

PALEFACE

Distinguished and highly original, the irrepressible controversialist Wyndham Lewis (1882-1957) is known for his sharp wit and sardonic insight. Though Lewis was a prolific British author, *Paleface: The Philosophy of the Melting Pot*, ringing perhaps a bit too true and nearly prophetic, remains one of his lesser known works, serving as a lively and provocative exposition of racial problems.

Originally published in 1929, *Paleface* examines the presence and role of "race-consciousness" in contemporary literature and poetry, providing brilliant commentary on the works of Sherwood Anderson, D. H. Lawrence, Ernest Hemingway, and others. In the work, Lewis contextualizes Western man's curious modern tendency for self-destruction, particularly in light of the First World War, and considers the "melting pot" model that America aspires to and the resulting amalgamation of the "Palefaces."

Antelope Hill Publishing is proud to bring *Paleface: The Philosophy of the Melting Pot* by Wyndham Lewis back into print, just as relevant today as when it was first penned, complete with a foreword by John Chapman.



PALEFACE

LEWIS



PALE- FACE

WYNDHAM LEWIS

THE PHILO-
SOPHY
OF
THE
MELTING
POT



FOREWORD BY JOHN CHAPMAN

Paleface The Philosophy Of The Melting Pot

Georgios Varouxakis



Paleface The Philosophy Of The Melting Pot:

Paleface Wyndham Lewis,1929 *Paleface* Wyndham Lewis,1929 The irrepressible controversialist in a lively provocative exposition of racial problems mainly drawn from contemporary literature **Northrop Frye on Modern Culture** Northrop Frye,2003-01-01 Preface xi Credits xv Abbreviations xvii Introduction xix The Modern Century 1 The Modern Century 3 I City of the End of Things 5 II Improved Binoculars 27 III Clair de lune intellectuel 48 The Arts 2 Current Opera A Housecleaning 73 3 Ballet Russe 76 4 The Jooss Ballet 79 5 Frederick Delius 83 6 Three Cornered Revival at Headington 87 7 Music and the Savage Breast 88 8 Men as Trees Walking 92 9 K R Srinivasa s Lytton Strachey 96 10 The Great Charlie 98 11 Reflections at a Movie 103 12 Music in the Movies 008 13 Max Grafs Modern Music 112 14 Abner Dean s It s a Long Way to Heaven 113 15 Russian Art 114 16 Herbert Read s The Innocent Eye 115 17 The Eternal Tramp 116 18 On Book Reviewing 123 19 Academy without Walls 126 20 Communications 134 21 The Renaissance of Books 140 22 Violence and Television 156 23 Introduction to Art and Reality 167 Politics History and Society 24 Pro Patria Mori 175 25 Wyndham Lewis Anti Spenglerian 178 26 War on the Cultural Front 184 27 Two Italian Sketches 1939 I88 28 G M Young s Basic 194 29 Revenge or Justice 195 30 F S C Northrop s The Meeting of East and West 197 31 Wallace Notestein s The Scot in History 201 32 Toynbee and Spengler 202 33 Gandhi 209 34 Ernst Jiinger s On the Marble Cliffs 211 35 Dr Kinsey and the Dream Censor 215 36 Cardinal Mindszenty 220 37 The Two Camps 222 38 Law and Disorder 224 39 Two Books on Christianity and History 226 40 Nothing to Fear but Fear 232 41 The Ideal of Democracy 235 42 The Church and Modern Culture 237 43 And There is No Peace 244 44 Caution or Dither 246 45 Trends in Modern Culture 248 46 Regina versus the World 262 47 Oswald Spengler 265 48 Preserving Human Values 274 49 The War in Vietnam 282 50 The Two Contexts 283 51 The Quality of Life in the 70s 285 52 Spengler Revisited 297 53 The Bridge of Language 315 Notes 331 Emendations 381 Index 383 **The United States and Latin America** Fredrick B. Pike,2010-07-05 The lazy greaser asleep under a sombrero and the avaricious gringo with money stuffed pockets are only two of the negative stereotypes that North Americans and Latin Americans have cherished during several centuries of mutual misunderstanding This unique study probes the origins of these stereotypes and myths and explores how they have shaped North American impressions of Latin America from the time of the Pilgrims up to the end of the twentieth century Fredrick Pike s central thesis is that North Americans have identified themselves with civilization in all its manifestations while viewing Latin Americans as hopelessly trapped in primitivism the victims of nature rather than its masters He shows how this civilization nature duality arose from the first European settlers perception that nature and everything identified with it including American Indians African slaves all women and all children was something to be conquered and dominated This myth eventually came to color the North American establishment view of both immigrants to the United States and all our neighbors to the south **D.H. Lawrence** Eugene Goodheart,2018-02-06 The dominant view of D H Lawrence s work has long been that of F R Leavis who confined

Lawrence within an exclusively ethical and artistic tradition In D H Lawrence *The Utopian Vision* Eugene Goodheart widens the context in which Lawrence should be understood to include European as well as English writers Blake Nietzsche Rilke and Freud among others Goodheart shows that the characteristic impulse of Lawrence's principal discovery was the bodily or physical life that he believed man had once possessed in his pre-civilized past and must now fully recover if future civilized life is possible Goodheart's argument fully engages the paradoxes of Lawrence's writing He is at once the last great representative of the moral tradition of the English novel and of the English Protestant imagination and a novelist without precedent a diabolist in the service of the dark gods He rejects the claims of society while simultaneously lamenting the thwarting of the societal instinct The oppositions and paradoxes in the work are the expression of a single not always coherent revolutionary imagination D H Lawrence *The Utopian Vision* provides a rigorous and critical analysis of the ideological character of Lawrence's novels and essays in particular the effect of his utopianism on his views of nature myth and religious experience while responding to his aesthetic achievement Goodheart's Lawrence is a prophetic artist whose vision is at once inspiring and dangerous In the new introduction to the book Goodheart reflects upon the vicissitudes of Lawrence's reputation since the sixties when the book first appeared and his relevance to the concerns of our own time

Primitivist Modernism Sieglinde Lemke, 1998-04-30 This book explores a rich cultural hybridity at the heart of transatlantic modernism Focusing on cubism jazz and Josephine Baker's performance in the *Danse Sauvage* Sieglinde Lemke uncovers a crucial history of white and black intercultural exchange a phenomenon until now greatly obscured by a cloak of whiteness Considering artists and critics such as Picasso Alain Locke Nancy Cunard and Paul Whiteman in addition to Baker Lemke documents a potent cultural dialectic in which black artistic expression fertilized white modernism just as white art forms helped shape the black modernism of Harlem and Paris Coining the term primitivist modernism to designate the multicultural heritage of this century's artistic production Lemke reveals the generative and germinating black cultural Other in the arts She examines this neglected dimension in full fascinating detail blending literary theory social history and cultural analysis to document modernism's complex absorption of African culture and art She details numerous ways in which African and African American forms visual styles musical idioms black dialects and fantasies Baker's costume and dance say permeated high and mass culture on both sides of the Atlantic So-called primitive art and high modernism savage rhythms and European music hall culture European and African American expressions in jazz European primitivism and the racial awakenings of African American culture paired and freshly examined by Lemke these subjects stand revealed in their true interrelatedness Insisting on modernism's two-way cultural flow Lemke demonstrates not only that white modernism owes much of its symbolic capital to the black Other but that black modernism built itself in part on white Euro-American models Through superbly nuanced readings of individual texts and images fifteen striking examples of which are reproduced in this handsome volume Lemke reforms our understanding of modernism She shows us in clear invigorating fashion that

transatlantic modernism in both its high and popular modes was significantly more diverse than commonly supposed. Students and scholars of modernism, African American studies and cultural studies and those with interests in twentieth century art, dance, music or literature will find this book richly rewarding. The Cambridge Companion to the Harlem Renaissance George Hutchinson, 2007-06-14. This 2007 Companion is a comprehensive guide to the key authors and works of the African American literary movement. Novel Theory and Technology in Modernist Britain Heather Fielding, 2018-04-26. Modernism reshaped novel theory, shifting criticism away from readers' experiences and toward the work as an object autonomous from any reader. Novel Theory and Technology in Modernist Britain excavates technology's crucial role in this evolution and offers a new history of modernism's vision of the novel. To many modernists, both novel and machine increasingly seemed to merge into the experiences of readers or users. But modernists also saw potential for a different understanding of technology in pre-modern machines or the technical functioning of technologies stripped of their current social roles. With chapters on Henry James, Ford Madox Ford, Wyndham Lewis and Rebecca West, Novel Theory argues that in these alternative visions of technology, modernists found models for how the novel might become an autonomous intellectual object rather than a familiar experience and articulated a future for the novel by imagining it as a new kind of machine.

Today the Struggle Katharine Bail Hoskins, 2014-11-06. Many writers from Aristophanes to Joseph Heller have written about politics. But at certain periods in history, often at times of conflict and turmoil, writers have consciously used their literary talents to support or oppose a specific cause. The 1930s, a decade of widespread social and political breakdown, was such a period. *Today the Struggle* examines the political involvement of those leading British writers who dedicated their talents to the defense of Nationalists or Loyalists during the Spanish Civil War and who saw that war as symbolic of their own. Right-Left dialogue: Conservatives like William Butler Yeats and T.S. Eliot and Roman Catholics like Evelyn Waugh were passionately anti-Communist. They viewed fascism as a bulwark against communism but were unwilling to support the Franco cause actively. Other pro-Nationalists were not so hesitant. Roy Campbell and Wyndham Lewis were ardent participants in the fight against the British left-wing. Pro-Loyalists united only in their antifascism, ranged from conservative to anarchist in political commitment. Their literary contributions included fine poems by W.H. Auden and Stephen Spender, experimental drama by Auden and Christopher Isherwood, and impassioned prose by Rex Warner, George Orwell and Aldous Huxley. Katharine Hoskins's principal interest in *Today the Struggle* is to discover how and why certain writers supported specific political actions, to ascertain the effectiveness of their efforts and to evaluate the influence of these efforts on their work.

Wyndham Lewis Luke Gilfedder, 2025-08-30. We live in times as politically uncertain as those faced by the modernists a century ago. Europe once again faces the possibility of a post-liberal future with sophisticated New Right intellectuals, not only populists, challenging the core Enlightenment values of liberal society. Often assumed to be merely reactionary, the radical modernist roots of the New Right are largely overlooked. Through metapolitics, the social diffusion of ideas and

cultural values for long term political gain the New Right instead seeks to steer modernity forward in an alternate direction and claims proto fascist modernists such as Wyndham Lewis as part of its drive to occupy culture as the 20th century Right occupied politics Recasting Lewis as our intellectual contemporary this book offers the first political philosophical study of literary modernism s influence on the New Right s anti Enlightenment vision and calls for an urgent re evaluation of Lewis s legacy as an insider critic of this ideological lineage It applies Lewis s critiques of his reactionary modernist peers to leading New Right intellectuals such as Dugin and de Benoist critically examines Lewis s reception among New Right authors and marks a major reassessment of Lewis s relevance to contemporary affairs revealing how his work advances a rationalist and individualist vision of an Enlightened future that challenges rather than legitimises the alternative modernities envisaged by today s most radical anti liberal thinkers *Micromodernism* Tim Armstrong,2025 What is wrong with literary modernism as a paradigm One answer is that it is over written a kind of winner s history with a relatively narrow canon of innovative works even including recent additions Another is that it is a retrospective construction rather than a term much used in its period This book seeks to return to the scene of literary renewal and to examine representative small groupings struggling in the wake of the High Modernism of the 1920s to articulate their own avant garde ambitions in terms of politics personal values aesthetic categories or continued allegiances to writers like Lawrence In looking at microhistories at literary beginnings and even at failure we are forced to reexamine our mapping of modernism *Literature and Theology as a Grammar of Assent* David Jasper,2017-05-15 Examining the roots of the relationship between literature and theology this book offers the first serious attempt to probe the deep theological purposes of the study of literature Through an exploration of themes of evil forgiveness sacrament and what it means to be human David Jasper draws from international research and discussions on literature and theology and employs an historical and profoundly personal journey through the later part of the last century up to the present time Combining fields such as bible and literature poetry and sacrament this book sheds new light on how Christian theology seeks to remain articulate in our global secular and multi faith culture *Modernism and Colonialism* Richard Begam,Michael Moses,2007-10-15 The essays in Modernism and Colonialism offer revisionary accounts of major British and Irish literary modernists relation to colonialism *The West* Georgios Varouxakis,2025-07-08 A comprehensive intellectual history of the idea of the West How did the West come to be used as a collective self designation signaling political and cultural commonality When did Westerners begin to refer to themselves in this way Was the idea handed down from the ancient Greeks or coined by nineteenth century imperialists Neither writes Georgios Varouxakis in *The West* his ambitious and fascinating genealogy of the idea The West was not used by Plato Cicero Locke Mill or other canonized figures of what we today call the Western tradition It was not first wielded by empire builders It gradually emerged as of the 1820s and was then Varouxakis shows decisively promoted in the 1840s by the French philosopher Auguste Comte whose political project incidentally was passionately anti imperialist The need for the use of the

term the West emerged to avoid the confusing or unwanted consequences of the use of Europe The two overlapped but were not identical with the West used to differentiate from certain others within Europe as well as to include the Americas After examining the origins Varouxakis traces the many and often astonishingly surprising changes in the ways in which the West has been understood and the different intentions and consequences related to a series of these contested definitions While other theories of the West consider only particular aspects of the concept and its history if only in order to take aim at its reputation Varouxakis's analysis offers a comprehensive account that reaches to the present day exploring the multiplicity of current and not least prospective future meanings He concludes with an examination of how since 2022 definitions and membership of the West have been reworked to consider Ukraine as the evolution and redefinitions continue

Modern Primitives Susanna Pavloska, 2014-01-14 This book explores the ways in which the American writers Gertrude Stein Ernest Hemingway and Zora Neale Hurston used modernist primitivism to assert a uniquely American literary identity in the face of European cultural hegemony The extended Introduction traces the history of primitivism from a classical rhetorical trope to its emergence in the twentieth century as aesthetic exemplified by Picasso and his use of African masks that combined new work in the human sciences especially anthropology and psychology with new ideas in the visual arts to challenge traditional ideas of realism and artistic accomplishment The first two chapters bring together visual evidence published and unpublished writings and linguistic theory to give the first detailed account of the theoretical and gender concerns of the Stein Picasso collaboration which culminated in Picasso's *Les Femmes d'Alger* and Stein's *Melanctha* In the final two chapters the author shows how both Hemingway and Hurston participated in the racist scientific debates of the 1920s and used primitivism to find their respective artistic voices Hemingway in his use of American Indians in recasting his life narratives in the Nick Adams stories and Hurston in her attempts to use her anthropological training to construct a mythic African American past

Satirizing Modernism Emmett Stinson, 2017-06-01 *Satirizing Modernism* examines 20th century novels that satirize avant garde artists and authors while also using experimental techniques associated with literary modernism These novels such as Wyndham Lewis's *The Apes of God* William Gaddis's *The Recognitions* and Gilbert Sorrentino's *Imaginative Qualities of Actual Things* were under recognized and received poor reviews at the time of publication but have increasingly been acknowledged as both groundbreaking and deeply influential *Satirizing Modernism* analyzes these novels in order to present an alternative account of literary modernism which should be viewed neither as a radical break with the past nor an outmoded set of aesthetics overtaken by a later postmodernism In self reflexively critiquing their own aesthetics these works express an unconventional modernism that both revises literary history and continues to be felt today

Americanizing Britain Genevieve Abravanel, 2012-03-20 How did Great Britain which entered the twentieth century as a dominant empire reinvent itself in reaction to its fears and fantasies about the United States Investigating the anxieties caused by the invasion of American culture from jazz to Ford motorcars to Hollywood films during the first half of the

twentieth century Genevieve Abravanel theorizes the rise of the American Entertainment Empire as a new style of imperialism that threatened Britain's own. In the early twentieth century the United States excited a range of utopian and dystopian energies in Britain. Authors who might ordinarily seem to have little in common H G Wells Aldous Huxley and Virginia Woolf began to imagine Britain's future through America. Abravanel explores how these novelists fashioned transatlantic fictions as a response to the encroaching presence of Uncle Sam. She then turns her attention to the arrival of jazz after World War I showing how a range of writers from Elizabeth Bowen to W H Auden deployed the new music as a metaphor for the modernization of England. The global phenomenon of Hollywood film proved even more menacing than the jazz craze prompting nostalgia for English folk culture and a lament for Britain's literary heritage. Abravanel then refracts British debates about America through the writing of two key cultural critics F R Leavis and T S Eliot. In so doing she demonstrates the interdependencies of some of the most cherished categories of literary study language nation and artistic value by situating the high low debates within a transatlantic framework.

Modernist Exoskeleton Murray Rachel Murray, 2020-03-02 Argues for the importance of insects to modernism's formal innovations. Uses the idea of the insect as a key to modernist writers' engagement with questions of politics psychology life and literary form. Provides in depth analysis of lesser known modernist narratives such as H D's *Asphodel* and Lewis's *Snooty Baronet* as well as new readings of canonical texts including D H Lawrence's *Lady Chatterley's Lover* and Samuel Beckett's *Trilogy*. Explores the influence of popular scientific writing on modernist aesthetics. Reveals the attentiveness of modernist writers to nonhuman life thus forging new lines of connection between modernism and literary animal studies. Focusing on the writing of Wyndham Lewis D H Lawrence H D and Samuel Beckett this book uncovers a shared fascination with the aesthetic possibilities of the insect body its adaptive powers distinct stages of growth and swarming formations. Through a series of close readings it proposes that the figure of the exoskeleton which functions both as a protective outer layer and as a site of encounter can enhance our understanding of modernism's engagement with nonhuman life as well as its questioning of the boundaries of the human.

The Publisher and Bookseller, 1929 Official organ of the book trade of the United Kingdom

The Novel Michael Schmidt, 2014-05-12 The 700 year history of the novel in English defies straightforward telling. Encompassing a range of genres it is geographically and culturally boundless and influenced by great novelists working in other languages. Michael Schmidt choosing as his travel companions not critics or theorists but other novelists does full justice to its complexity.

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