

him out of the garden. Later I reflected on this strange encounter: how quickly our acquaintance had ripened into friendship, our friendship deepened into intimacy, and our intimacy burned itself out in passion—and in this rapid telescoping of events, I decided, there was Dada.”

Where, Waldo Frank, is the counter-Dada? My Canadian friend's perception was adequate to the subject. Why philosophy, profundity, saintliness, devotion? You are saying, “Let us deliberately limit the subject. Let us see only those aspects of life which justify the use of my four words. Let us integrate by simplifying our vision.” In this light your four words become a sturdy, but shameless suicide.

You answer that the characters in Racine never go to the W. C. “Here,” you say, “is integration by avoidance.” You point out that all art is integration by avoidance, that art, contrary to Dada, is perception with obsession, observation dictated by purpose. I retort: The Racinian integration, flower of a perfectly integrated society (and thus, a result, and not an antidote) is the last kind possible to-day. Any attempt at ceremony which violates the spirit of the contemporary (the tide-ghost?) will result in hot-house products, abortions, monsters of sickliness. It would be a symptom of contemporary disorders, not a solution of them.

The artist does not run counter to his age; rather, he refines the propensities of his age, formulating their aesthetic equivalent, translating them into terms of excellence. The artist, as artist, is not a prophet; he does not change the mould of our lives: his moral contribution consists in the element of grace which he adds to the conditions of life wherein he finds himself. Over against the Racinian integration, there is the Shakespearean integration: kings and populace, stately kings and runny-nosed populace, supernal beauty and brass bands, affirmation and actuality, your four words and Dada.

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*Mr. X says Art is feminine; Mr. Y says Art is masculine. And where, gentlemen, should you situate the genitals of art?*