivalence between being a prose or poetic piece, the central importance of imagery is the key factor because it attests to the avant-garde disposition of Güiraldes.

A short selection entitled "Mate" (1925, VII, 15) stands out as the perfect example of Güiraldes' prosified poetry. It consists of a string of one-sentence images describing the mate receptacle as well as the effects and properties of the drink itself. He successively calls the receptacle "Retorta de brujerías," "Poronguito ilusorio," "Corazón de sangre verde," "Casero manantial" and "Mamadera prostituta" (p. 15), an excellent illustration of the Ultraist desire to string metaphors one after another.

The last of this group of poems, "Concierto" (1925, VII, 15-16), also entirely in prose, follows the same general pattern

of heavy reliance on imagery as the main device for elaboration. The images themselves are usually quite good and original, as has been the case throughout these five poems. One final example to demonstrate this quality is the following sentence describing the music produced by a violin: "Llora el dolor, acostado en vibración espasmódica sobre una lamentable tripa convertida en congoja." (p. 16) The "dolor" is elevated to a humanized state through the acts of crying and lying upon the violin string; the latter, in turn, is transformed into an emotional state--anguish. The total image thus suggests the thematic development of the poem, which is the internal human struggle between reality and the reach of the imagination, a concern which becomes more fully apparent as the poem unfolds.

In the initial issue of Proa, Güiraldes also contributed three poems in prose under the title "Poemas solitarios" (1924, I, 25-27) in which he treats the themes of sadness, solitude and memories of the Pampa. These three selections show the least number of vanguard technical features among the eight that he published in the journal. An occasional metaphor can be found, but no other innovative aspects are apparent. Only the prose format truly indicates the non-traditional posture of the poet.

In the early part of his career, Leopoldo Marechal was also caught up in the Ultraist surge. Although he would later become widely known and acclaimed as a prose writer for his massive novel Adán Buenosayres (1948), he began his literary career as a poet. His contributions to Proa were just two

in number, but they are mammoth in size (four and five pages) and stand out as clear demonstrations of avant-garde principles.

"Ditirambo a la noche" (1925, VI, 20-24), as the title indicates, is a hymn of praise to the night, which is pictured as ideal in its variety as opposed to the day which he summarily writes off as "un comediante / declamatorio en un antiguo rol" and "un maestro pedante" (p. 22). The form represents a balance of traditional and vanguard values, employing both stanzas of uneven size and verses of irregular length along with a constant assonance in [a-o]. Technically it is a sterling display of Ultraism. The very first strophe sets the pattern of intense metaphoric elaboration which characterizes the entire poem:

> Noche, yegua sombría, mi canción
> se ha prendido a tu crin abrojada de astros!
> En tus bigornias azules
> con un martillo exaltado
> la forjé para ti.
> Mi canción es un perro
> que se tira a tus pies y te besa las manos. (p. 20)

In addition to adhering to this central tenet of Ultraism relative to imagery, Marechal appears to follow most of Borges' prescriptions regarding the movement's goals. No effusive rhetorical passages, very few connective or transitional words and a bare minimum of adverbs are to be found. The only suggestion which he seems to ignore is the admonition to eliminate adjectives, for as can be seen in the passage cited above, the poet makes abundant use of them to create his images.

"Largo día de cólera" (1926, XV, 31-34), which focuses on the silence surrounding mankind and the earth and the necessity to break that silence, although it may bring extinction

from an irate creator or god, carries the vanguard principle regarding form one step further than "Ditirambo." It achieves this by also eliminating the assonantal rhyme, and thus more closely emulating free verse. In technique it resembles the other poem in its plethora of images and avoidance of the elements cited in the previous discussion. However, Marechal employs many more transitional and connective expressions here, which has the effect of modifying somewhat its Ultraist appearance by making it flow too smoothly from strophe to strophe and idea to idea.

Although Jorge Luis Borges was both the founder of Proa and the motivational force behind the whole Ultraist upsurge, which was basically a poetic movement, his contributions to the journal were almost entirely in the nonfiction prose category. Only two of his poems were published, both in the same issue. They later appeared as part of his second volume of poetry, Luna de enfrente (1925), the second of three books regarded as being manifestations of Borges' Ultraist period.

"Dualidad en una despedida" and "Antelación de amor"[5] (1925, VIII, 37-38) are both written in free verse, one of the avant-garde constants found in all of Borges' poetry of the 1920's. He closely followed his own primary technical principle of making the image the basis of the poem, especially the metaphor. "Dualidad," which explores the complex of negative and positive dispositions caused by the temporary separation of lovers, begins with a series of metaphors and similes which characterize the afternoon on which the parting occurred: "Tarde en que socavó nuestro adiós. / Tarde acerada

y gustadora y monstruosa cual un Angel oscuro. / Tarde cuando vivieron nuestros labios en la desnuda y triste intimidad de los besos." (p. 37) The emphasis shifts from the afternoon, personified in the first two lines as the force impinging on their destiny, to the people themselves in the third line where their lips are presented as the partners participating in a joyful act which is now shrouded in sadness. This shift becomes complete in the verse following those cited; the pronoun "nos" replaces the indirect references of the first several lines ("nuestro adiós" and "nuestros labios"). The rest of the poem then revolves about the lovers themselves and they are the focal point of all the succeeding images. The dependence on imagery, especially the metaphor, coupled with an avoidance of anecdote, narrative, connective or transitional words and adverbs are the vanguard characteristics of this poem. The area in which Borges seems to ignore his own prescription is that of adjectival proliferation. In the second two verses cited above there are six adjectives, certainly not an indication of eliminating unnecessary descriptive words. The same general pattern holds true for "Antelación de amor," except the accumulation of adjectives is not as intense. In all other respects the two poems are identical in their mirroring of the Ultraist mode.

In contrast to all the foregoing poets who manifested a rather strong avant-garde posture in their work (although not completely effacing traditional elements), Proa also published a number of poems of a clearly conventional nature. Evar

Méndez serves as a vivid example of this phenomenon. Of his three selections in the journal, two are sonnets and the other is a series of quatrains of octosyllabic verses; all of them employ traditional consonantal rhyme patterns. "Recuerdo del amigo extinto" (1924, III, 10), a sonnet, is a conventional lyric expression of the feeling of loss over the death of a close friend and the poet resorts to no imagery. "La bella alemana" (1924, V, 46-47) is likewise devoid of images, with the whole poem turning on a straightforward comparison of the Venus de Milo with a beautiful woman standing near the statue. In his other sonnet, "Sueño de una sirena" (1924, V, 47-48), Méndez creates one fleeting image, but it does not alter the purely classical cast of this selection. Roberto Godel, who contributed four sonnets (1925, VI, 48-49; 1926, XV, 23-24), is further evidence of the intrusion of non-vanguard things in the journal.

Besides this classical poetic form, there are selections which show a variety of mixed traditional elements. For example, "El guitarrero correntino" by Pedro Leandro Ipuche (1924, III, 30-33) is a narrative poem. It is constructed on a consistent consonantal rhyme scheme and deviates from tradition only in the irregularity of the verse lengths. Rafael Jijena Sánchez employs a shifting assonance which changes every four verses in "Canción de amor calchaquí" (1926, XV, 28-30) and all of the lines are six syllables in length. Neither of these two poems displays any hint of innovation or vanguard technique. The rest of the large number of works not able to be mentioned run the gamut from complete vanguard-

Ultraist commitment to a middle ground where the traditional mingles with the new, a phenomenon observed in some of the poets discussed in more detail earlier.

Up to this point the study has been concerned with only the Argentine contributors to Proa, by far the majority. As previously mentioned, though, the journal also attracted attention and participation from outside the country, evidence of its interest in the universal aspect of the movement toward artistic renewal of which Ultraism was a part. The relatively small number of such foreign contributions will permit a review of them all.

Jaime Torres Bodet, a member of Mexico's "Contemporáneos" group, published a poem entitled "Playa" in one of the later issues of the journal (1925, XIII, 19-20). The theme is the impenetrability of the poet's embittered soul. In form he mixes free verse with assonance and imposes no discernible pattern on the length of the verses. A good measure of the appeal of this poem to Proa's editors can be found in its apparent conformity with Borges' prescription as to what an Ultraist poem ought to strive for. According to Borges Ultraist poems should consist of "una serie de metáforas, cada una de las cuales tiene sugestividad propia y compendiza una visión inédita de algún fragmento de la vida. ... La unidad del poema la da el tema común--intencional u objetivo--sobre el cual versan las imágenes definidoras de sus aspectos parciales."[6] "Playa" fits this description very readily. Each of the five strophes is a metaphor or combination of

several, always aimed at illuminating the poet's condition of impassable bitterness. In each image the sea represents those negative, somber dispositions or attitudes to which his spirit is akin through its sadness and bitterness:

> Por entrar
> a mi alma
> gime el mar
> contra las rocas del alba.
> Aceros de inmensidad
> limando la sombra estaban
> cuando el día tocó el mar
> con largos dedos de plata
> y lo halló
> arrullándose en sus lágrimas. (pp. 19-20)

This complex of images in the second strophe, encompassing the darkness, daybreak and the sea, is a good illustration of multiple imagery as idealistically sought by the Ultraists. Along with his dependence on metaphor Torres Bodet also shuns anecdotal material, another Ultraist precept. This does not imply that he adhered to that movement, but it is a good indication of the universal aspect of the vanguard upheaval, which did not manifest itself solely in a dynamics of change but also produced some of the same artistic answers to the problem of what direction that change should follow. And these answers were arrived at simultaneously in different areas of the world in many instances.

Chile, with five collaborators, has the largest non-Argentine representation in the journal. Salvador Reyes, better known for his prose fiction,[7] contributed two poems to Proa. Both are written in free verse and depend on imagery as the central means of expression. "Expedición" (1925, VI, 10-11), which treats the speaker's lifelong search for true, lasting happiness or God in some form, is built on a group

of sea-related images, with the central metaphor of the poem being the life-as-expedition motif. The images, though, are of admittedly questionable originality and impact, such as: "hacia el país lejano / yo voy guiando mi corazón envejecido / en el largo crucero de los años." (p. 10) "Tarde" (1925, X, 30) is a rapid succession of images which comprise the poet's conception of the approach of nightfall. Each strophe is a separate image and they follow each other without benefit of connective words. The quality of the metaphors in this poem vastly improves on that in "Expedición," especially in the unusual or unexpected juxtaposition of the elements that make up some of them. In the first two lines, for instance, he mingles the visual with the auditory as he creates a picture which envisions the last light of day coming via the afternoon's voice, which is itself presented as a bridge. In addition to the vanguard characteristics shared with "Expedición," this poem has limited the number of adjectives to a scant one, very much in line with Borges' suggestion.

Juan Marín, another Chilean author better recognized as a prose writer,[8] joined Proa's list of collaborators with three long poems. "Boxing" (1925, VIII, 20-22) is a poetic distillation of a prize fight presented mainly in metaphoric terms. It is not a narrative but rather a stylization of a boxing match, attempting to isolate through images the essence of such a fight. The beginning sets the scene with a series of verbless phrases which capture the ringside atmosphere in a few deft strokes: "Cámaras fotográficas. Baldes. Esponjas. / Hombres de jockey y camiseta blanca. / Caras de apaches

ultracivilizados." (p. 20) Once the fight begins, the image, primarily metaphor, becomes the main vehicle of expression. The knockdown-knockout sequence is a good illustration of Marín's use of metaphor; he shows a propensity for building and expanding upon an image. In this case he likens the losing fighter's situation to that of a foundering ship which is finally overcome by a tremendous wave:

> El blanco siente
> que el buque en que navega se va a pique.
> Una ola infinita lo levanta
> y lo azota en los astros que sonríen.
> Noche polar sobre su corazón. (p. 21)

Interspersed between the segments of the referee's count are some thoughts or perceptions of the dazed fighter. Then just before the final count of ten, the poet returns to the ship-storm metaphor by depicting him being carried off dead by a forlorn ship escaping the approaching storm; his conqueror towers over him in the form of a flag flying over the main mast of that vessel of ignominy: "el vendaval se acerca / y un pobre bergantín va en la tormenta / con su cadáver a cuestas. / Sobre el palo mayor un negro vuela." (p. 22) In addition to the metaphoric aspect, the eschewal of conventional form, experimentation with spacing and elimination of connective or transitional words are some of the other avant-garde traits of this selection.

The central motif around which the poem "Shimmy" (1925, VIII, 23-26) revolves is the song "Yes, We Have No Bananas" being played by a band. In it Juan Marín endeavors to capture the peculiar flavor of this American song and dance form, the shimmy. He blends free verse with consonantal rhyme, and

no consistent verse length is apparent, even where traditional rhyme schemes are used. As in "Boxing," much of his technique identifies the poet with vanguard dispositions, especially the importance of metaphor in the development of the poem. The most striking feature of "Shimmy" is the experimentation with wordplay and spacing of syntactic elements for the musical or rhythmic qualities they provide, perhaps in an attempt to imitate the beat of that very kind of music on which the work centers. The words themselves are not necessarily meaningful or significant, although they do reflect the dual song-dance poles of the shimmy in some instances; the important feature is the cadence elicited by the sequential placement of the short, rhymed verses:

Shimmy motor
gallo cantor
un surtidor
un ruiseñor
Mandolión
trombón
sin son
sin
el five o'clock
tea
cambia el amor
de Mary Pickford a Fifí. (pp. 24-25)

A recitation of this segment readily illustrates the staccato musical quality the poet achieved.

The final poem by Juan Marín, entitled "Yankilandia" (1925, VIII, 26-27), is a condensation of the United States of his day. He accomplishes this by stringing together bits and fragments of American cultural phenomena in a pastiche of sorts. What appears at first glance to be praise for the greatness of America is actually irony. This selection does not depend on imagery like the other two, nor does it contain

the general avant-garde traits found in those two. All the stanzas are five lines long, but the uneven syllable length of the verses and lack of rhyme seem to be the only departures from conventional norms.

Angel Cruchaga Santa María, who would later write poetry in classical forms dealing basically with religious themes, at an early point in his career tried to incorporate himself into the vanguard molds of his countryman Huidobro's Creationist school.[9] This avant-garde movement shared many essential characteristics with Ultraism. Most notable are the emphasis on metaphor, on avoidance of narration, description and anecdote, and on typographical experimentation, coupled with disregard for syntactical standards and punctuation.[10] Cruchaga Santa María's contribution to Proa, "Mi reino" (1925, XI, 13), is representative of this Creationist phase of his production. As such, it seems natural that imagery is the principal technique with which he develops his theme of late-blooming love. Except for one simile, metaphors dominate the poem, nearly always strung together without transitional words. In some instances each image has its own underlying base of reference which is used only with that particular image. But some metaphors are used in a series with all having the same point of departure, like the following strophe in which the voice of the poem describes the late advent of love in his life, and the strength of that love, in a sequence of images which all relate to ships and sailing: "Yo no combé el primero la vela de tus años; / mi huracán vino tarde; pero te lleva envuelta / y yo sé que mi mástil se romperá en un grito /

llevándote en la muerte, mi amiga desventurada." The limited number of adjectives and absence of any narrative or anecdotal material are other avant-garde characteristics of this selection.

Another of Proa's collaborators from Chile was Rosamel del Valle, also an early follower of Creationism, and he contributed a pair of poems. In "Arco" (1925, XII, 14) the speaker comments on man's gradual awakening to and identification with the world around him. Man is represented as being faceless, only a reflection of what he sees; if he were to find his true face or self it would be a mirror of the things he does not understand. The speaker of the poem seems to be making some sort of equivalence between the paintings of Picasso and man's perception and understanding of his true self, equating Picasso's art with the mirror of things man does not understand. The final line, led up to by the references to man's facelessness and inability to understand his innermost person, is simply: "Piensas: PICASSO," suggesting that an unobscured view of man's real self would be as enigmatic as a Picasso painting from his Cubist period. Within a framework of free verse the poet shows an allegiance to some of the Creationist principles mentioned above. He does avoid any anecdote or narration and shows a very limited amount of typographical experimentation, as witnessed in the rendering of Picasso's name, as well as another complete verse, in capital letters. He depends on imagery, but not essentially on the metaphor as prescribed by Huidobro. In addition, his minimal use of adjectives, with only two in the entire poem, signals a

similarity with Ultraism as defined by Borges.

Rosamel del Valle's other selection, "Mujer infinita" (1925, XII, 15-16), is a view of the infinite which progresses from a more universal to a more personal or specific one. The main sign of this change is the abrupt switch from verblessness or only infinitives and gerunds in the first two-thirds of the poem to conjugated verbs in the final part. Using free verse as in the previous piece, the same avant-garde technical characteristics appear here. However, "Mujer infinita" employs metaphor more consistently, at times approaching the Ultraist ideal of stringing together such images with no apparent connection or discernible progression: "Danzan las esquinas de mis muros. / Cantan mis brazos por tu vientre de nubes. / Atraviesan la tierra los arcos de tu rostro." (p. 16)

One of the greatest poets Latin America has produced, Pablo Neruda, also joined the ranks of Proa's collaborators. The points of contact between the Vanguardist writers of Chile and Argentina appear to have been particularly strong, as attested to by the presence of the preceding four authors in the journal. It is therefore not surprising to observe that Chile's foremost literary figure, although neither Creationist nor Ultraist, joined with Proa's other participants in their quest to foment change in the literary sphere. Not a member of any of the schools or movements proliferating at that time, Neruda had arrived at his own literary mode independently. His most youthful verse, represented by Crepusculario (1923), is to a large extent derivative, resulting from his readings of the Romantics, Modernists and the French sources of

Modernism. Beginning with Veinte poemas de amor y una canción desesperada (1924) and Tentativa del hombre infinito (1925) Neruda's own personal style starts to reveal itself. In the first of these he still observed Modernist metrics, but the elegant imagery and rhetoric was replaced by the poet's own more suggestive images and metaphors based on things from the real world.[11] In the latter volume he "entered the Vanguard current by abandoning syntax, punctuation, coherency, and so forth. In the Vanguard manner he composed unconnected series of unexpected images. . . ."[12] The two selections in Proa are precisely from these two volumes of Neruda's work: the eighth "poema de amor" (1924, II, 27-28) and "Poesía escrita de noche" (1925, XIV, 24-25) from Tentativa.

The poem from this latter book is of particular interest to the present study because of its technical features. As was mentioned above, Tentativa represents Neruda's passage into vanguard aesthetics and his supposed complete break with traditional forms and conventions. His avant-garde avenue is the Surrealist mode.[13] Up to this point he had developed his talent from within, evidence of which is clear in his use of metaphor and imagery in general in Veinte poemas de amor. But the added and outstanding characteristic of Tentativa is the uncontrolled flow of images which do not have an apparent logical meaning nor a discernible logical connection among themselves. This format responds to the Surrealist rejection of reason expressed in the advocacy of psychic automatism or free imagistic association. The main objective was to allow the subconscious, intuitive level of perception to be the direct

source of the poet's images, bypassing the ordering faculties of reason. This excerpt from the selection in the journal illustrates this aspect of technique:

> veo una abeja rondando, no existe esa abeja ahora;
> pequeña mosca con patas lacres mientras golpeas cada
> [vez tu vuelo
> inclino la cabeza desvalidamente,
> sigo un cordón que marca siquiera una presencia, una
> [situación cualquiera;
> oigo adornarse el silencio con olas sucesivas revuel-
> [ven, vuelven
> blancos ecos aturdidos entonces canto en alta voz.
> párate sombra de la estrella en las cejas de un hombre
> [a la vuelta de un camino,
> que lleva a la espalda una mujer pálida de oro pare-
> [cida a sí misma;
> todo está perdido, las semanas aparecen cerradas,
> yo veo dirigirse el viento con un propósito seguro
> como una flor que debe perfumar;
> abro el otoño taciturno, visito el lugar de los
> [naufragios. (p. 24)

Jaime Alazraki cites this poem as the perfect demonstration of Neruda's employment of Surrealist technique. He says the poet is merely recording the impressions from his subconscious, with the conscious sphere unable to impose any form of control. He points out that the verbs in the present tense--"veo," "oigo," "sigo," "como," "abro," etc.--are an indication of the poet's effort not to interfere with the subconscious flow and that he is just reporting the images exactly as they come to him from that level.[14]

Mention was made earlier of the fact that with Tentativa Neruda entered the vanguard by abandoning syntax, punctuation and coherency. The passage quoted readily shows the elimination of rhyme, meter and any semblance of traditional stanza division. What does not conform with the previous assertion is the presence of a certain degree of normal punctuation. There are no capital letters used, but a limited number of

commas, semi-colons and periods betray a vacillation on Neruda's part during the gestation of this poem. At the time he sent it to Proa for publication he had still not totally embraced the vanguard stance toward which he was gravitating at the time. However, a glance at the definitive version of the poem as found in his Obras completas (Buenos Aires, 1957) reveals that Neruda did finally resolve this small inconsistency by eliminating all punctuation.

The one contributor of poetry from outside Spanish America was the great Andulusian writer Federico García Lorca. His attractiveness to the editors of Proa can be summed up in the word imagery. García Lorca and his generation were similar to one another in their use of the image, especially in metaphorical form. Jorge Guillén asserts that "cultivation of the image is the most common among the very diverse characteristics that both joined and separated the poets of those years. . . ."[15] In this respect they shared the same poetic adventure as the Vanguardists in this hemisphere. But these distinct groups of poets differed radically in their positions regarding tradition and the past. Whereas the Spanish American Vanguardists were reacting against their predecessors and rejecting them as they sought to reorient literary art, Lorca's generation did not find it necessary to break with the past. The Spaniards did not limit themselves artistically by ignoring the great wealth of creative potential to be encountered in both remote and more immediate masters. These poets were able to feel equally comfortable and creative within the confines of traditional versification or free verse.[16] García Lorca's

two contributions to the journal exemplify this trait, one being an octosyllabic romance and the other a hendecasyllabic sonnet.

"Romance de la luna, luna," submitted under the title "Romance de la luna de los gitanos" (1925, XI, 15-16), is the first selection by Lorca and comes from his Romancero gitano; the other is simply called "Soneto" (1925, XI, 16-17) and is part of Canciones. The tremendous bibliography of studies on Lorca's poetry would make presumptuous any attempt to analyze these two poems in any detail here. For the purposes of the present study it will be sufficient to point out a few of the many metaphors and images found in these compositions; they will serve as an indication of the central importance of these poetic devices in his work. "Romance de la luna de los gitanos" is particularly rich in visual metaphors which reiterate the whiteness and brightness of the moon: "Enseña lúbrica y dura / sus senos de duro estaño," "harían con tu corazón / collares y anillos blancos" and "Niño déjame, no pises / mi blancor almidonado" (p. 15), this final one being an instance of synesthesia which blends sight and touch. In "Soneto" the wind is ascribed the dull gray color of silver: "Largo espectro de plata." (p. 16) And in "Romance" the approach of the "gitanos" is developed through a sound metaphor in which the plain becomes a drum beneath the horses' hooves: "El jinete se acercaba / tocando el tambor del llano." (p. 15). His metaphoric technique has been studied in great detail by Concha Zardoya,[17] but there is hardly a work written about Lorca, no matter what its focus, which is not eventually

obliged to talk about this aspect of his poetry. The use of metaphor and imagery has truly become viewed as a characteristic of his poetic art.

The comments of the preceding pages indicate that on the whole the journal's editorial guidelines of innovation and new approaches as a criterion for acceptability were applied accurately to the poetry submitted to Proa for publication. Most of the poems display at least several avant-garde characteristics as outlined at the beginning of this chapter. Nonetheless, at the same time items of a visibly non-Vanguardist cast managed to slip into the review's pages, as was noted with respect to the contributions of Evar Méndez, Rafael Jijena Sánchez and Pedro Leandro Ipuche. Of all the Argentine collaborators, Brandán Caraffa represents the most doctrinaire practitioner of Ultraist principles in both form and technique. Not even Borges manages fully to employ his own precepts about the configuration of an Ultraist poem.

The majority of the poetry, however, falls in between these extremes. A blend of traditional and avant-garde values characterizes the largest portion of the verse in Proa. The most common mixture is that of vanguard technique within a framework of conventional forms. Raúl González Tuñón and Francisco Luis Bernárdez illustrate this phenomenon, manifesting both pure classical patterns, such as Bernárdez' sonnet "Alcándara," and simple consonantal rhyme not used within a particular classical structure, as in "Humo" by González Tuñón. On the other hand, non-traditional form is one of the two salient features of Ricardo Güiraldes' poetry; he almost

completely avoids the conventional by using a prose format, with only occasional segments of rhymed verse. And in these and all the others who fit into this large category varying degrees of technical vanguard commitment are apparent. Even within the selections of one poet this flux is evident; the difference between "Volviendo del amor" and "Versos a una ventana" by Guillermo Juan is an adequate example of such unevenness. The sphere of form itself belies a degree of vacillation in a large number of the writers. Classical conventions are abandoned only partially, with the result being such combinations as irregular verse length coupled with a steady pattern of consonantal or assonantal rhyme, or even shifting and inconsistent patterns. Guillermo Juan, Torres Bodet and Leopoldo Marechal are a few of those studied who exhibit these peculiarities.

All of these varying shades of ambivalence between avant-garde and traditional characteristics which have been discussed in the foregoing pages convey one very clear message. They point up the combative nature of the vanguard movement and its embryonic condition at the time of Proa. The young writers who were earnestly seeking a change in the direction of literary art in Argentina eagerly embraced the avant-garde principles which had evolved in Europe and were brought to this hemisphere by individuals like Borges and Huidobro. But at the same time they had been formed in a more traditional literary milieu and were not able to cast aside that part of themselves as easily as they might have wished. Thus the vanguard modes were so many bits of learned behavior which had to be consciously

practiced before becoming an integral element of their artistic expression. What we see here in Proa is that early, practice phase manifested in various stages of completion in different poets, resulting in the many curious combinations of avant-garde and traditional poetic precepts.

NOTES TO CHAPTER IV

[1]For detailed discussions of Ultraism, especially in Argentina, see: Juan Jacobo Bajarlía, El vanguardismo poético en América y España (Buenos Aires, 1957); Jorge Luis Borges, "Ultraísmo," Nosotros, XXXIX (diciembre 1921), 466-471; Juan Carlos Ghiano, Poesía argentina del siglo XX (Mexico, 1957); Juan Pinto, Literatura argentina del siglo XX (Buenos Aires, 1943); Frederick S. Stimson, The New Schools of Spanish American Poetry (Madrid, 1970), pp. 69-78; Guillermo de Torre, Literaturas europeas de vanguardia (Madrid, 1925), pp. 37-83: Gloria Videla, El ultraísmo, estudios sobre movimientos poéticos de vanguardia (Madrid, 1963).

[2]Borges, 468.

[3]Carlos Horacio Magis, La literatura argentina (Mexico, 1965), p. 283; César Fernández Moreno, La realidad y los papeles (Buenos Aires, 1965), p. 143.

[4]Güiraldes' place in the Ultraist movement and his precursor role can be documented in the following: Emilio Carilla, "El vanguardismo en la Argentina," Nordeste, 1 (diciembre 1960), 64; Ghiano, pp. 95-98.

[5]In its definitive version this poem is entitled "Amorosa anticipación."

[6]Borges, 468.

[7]Hugo Montes and Julio Orlandi, Historia de la literatura chilena (Santiago, 1955), pp. 260-263.

[8]Ibid., pp. 252-254; Arturo Torres-Ríoseco, Breve historia de la literatura chilena (Mexico, 1956), pp. 119-120.

[9]See Jorge Elliot, Antología crítica de la nueva poesía chilena (Santiago, 1957), p. 85; Montes, pp. 195-196.

[10]Stimson, pp. 96-97.

[11]Ibid., p. 194. See also Luis Monguió, "Introducción a la poesía de Pablo Neruda," Atenea, 401 (julio-septiembre 1963), 69-71.

[12]Stimson, p. 195. See also Emir Rodríguez Monegal, El viajero inmóvil (Buenos Aires, 1966), pp. 187-189.

[13]See Jaime Alazraki, Poética y poesía de Pablo Neruda (New York, 1965), pp. 137-148. Also, Monguió, 72-74; Rodríguez Monegal, pp. 200-201.

[14]Alazraki, pp. 143-144.

[15]Jorge Guillén, Language and Poetry (Cambridge, Mass., 1961), p. 207.

[16]Ibid., p. 213.

[17]Concha Zardoya, Poesía española contemporánea (Madrid, 1961), pp. 335-396. See also Guillermo Díaz Plaja, Federico García Lorca (Buenos Aires, 1948), pp. 19-27; Edwin Honig, "Dimensions of Imagery and Action in the Work of García Lorca," Poetry (October 1943), 32-44; Guillermo de Torre, Tríptico del sacrificio (Buenos Aires, 1948), pp. 73-75.

CONCLUSION

At the outset of this study it was stated that the main objective consisted of analyzing a cross section of the material published in Proa with the purpose of determining how faithful the journal's editors had been to their call for and dedication to change. I believe that in general the preceding pages have indicated a clear yet cautious step toward innovation throughout the magazine's existence. In each of the several classifications of material we have witnessed examples which cover the entire spectrum of possibilities from purely traditional to ideally innovative, with the greatest number of articles falling into the broad middle ground where the two extremes mingled in varying proportions.

Each individual category, however, produced a slightly different picture of the commitment to renewal. Within the nonfiction prose area, the two chief divisions were criticism and literary history and theory. The criticism reflected perfectly the breakdown mentioned above. At one end of the spectrum were those articles which displayed sound analytical procedures, logical organization and a limited scope. These represented the new ideal which the journal's founders favored. At the other end were found the samples of aimless, impressionistic, subjective evaluation so typical of the critic's art in the Hispanic world. But the majority of the selections

exhibited an affinity for combining measures of both methods of approach. The result was that overall one could perceive a definite impulse to attain a new critical spirit, however faint it appeared in some instances.

The material on literary history and theory pointed in three directions. An effort was made to discuss and explain the many new literary and artistic movements which originated in Europe during and after World War I. A second concern was that of endeavoring to substantiate the existence of a certain progression or chain relationship between Vanguardism and the artistic persuasions of the past. They also attempted to investigate more closely the literary process in general to determine how it functioned in order to more fully avail themselves of its possibilities. All of these areas manifest a clear dedication to the promotion of change and renovation or try to defend them, and thus they stand out as proof of Proa's fulfillment of its promise in the nonfictional prose that it accepted.

The notion of renewal and innovation in the prose fiction of the journal translated into two preoccupations: technique and thematic orientation. A large number of the writers were concerned with a new focus on or vision of man which contrasted with the traditions of Argentine fiction. Up to that time the tendency had been to view man externally, usually as a tool for discussing or dramatizing human or societal problems and issues. The authors in Proa were inclined to reverse this design, making the individual as viewed from within the center of attention and employing exterior reality as a means of

illuminating the interior life or functioning of the character. Connected with this thematic focus was the technical innovation of stream of consciousness. By shifting the emphasis away from external circumstances and making the consciousness of a character the subject matter of a narration, Proa's contributors put themselves in contact with the outer limits of this new and immensely important type of fiction. However, only pale glimpses of true stream of consciousness technique are to be found in the works with this new orientation.

Real technical innovation appeared in its most pervasive and salient form as the employment of poetic techniques and effects in the prose medium, one of the results of a general blurring of generic boundaries which the avant-garde movements brought about. Specifically, the use of imagery as the core developmental device in several selections and as a significant tool in a number of others is the principal manifestation of this phenomenon encountered in Proa. In addition, there was one instance of Surrealist writing included in the journal, with its rejection of logic and reason as tools for depicting man's experience. So with only a very few compositions of a wholly traditional nature, in one manner or another the overwhelming majority of the prose fiction contributed to Proa met the editors' requirement of seeking a mode of change.

As was the case with the literary criticism, the poetry which appeared in the journal displayed the same extensive range of possibilities, from completely conventional to highly innovative. The experimentation here evidenced itself in the repudiation of traditional form, producing varying shades of

free verse and prose poems, and a fundamental reliance on imagery, especially the metaphor, as the chief expressive device. But there were only a few poets on either end of this spectrum bounded by tradition and innovation. The majority of the selections showed a mixture of features from both extremes, causing the poetry of each writer to seem more or less experimental according to the proportion of vanguard characteristics utilized. So once again it must be asserted that, in the sphere of poetry, Proa's editorial staff generally lived up to its commitment to a spirit of renewal.

In looking back over the journal's editorial statement and gauging it against the accomplished result as found in Proa's pages and analyzed here, it is apparent that there was not a consistent adherence to their avowed devotion to only that which indicated a new way or method. In each of the divisions of material we have come across a limited number of items with no visible signs of being different from existing traditions. Although few, nonetheless they demonstrate that the journal was not uniformly vigilant in its resistance against the ideas, modes and concepts of the past, as it had declared itself to be. As has been observed in the areas of poetry, criticism and prose fiction, the most common pattern was a combination of traditional and avant-garde elements. The result is an overall impression of cautious innovation or change within a conventional framework.

The question must be asked: Why did the journal fall short of its seemingly ambitious goal of total reversal of tradition? I have already alluded to the most plausible

answer in my final remarks of the last chapter. To begin responding to this question it is necessary to refer back to the panorama of Vanguardism presented at the start of this study. The picture drawn there is one of agitation and turbulence in the literary world. These were the predictable outcome of the sudden introduction of concepts and ideas that truly aimed at changing the course of literature radically. There was no gradual evolution toward these notions, but rather they were superimposed on the entrenched traditions. All of the writers faced with these revolutionizing principles, even the young, had grown to maturity within the confines of the existing patterns. Even though they might have been restless for change before the vanguard eruption, they still had to divest themselves of their strong ties to conventional forms and procedures. This process was impossible to consummate from one day to the next or even one year to the next.

Proa appeared during the early stages of this struggle to redirect Argentine literature. Its function was to promote, promulgate and encourage the spread of literary renovation. For this reason I have referred to it as highly combative in nature, because it was truly fighting to insure the dissemination and success of Vanguardism. But since the avant-garde movement was still in its initial phase at the inception of the journal, few if any of the artists had fully escaped the literary conditioning of their pasts. For that reason the new literary principles they were attempting to incorporate into their own creative acumen were still unfamiliar to them. The consequences of this situation are found throughout the

majority of Proa's selections: a mixture of new and old, tradition and innovation. Most of the journal's contributors were still taking their first shaky steps in Vanguardism and, childlike, continued to cling to that which they knew, either consciously or in spite of their efforts to the contrary. They were not ready to move forward confidently in this new territory because they lacked the poise and control necessary. Instead they produced works which exhibited a hesitancy or ambivalence, a tentative step into a new realm. Considering that Proa drew most of its material from Argentine writers, it appears that the journal's founders did the best they could to achieve their vigorous goals, but, excepting a few ideal examples, Argentina's literary world could only offer them these partial experiments with new ideas. The conclusion which follows is that Proa did indeed maintain faith with its editorial principles, but only to the extent that its literary environment permitted it to do so.

APPENDIX

Following is an index of Proa. Since there are only 15 issues, I have decided to give a sequential index of each individual issue in order of appearance. My feeling in doing this is that it gives the reader another perspective from which to evaluate the journal by being able to see the changes which occurred in the proportions of the various types of material from issue to issue.

Año 1 número 1 agosto de 1924

Año 1 número 2 septiembre de 1924

Año 1 número 5 diciembre de 1924

Año 2 número 6 enero de 1925

Año 2 número 7 febrero de 1925

Año 2 número 8 marzo de 1925

Año 2 número 9 abril de 1925

Año 2 número 10 mayo de 1925

Año 2 número 11 junio de 1925

Año 2 número 12 julio de 1925

Año 2 número 13 noviembre de 1925

Año 2 número 14 diciembre de 1925

Año 2 número 15 enero de 1926

AUTHOR INDEX OF PROA

SELECTED BIBLIOGRAPHY

Alazraki, Jaime. Poética y poesía de Pablo Neruda. New York, 1965.

"Al levar el ancla." Revista de Avance, I (marzo 1927), 1.

Anderson Imbert, Enrique. Historia de la literatura hispanoamericana. 5th ed. 2 vols. Mexico, 1966.

Anguita, Eduardo, ed. and trans. Vicente Huidobro, antología. Santiago, Chile, 1945.

Ara, Guillermo. Guillermo E. Hudson, el paisaje pampeano y su expresión. Buenos Aires, 1954.

Bajarlía, Juan Jacobo. Literatura de vanguardia, del Ulises de Joyce y las escuelas poéticas. Buenos Aires, 1946.

_____. La polémica Reverdy-Huidobro: origen del ultraísmo. Buenos Aires, 1964.

_____. El vanguardismo poético en América y España. Buenos Aires, 1957.

Balakian, Anna. Literary Origins of Surrealism. New York, 1947.

Bary, David. Huidobro o la vocación poética. Granada, 1963.

_____. "Perspectiva europea del creacionismo." Revista Iberoamericana, XXVI (enero-junio 1961), 127-136.

_____. "Vicente Huidobro: el poeta contra su doctrina." Revista Iberoamericana, XXVI (julio-diciembre 1961), 301-313.

Beck, Vera F. "La revista Martín Fierro: rememoración en su XXV aniversario." Revista Hispánica Moderna (1950), 133-141.

Benet, William Rose. The Reader's Encyclopedia. 2 vols. New York, 1966.

Bonet, Carmelo Melitón. "La novela argentina en el siglo XX. Benito Lynch, novelista de la pampa." Cursos y Conferencias, XLI (abril-junio 1952), 58-81.

Borges, Jorge Luis. "Ultraísmo." Nosotros, XXXIX (diciembre 1921), 466-471.

Bowling, Lawrence E. "What is the stream of consciousness?" PMLA, LXV (June 1950), 333-345.

Breton, André. Manifestoes of Surrealism, trans. Richard Seaver and Helen R. Lane. Ann Arbor, 1969.

Brushwood, John S. "'Contemporáneos' and the Limits of Art." Romance Notes, V (Spring 1964), 128-132.

Caillet-Bois, Julio. "El mundo novelesco de Benito Lynch." Filología, V (enero-agosto 1959), 119-133.

_____. "Temas y perspectivas en la novela rural de Benito Lynch." Revista de la Universidad de Buenos Aires, III (abril-junio 1958), 206-214.

Castro Leal, Antonio. La poesía mexicana moderna. Mexico, 1953.

Carilla, Emilio. "El vanguardismo en la Argentina." Nordeste, I (diciembre 1960), 51-82.

Clinton, Stephen T. "Theme and Technique in the Novels of Roberto Arlt." Diss., University of Kansas, 1972.

Dauster, Frank. Breve historia de la poesía mexicana. Mexico, 1956.

Díaz Plaja, Guillermo. Federico García Lorca. Buenos Aires, 1948.

Elliot, Jorge. Antología crítica de la nueva poesía chilena. Santiago, Chile, 1957.

Englekirk, John E. "La literatura y la revista literaria en Hispanoamérica." Revista Iberoamericana, XXVI (enero-junio 1961), 9-79.

Fernández Moreno, César. La realidad y los papeles. Buenos Aires, 1965.

Ferro, Hellén. Historia de la poesía hispanoamericana. New York, 1964.

Forster, Merlin H. "The 'Contemporáneos': A Major Group in Mexican Vanguardismo." Texas Studies in Literature and Language, III (1961), 425-438.

Fowlie, Wallace. Age of Surrealism. New York, 1950.

Friedman, Melvin. Stream of Consciousness. A Study in Literary Method. New Haven, 1955.

Friedman, Norman. "Point of View in Fiction: The Development of a Critical Concept." PMLA, LXX (1955), 1160-1184.

Ghiano, Juan Carlos. Poesía argentina del siglo XX. Mexico, 1957.

_____. Testimonio de la novela argentina. Buenos Aires, 1956.

Gómez de la Serna, Ramón. Ismos. Buenos Aires, 1943.

Guillén, Jorge. Language and Poetry. Cambridge, Mass., 1961.

Guillén, Nicolás. El son entero. Buenos Aires, 1947.

Henríquez Ureña, Max. Panorama histórico de la literatura cubana (1492-1952). 2 vols. Mexico, 1963.

Hidalgo, Alberto. Química del espíritu. Buenos Aires, 1923.

_____. Simplismo. Buenos Aires, 1925.

Holmes, Henry A. Vicente Huidobro and Creationism. New York, 1935.

Honig, Edwin. "Dimensions of Imagery and Action in the Work of García Lorca." Poetry (October 1943), 32-44.

Huidobro, Vicente. Obras completas de Vicente Huidobro. 2 vols. Santiago, Chile, 1964.

Humphrey, Robert. Stream of Consciousness in the Modern Novel. Berkeley, 1965.

Ibarra, Néstor. La nueva poesía argentina. Buenos Aires, 1930.

King, C. D. "Edouard Dujardin, Inner Monologue and the Stream of Consciousness." French Studies, VII (1953), 116-127.

Leiva, Raúl. Imagen de la poesía mexicana contemporánea. Mexico, 1959.

Magis, Carlos Horacio. La literatura argentina. Mexico, 1965.

Maples Arce, Manuel, ed. Antología de la poesía mexicana moderna. Rome, 1940.

_____. Urbe: super-poema bolchevique en 5 cantos. Mexico, 1924.

"Manifiesto de 'Martín Fierro'." Martín Fierro, I (mayo 15 1924), 1.

Martínez Estrada, Ezequiel. La poesía afrocubana de Nicolás Guillén. Montevideo, 1966.

Monguió, Luis. "Introducción a la poesía de Pablo Neruda." Atenea, 401 (julio-septiembre 1963), 69-71.

_____. La poesía postmodernista peruana. Mexico, 1954.

Montes, Hugo and Julio Orlandi. Historia de la literatura chilena. Santiago, Chile, 1955.

Mullen, Edward J. "A Study of Contemporáneos: Revista Mexicana de Cultura." Diss., Northwestern, 1968.

Onega, Gladys Susana. "Larreta. Esteticismo y prosaísmo." Boletín de Literaturas Hispánicas, IV (1962), 39-56.

Osses, Mario. "Trinidad poética de Chile." Conferencia, II (junio-diciembre 1947), 2-83.

Pinto, Juan. Breviario de literatura argentina contemporánea. Buenos Aires, 1958.

_____. Literatura argentina del siglo XX. Buenos Aires, 1943.

Rexach, Rosario. "La Revista de Avance publicada en la Habana, 1927-1930." Caribbean Studies, III (October 1963), 3-16.

Ripoll, Carlos. La generación del 23 en Cuba. New York, 1968.

_____. "La Revista de Avance (1927-1930): Vocero de vanguardismo y pórtico de revolución." Revista Iberoamericana, XXX (julio-diciembre 1964), 261-282.

Rodríguez Monegal, Emir. El viajero inmóvil. Buenos Aires, 1966.

Rojas Garcidueñas, José. "Estridentismo y Contemporáneos." Universidad de México, IV (diciembre 1952), 11.

Salvador, Nélida. Revistas argentinas de vanguardia (1920-1930). Buenos Aires, 1962.

Silva Castro, Raúl. "Vicente Huidobro y el creacionismo." Revista Iberoamericana, XXV (enero-junio 1960), 115-124.

Souza, Raymond D. "Lino Novás Calvo and the Revista de Avance." Journal of Inter-American Studies, X, 2 (April 1968), 232-243.

Stimson, Frederick S. The New Schools of Spanish American Poetry. Madrid, 1970.

Torre, Antonio M. de la. "Modern Art and the Spanish Literature of 'Vanguardia'." Books Abroad, VII (October 1933), 404-406.

Torre, Guillermo de. Historia de las literaturas de vanguardia. Madrid, 1965.

_____. Literaturas europeas de vanguardia. Madrid, 1925.

_____. Tres conceptos de la literatura hispanoamericana. Buenos Aires, 1963.

_____. Tríptico del sacrificio. Buenos Aires, 1948.

Torres-Ríoseco, Arturo. Breve historia de la literatura chilena. Mexico, 1956.

_____. The Epic of Latin American Literature. Berkeley, 1961.

Varela Jácome, Benito. "Las novelas de Enrique Larreta." Arbor, LI (marzo 1962), 314-324.

Videla, Gloria. El ultraísmo, estudios sobre movimientos poéticos de vanguardia. Madrid, 1963.

Vitier, Cintio. Lo cubano en la poesía. Habana, 1958.

Zardoya, Concha. Poesía española contemporánea. Madrid, 1961.