Letter from Heinz Henghes to Ezra Pound

7.5.1937

Milano

From a series of letters to Pound

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Dias S. P.

am in the process of leaving Haly would you care to accept the little statue which you liked at the fewore show called it in your poversion. an offering it to you is nomerchal pro-I dare say it would (fortunately) threaten to become complicated The statue is yours do me the tavas to accept,

7.5.37.xv Milano

Dear E.P.

I am in the process of leaving Italy for Switzerland. The material reason for which I am writing to you is to ask you – would you care to accept the little statue which you liked at the Genoa show, called -Kneeling Man-. I think you would be the person to whom it would have most meaning & it would please me to know it in your possession. The reason I am offering it to you is somewhat profounder, or, at least more personal, - but I dare say it would (fortunately) only annoy you were I to begin a long tale all about that I am grateful to you & why etc... Anyway – I esteem you too much to ever offer you any work of mine solely because I am grateful to you etc... This question threatens to become complicated - so lets drop it. The statue is yours if you will do me the favour to accept it & will be forwarded to you within a reasonable time after I receive your consent. Since I expect to leave about the end of this month I would ask you to let me know before too long.

I have been rather fortunate here in Italy & I do not know (over)

precisely rolar & am joing in to by leaving. Leel I must, in order to free myself nate a new creative heriod there such as I have had here While is non Luished. superficial a matter as change 16main people here I with the Exception of K di Van taurtino, Kameri s van - non I their mean a thing to me. means being alone afair, being thrown bass to my one fod- nature brove to me if I can do the same the did here, afair, on my own resources by saying I am hired of a state of being in Which - since a year sa half I have not written a sui ple procen. An far as recepture is concerned, Alexe italian years have live me incredible. much. My metamorphores has been so! ranid that I really need the rolitude I am letting muself in for to prove to muself Hax it is on as bolid a foundation as think it is, I may a not house flower. all that; I am oure of munels. do not wish to be willelicate: rolling one of my statues, (the in it's man, I there is a lot of facilies want to tell you rome

precisely what I am going into by leaving – but I feel I must, in order to free myself again, from something too complex to express. I anticipate a new creative period there, such as I have had here & which is now finished. Its not so superficial a matter as changing location but I have come to know too many people & with the exception of K di San Faustino, Ramieri & you – none of them mean a thing to me. Getting away means being alone again, being thrown back to my one god – nature & it will also prove to me if I can do the same thing I did here, again, on my own resources emotionally – let me express it metaphorically by saying I am tired of a state of being in which since a year & a half I have not written a single poem.

As far as sculpture is concerned, these Italian years have given me incredibly much. My metamorphosis has been so rapid that I really need the solitude I am letting myself in for to prove to myself that it is on as solid a foundation as I think it is, & not a hot house flower. For all that; I <u>am</u> sure of myself.

I do not wish to be indelicate; solely apropos of your once saying to me – apropos of one of my statues, (the Kneeling Man,) "There is a lot of Gaudier in it", I want to tell you something

which my agained auglo- Vaxon, pudore has Report from you till now. It is that hi some strange's supstic way I lave always felt very close to fandler. This is something that before much before I met you, & precisely in her york when a young Eurasian receptor, Island Hoquelis told me to read a book, " read - the varage Mersiah, - Alat's very much like you. well, I have never read the Varage Riesvial it wasn't necessary somehow, but somehow my conciousness dates from that day. Meeting you later & Everything Else La been vary of very norma Dever told this to anyone & I do not now - nor, to be fair, do I know just how much of this in the unconcious Exafferation Har has become so real to me blar it is now part of myself. Umpway the bare fact, nojuch' ste. are guite correct It doesn't count now amyway, Day, - because & do feel lately Hear Stare before to fo beyond the Jandier, Even as his best, which best, altho vantly respection, does It'll betray a very natural limsaturity. This is not said to s should not offend I anyway, Even that does not

which my acquired Anglo-Saxon pudore has kept from you 'till now. It is that in some strange & mystic way I have always felt very close to Gaudier. This is something that began much before I met you, & precisely in New York when a young Eurasian sculptor, Isamu Noguchi, told me to read a book, "read – the savage Messiah, - that's very much like you." Well, I have never read the Savage Messiah, - it wasn't necessary somehow, but somehow my consciousness dates from that day. Meeting you later & everything else has been sort of very normal. - I have never told this to anyone & I do not precisely know why I am telling you now - nor, to be fair, do I know just how much of this is an unconscious exaggeration that has become so real to me that it is now part of myself. Anyway, the bare facts, Noguchi etc... are quite correct.

It doesn't count now anyway, let's say, because I do feel lately that I have begun to go
beyond the Gaudier, even at his best, which best,
altho' vastly superior, does still betray a very natural
immaturity. (This is not said to & should not offend
you.) & anyway, even that does not

mean that there isn't still, a lot of faudies that, it some if it only means that, it the general & feneric sense in which we might & las to say of any modern culpter Max amounts to agrence - "there is a lot of Brancers in it is as " of Par. Pinco- lexander the freat's or of Par. Pinco- allino!" I four possibly understand me better than how ixperen myself.

Lend you the statue - Valoueld begin to peach up my various wellers posession around the 20 th.

Lee you afair some day, 5 the thought fives me a real & river felearure.

mean that there isn't still "a lot of Gaudier in it", even if it only means that, in the general & generic sense in which we might & has to say of any modern sculptor that amounts to 2pence – "there is a lot of Brancusi [Arp. Lipshitz. Helionor etc...] in it" or "of Alexander the Great" or "of Mr. Pinco Pallino!" You possibly understand me better than I can express myself.

Do let me know soon if I may send you the statue – I should begin to pack up my various useless possessions around the 20th.

I feel certain that I shall see you again some day, & the thought gives me a real & sincere pleasure.

Н

Henghes v. Borgonuovo 7 Milano