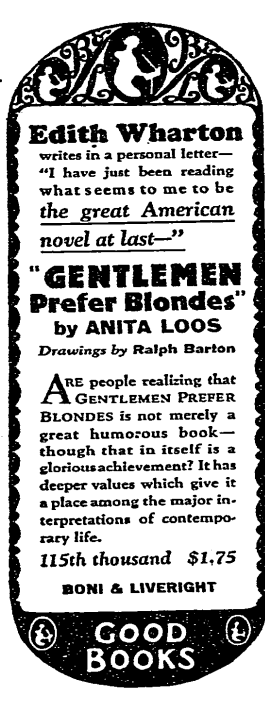


[In the 1930s], both social realism and classical modernism...are minority countermovements to the majoritarian tradition of middle-class realism—especially regionalism, historical fiction, family sagas, and novels of middle-class manners. Without the recovery of this larger range of novels, the continuities of American fiction seem to fade away or fracture.

Gordon Hutner, *What America Read: Taste, Class, and the Novel, 1920–1960* (Chapel Hill: University of North Carolina Press, 1999), JSTOR

So what Miss Loos does is this: she makes fun of the illiteracy, hypocrisy and business instinct of an uneducated american flapper-harlot for the benefit of the middle-class public who can spell, and who say 'intriguing' and 'divine', and who therefore are able to chuckle over the dish of bad grammar and naughtiness to their hearts' content; and Miss Loos arrives at this by affecting to be her victim ('told from the inside' method) by acting the part in her rôle of author.

Wyndham Lewis, *Time and Western Man* (London: Chatto & Windus, 1927), 76, Internet Archive).



This gay book has filled me with uproarious and salubrious mirth. The story of a young woman who is being “educated” by Mr. Gus Eisman, the Button King, told by herself. It is farce—but farce full of shrewd observation and devastating irony. I commend it to rural Christians who would get an accurate view of life in New York in these gaudy days of moral endeavor. And to all others who enjoy fresh humor, not too formal and refined. There are pages that made me stop reading to bawl.

H.L. Mencken, *American Mercury* 7, no. 1 (January 1926): 127, HathiTrust.

New York Times Book Review, April 25, 1926: 14, ProQuest. Overleaf: Ibid., March 21, 1926: 11, ProQuest.

The Piper's Fee

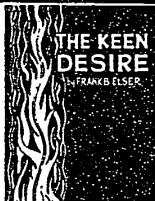
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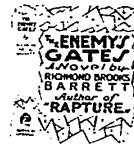
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