

INTRODUCTION
TO
ADVENTURES IN THE ARTS

PERHAPS the most important part of Criticism is the fact that it presents to the creator a problem which is never solved. Criticism is to him a perpetual Presence: or perhaps a ghost which he will not succeed in laying. If he could satisfy his mind that Criticism was a certain thing: a good thing or a bad, a proper presence or an irrelevant, he could psychologically dispose of it. But he can not. For Criticism is a configuration of responses and reactions so intricate, so kaleidoscopic, that it would be as simple to category Life itself.

The artist remains the artist precisely in so far as he rejects the simplifying and reducing process of the average man who at an early age puts Life away into some snug conception of his mind and race. This one turns the key. He has released his will and love from the vast Ceremonial of wonder, from the deep Poem of Being, into some particular detail of life wherein he hopes to achieve comfort or at least shun pain. Not so, the artist. In the moment when he elects to avoid by whatever