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César Vallejo

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Vallejo escribió sus crónicas europeas para la prensa hispanoamericana entre los años veinte y treinta. Escribió sobre el cine, el arte cubista, el surrealismo, la vanguardia musical, del nuevo teatro, la política y la industria editorial:

«¿Cómo? Pagando a los pontífices de la crítica circulante, estudios, ensayos y elogios, los mismos que serán publicados y reproducidos, a paga secreta siempre, en cien periódicos y revistas francesas y extranjeras. Grasset, por ejemplo, lanzó el año pasado a Raymond Radiguet; cien mil francos le costó el réclame y lo ha impuesto. Radiguet ha sido traducido ya al alemán, al noruego, al inglés, al italiano, al ruso; Grasset ha llenado su bolsa y hasta Jean Cocteau, furioso panegirista de ese ahijado, ha comido de ahí. El Mercurio de Francia ¿cuánto habrá ganado lanzando e imponiendo con dinero a Paul Fort, a Guillaume Apollinaire, a Francis Careo? La Nouvelle Revue Française ¿cuánto habrá ganado imponiendo a Gide, a Rivière, etc.? El público, por su parte, contribuye a este tráfico de celebridades y fortunas, con su indiferencia. Antes, el público, menos urgido por las circunstancias de la vida y más nivelado espiritualmente con la mentalidad de los escritores, los que, dicho sea de paso, se hacen cada día menos accesibles, ejercía en cierto modo un control a la moralidad del escritor y a su valor intrínseco. Hoy los lectores son embaucados con mayor facilidad que en ninguna otra época y se dejan llevar ciegamente por lo que se dice y por lo que se muestra ante sus ojos. ¿Le Fígaro asegura todos los días que el señor Henry Bordeaux es un gran novelista? Sin duda el señor Bordeaux debe ser un gran novelista... ¿Le Journal asegura que Blasco Ibáñez es «el novelista más universal de nuestros tiempos»? Sin duda, así será...»

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