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| Gillespie, Abraham Lincoln Jr. (1895–1950) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Abraham Lincoln Gillespie Jr. was a writer, poet, and contributor to Maria Jolas and Eugene Jolas’s Little Magazine *Transition*. Known as ‘Linky’ or ‘Link’ to his friends, Gillespie’s writing was arguably the most flamboyant and eccentric of all the magazine’s Anglophone avant-garde content. Texts such as ‘Music Starts a Geometry’ (1927) and ‘Textighter Eye-Ploy or Hothouse Bromidick?’ (1928) combined visual aspects of the mathematical diagram with their pronouncements on modern language, which also nodded to Guillaume Apollinaire’s ‘Caligrammes’, or graphic word-poems. |
| Abraham Lincoln Gillespie Jr. was a writer, poet, and contributor to Maria Jolas and Eugene Jolas’s Little Magazine *Transition*. Known as ‘Linky’ or ‘Link’ to his friends, Gillespie’s writing was arguably the most flamboyant and eccentric of all the magazine’s Anglophone avant-garde content. Texts such as ‘Music Starts a Geometry’ (1927) and ‘Textighter Eye-Ploy or Hothouse Bromidick?’ (1928) combined visual aspects of the mathematical diagram with their pronouncements on modern language, which also nodded to Guillaume Apollinaire’s ‘Caligrammes’, or graphic word-poems. Gillespie was a regular contributor to the magazine in its early years, and his prose pieces were distinctive enough to arouse suspicion from *transition* critics in the US press. This may account for the tendency by Left Bank memoirists, including the composer George Antheil, editor Samuel Putnam, and publisher Robert Mcalmon, all of whom add to the eccentric picture of Gillespie as a bohemian’s bohemian, or intense and raving genius. Gillespie was in fact from a relatively wealthy Quaker family in his native Philadelphia. Despite his family’s lack of approval for his literary endeavours, Gillespie lived on a small stipend during his Paris and expatriation years, between 1924 and 1932. Gillespie’s brief and overlooked works remain highly idiosyncratic word-pyrotechnics devoted to a modern aesthetics of form in a non-Romantic sense: an attempt to move past what in ‘Music Starts a Geometry’ he calls the ‘cream-sweat-ooze’ of the ‘Soul’s Romantickely petule-plea’. Selected Works ‘Music Starts a Geometry’, *transition* 8 (November 1927): 166–69 (1927)  ‘Textighter Eye-Ploy or Hothouse Bromidick?’, *transition* 12 (March 1928): 171–5 (1928)  ‘Antheil & Stravinski’, *transition* 13 (Summer 1928):142–44 (1928)  ‘A Past Doggerel Growth of the Literary Vehicle: Language’s Relapproach Music and Plastic’, *transition* 14 (Fall 1928): 126–30 (1928)  ‘Amerikaka Ballet’, *transition* 16/17 (June 1929): 151–56 (1929)  ‘Monograph for Harold Weston’s ‘Evo-Love Series’’, *transition* 19/20 (June 1930): 201–2 (1930)  ‘Voks’, *transition* 21 (March 1932): 321–22 (1932)  ‘Three Essays’, ed. by Brian Kim Stefans. As at Ubuweb’s Gillespie pages <http://www.ubu.com/historical/gillespie/essays.html> [accessed 19 June 2013] (date unknown)  with Milazzo, R. *The Syntactic Revolution: Abraham Lincoln Gillespie,* New York, NY: Out of London Press (1980) |
| Further reading:  (Antheil)  (Boyle and McAlmon)  (Leon)  (Orlovitz)  (Putnam)  (Zaniello) |