

French and Russian writers, especially Gautier, Flaubert, and Dostoevsky, and he once thought of writing a *Germinal Negro*, à la Zola. Like many others of his projects, this one was never brought to accomplishment.

Lima Barreto severely criticized the mandarins of Brazilian writing, Machado de Assis, Coelho Neto, Olavo Bilac, and other members of the literary establishment; and this critical attitude endeared him to younger writers coming up in the twenties. There is little evidence that he had very much personal influence on their work, though he wrote kindly to any of them who asked for advice. One or two attempts to honor him or to rescue him from his morass of alcoholism and poverty were resounding failures.

Another note of sympathy between Lima Barreto and the generation of the twenties was his profound dislike of the United States. He feared its economic power, scorned the cinematic monstrosities coming out of Hollywood, and made frequent and sarcastic reference to the treatment of the Negro. His anti-Americanism may help to explain the revival of interest in Lima Barreto on the part of some present-day Brazilian literary critics.

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