
The Pound Era

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BLAKE JOHNNY

Pound/Joyce; the Letters of Ezra Pound to James Joyce

Farrar, Straus and Giroux

A brilliant and exhilarating sequence of aphorisms from one of our greatest essayists There will come a time when people decide you've had enough of your grief, and they'll try to take it away from you. Bad art is from no one to no one. Am I happy? Damned if I know, but give me a few minutes and I'll tell you whether you are. Thank heaven I don't have my friends' problems. But sometimes I notice an expression on one of their faces that I recognize as secret gratitude. I read sad stories to inoculate myself against grief. I watch action movies to identify with the quick-witted heroes. Both the same fantasy: I'll escape

the worst of it. —from 300 Arguments A "Proustian minimalist on the order of Lydia Davis" (Kirkus Reviews), Sarah Manguso is one of the finest literary artists at work today. To read her work is to witness acrobatic acts of compression in the service of extraordinary psychological and spiritual insight. 300 Arguments, a foray into the frontier of contemporary nonfiction writing, is at first glance a group of unrelated aphorisms. But, as in the work of David Markson, the pieces reveal themselves as a masterful arrangement that steadily gathers power. Manguso's arguments about desire, ambition, relationships, and failure are pithy, unsentimental, and defiant, and they add up to an unexpected and renegade wisdom literature.

The Mechanic Muse

Taylor & Francis US

A captivating biography of

Ezra Pound told via the stories of his visitors at St. Elizabeths Hospital In 1945, the great American poet Ezra Pound was deemed insane. He was due to stand trial for treason for his fascist broadcasts in Italy during the war. Instead, he escaped a possible death sentence and was held at St. Elizabeths Hospital for the insane for more than a decade. While there, his visitors included the stars of modern poetry: T. S. Eliot, Elizabeth Bishop, John Berryman, Robert Lowell, Charles Olson, and William Carlos Williams, among others. They would sit with Pound on the hospital grounds, bring him news of the outside world, and discuss everything from literary gossip to past escapades. This was perhaps the world's most unorthodox literary salon: convened by a fascist and held in a lunatic asylum. Those who came often recorded what

they saw. Pound was at his most infamous, most hated, and most followed. At St. Elizabeths he was a genius and a madman, a contrarian and a poet, and impossible to ignore. In *The Bughouse*, Daniel Swift traces Pound and his legacy, walking the halls of St. Elizabeths and meeting modern-day neofascists in Rome. Unlike a traditional biography, *The Bughouse* sees Pound through the eyes of others at a critical moment both in Pound's own life and in twentieth-century art and politics. It portrays a fascinating, multifaceted artist, and illuminates the many great poets who gravitated toward this most difficult of men.

The Elsewhere

Community National Geographic Books

More than 150 previously unpublished letters of poet Ezra Pound and his wife, Dorothy, are combined with military and FBI documents, previously unknown photographs, and an extensive Introduction to create the definitive work on Pound's postwar incarceration, his indictment for treason, and the writing of his greatest literary work, the "Pisan Cantos".

Ezra Pound and the

Career of Modern Criticism New Directions Publishing

At last, a definitive, paperback edition of Ezra Pound's finest work.

Make It New David R. Godine Publisher
divA loving and admiring companion for half a century to literary titan Ezra Pound, concert violinist Olga Rudge was the muse who inspired the poet to complete his epic poem, *The Cantos*, and the mother of his only daughter, Mary. Strong-minded and defiant of conventions, Rudge knew the best and worst of times with Pound. With him, she coped with the wrenching dislocations brought about by two catastrophic world wars and experienced modernism's radical transformation of the arts. In this enlightening biography, Anne Conover offers a full portrait of Olga Rudge (1895–1996), drawing for the first time on Rudge's extensive unpublished personal notebooks and correspondence. Conover explores Rudge's relationship with Pound, her influence on his life and career, and her perspective on many details of his controversial life, as well as her own musical career as a

violinist and musicologist and a key figure in the revival of Vivaldi's music in the 1930s. In addition to mining documentary sources, the author interviewed Rudge and family members and friends. The result is a vivid account of a highly intelligent and talented woman and the controversial poet whose flame she tended to the end of her long life. The book quotes extensively from the Rudge–Pound letters--an almost daily correspondence that began in the 1920s and continued until Pound's death in 1972. These letters shed light on many aspects of Pound's disturbing personality; the complicated and delicate balance he maintained between the two most significant women in his life, Olga and his wife Dorothy, for fifty years; the birth of Olga and Ezra's daughter Mary de Rachewiltz; Pound's alleged anti-Semitism and Fascist sympathies; his wartime broadcasts over Rome radio and indictment for treason; and his twelve-year incarceration in St. Elizabeth's Hospital for the mentally ill. /DIV
The Bughouse Harvard University Press
Ezra Pound's classic book

about the meaning of literature.

The Geography of the Imagination Random House

The long-awaited second volume of A. David Moody's critically acclaimed three-part biography of Ezra Pound weaves together the illuminating story of his life, his achievements as a poet and a composer, and his one-man crusade for economic justice. The years 1921-1939 were the most productive of Pound's career. In 1920s Paris, he was among the leading figures of the avant-garde and, in that ambience, he composed an opera, made original contributions to the theory of harmony, and wrote the first thirty cantos of his great epic. Moody explores this creativity in fascinating detail, examining the environment that allowed for some of Pound's greatest work. This period also brought Pound's politics firmly into view and Moody is able to shed new light on his sympathy for Mussolini's Fascism, his invoking Confucian China as a model of responsible government, and his abiding commitment to the democratic values of the American Constitution.

Pound is revealed as a great poet and a flawed idealist caught up in the turmoil of his darkening time and struggling, sometimes blindly and in error and self-contradiction, to be a force for enlightenment.

Ezra and Dorothy Pound Oxford Paperbacks
An enlightening study of three writers, Flaubert, Joyce and Beckett: *The Stoic Comedians* begins with an explanation of the effect of the printing press on books. The "book as book" has been removed from the oral tradition by such features as prefaces, footnotes, and indexes. Books have become voiceless in some sense--they are to be read silently, not recited aloud. How this mechanical change affected the possibilities of fiction is Kenner's subject. Each of the three featured authors approached this situation in a unique, yet connected way: Flaubert as the "Comedian of the Enlightenment," categorizing man's intellectual follies; Joyce as the "Comedian of the Inventory," with his meticulously constructed lists; and Beckett as the "Comedian of the Impasse," eliminating facts and writing novels about a man alone

writing.

The Pound Era. (The Age of Ezra Pound, T. S. Eliot, James Joyce and Wyndham Lewis).

New Directions Publishing
The Collected Early Poems of Ezra Pound contains the complete text, the poet's first six books, their title pages in facsimile (*A Lume Spento*, 1908; *A Quinzaine for This Yule*, 1908; *Personae*, 1909; *Exultations*, 1909; *Canzoni*, 1911; *Ripostes*, 1912), and the long poem *Redondillas* (1911), for many years available only in a rare limited edition. There are, in addition, twenty-five poems originally published in periodicals but not previously collected, as well as thirty-eight others drawn from miscellaneous manuscripts. Ezra Pound's 1926 collection, entitled *Personae* after his earlier volume of that name, was his personal choice of all the poems he wished to keep in print other than some translations and his *Cantos*. It was intended to be the definitive collection of his shorter poems, and so it should remain. Yet even the discarded works of a great poet are of value and interest to students and devotees. Originally, brought out clothbound by New Directions in

1976, the texts were established at the Center for the Study of Ezra Pound and His Contemporaries of The Beinecke Rare Book and Manuscript Library at Yale University. They were edited by Michael King under the direction of Louis L. Martz, who wrote the introduction, and Donald Gallup, formerly Curator of American Literature. Included are textual and bibliographic notes as well as indexes of titles and first lines.

Flaubert, Joyce and Beckett John Wiley & Sons

John Kasper was a militant far-right activist who first came to prominence with his violent campaigns against desegregation in the Civil Rights era. Ezra Pound was the seminal figure in Anglo-American modernist literature and one of the most important poets of the 20th century. This is the first book to comprehensively explore the extensive correspondence - lasting over a decade and numbering hundreds of letters - between the two men. John Kasper and Ezra Pound examines the mutual influence the two men exerted on each other in Pound's later life: how John Kasper developed from a devotee

of Pound's poetry to an active right-wing agitator; how Pound's own ideas about race and American politics developed in his discussions with Kasper and how this informed his later poetry. Shedding a disturbing new light on Ezra Pound's committed engagement with extreme right-wing politics in Civil Rights-era America, this is an essential read for students of 20th-century literature.

The Modern Era.

Alienation and

Desperation in Ezra

Pound's "In a Station of

the Metro" and Edward

Hopper's "Automat" New

Directions Publishing

With his customary wit

and erudition, one of

America's most

celebrated and

distinguished critics

examines the response of

literary Modernism to

environmental changes

caused by technology.

Focusing on Eliot, Pound,

Joyce, and Beckett, Hugh

Kenner explores how

inventions as various as

the linotype, the

typewriter, the subway,

and the computer altered

the way these writers

viewed and depicted the

world. Whether discussing

Joyce's acute awareness

of the nuances of

typesetting or Beckett's

experiments with a

"proto-computer-language," Kenner consistently approaches the works of these authors from fresh angles and offers a wealth of anecdotes and asides that will delight both the general reader and the literary specialist.

Ezra Pound, Italy, and the Cantos Oxford University Press, USA

Ezra Pound spent most of his life in Italy and wrote about it incessantly in his poetry. Only by following his footsteps, acquaintances and composition processes can we make sense of and enjoy his forbidding Cantos. This study provides for the first time an account of Pound's Italian wanderings and of what they became in his work. After this study we will be able to read Pound as a guide to the places, people and books he loved, and we will share his the poet traveler's joys and discoveries.

Collected Early Poems of Ezra Pound OUP

Oxford

Donated by Michael Dillon, June 2009.

Ezra Pound: Poet Univ of California Press

"Hugh Kenner's The Pound Era could as well be known as the Kenner era, for there is no critic who has more firmly

established his claim to valuable literary property than has Kenner to the first three decades of the 20th century in England. Author of previous studies of Joyce, T.S. Eliot, Wyndham Lewis and Pound (to name a few), Kenner bestrides modern literature if not like a colossus then at least a presence of formidable proportions. A new book by him is certainly an event....A demanding, enticing book that glitters at the same time it antagonizes...."The Pound Era presents us with an idiosyncratic but sharply etched skeletal view of our immediate literary heritage."—The New York Times

The Pisan Cantos

Cambridge University Press

In this book, Kevin Rulo reveals the crucial linkages between satire and modernism. He shows how satire enables modernist authors to evaluate modernity critically and to explore their ambivalence about the modern. Through provocative new readings of familiar texts and the introduction of largely unknown works, Satiric Modernism exposes a larger satiric mentality at work in well-known authors like T.S. Eliot,

James Joyce, Wyndham Lewis, Ezra Pound, Virginia Woolf, and Ralph Ellison and in less studied figures like G.S. Street, the Sitwells, J.J. Adams, and Herbert Read, as well as in the literature of migration of Sam Selvon and John Agard, in the films of Paolo Sorrentino, and in the drama of Sarah Kane. In so doing, Rulo remaps the last hundred years as an era marked distinctively by a new kind of satiric critique of and aesthetic engagement with the temporal fissures, logics, and regimes of modernity. This ambitious, expansive study reshapes our understanding of modernist literary history and will be of interest to scholars of twentieth century and contemporary literature as well as of satire.

The Pound Era... (The Age of Ezra Pound, T.S. Eliot, James Joyce and Wyndham Lewis).

Oxford University Press
Seminar paper from the year 2014 in the subject English Language and Literature Studies - Literature, grade: 2,0, University of Duisburg-Essen (Fakultät Anglistik), course: American Literature, language: English, abstract: In the Modern period, the

American lifestyle is growing and developing gradually. With the improvement of the railroad system, such as the use of steel rails instead of iron rails, everything in life is moving faster. Furthermore, America's need for workers combined with cheaper train and steam ship tickets have caused a new wave of mass immigration. Although life in America seems appealing, these positive aspects are overshadowed by hard times. Especially after the two World Wars, which caused a lot of pain and death, the world is fragmented and the devastation and alienation of people, both outer and inner devastation, has started to take place. Furthermore, through industrialization and mass production, human beings are in a continuous hurry and there is restlessness. Due to the fact that people always seem to be in a rush, life is chaotic and fragmented. The alienation and desperation of the individual in the Modern era can be seen in Edward Hopper's painting "Automat", which was published in 1927, and in the poem "In a Station of

the Metro" by Ezra Pound from 1916. Therefore, this term paper will illustrate the characteristics of the Modern Era, especially in terms of literature, by analyzing and comparing the painting and the poem.

Cathay University of Chicago Press

A groundbreaking new biography of one of the twentieth century's most important poets On the fiftieth anniversary of the death of T. S. Eliot, the award-winning biographer Robert Crawford presents us with the first volume of a comprehensive account of this poetic genius.

Young Eliot traces the life of the twentieth century's most important poet from his childhood in St. Louis to the publication of his revolutionary poem *The Waste Land*. Crawford provides readers with a new understanding of the foundations of some of the most widely read poems in the English language through his depiction of Eliot's childhood—laced with

tragedy and shaped by an idealistic, bookish family in which knowledge of saints and martyrs was taken for granted—as well as through his exploration of Eliot's marriage to Vivien Haigh-Wood, a woman who believed she loved Eliot "in a way that destroys us both."

Quoting extensively from Eliot's poetry and prose as well as drawing on new interviews, archives, and previously undisclosed memoirs, Crawford shows how the poet's background in Missouri, Massachusetts, and Paris made him a lightning rod for modernity. Most impressively, Young Eliot reveals the way he accessed his inner life—his anguishes and his fears—and blended them with his omnivorous reading to create his masterpieces "The Love Song of J. Alfred Prufrock" and *The Waste Land*. At last, we experience T. S. Eliot in all his tender complexity as student and lover, penitent and

provocateur, banker and philosopher—but most of all, Young Eliot shows us as an epoch-shaping poet struggling to make art among personal disasters.

The Cambridge Companion to Ezra Pound Bloomsbury

Publishing

Cathay is a compilation of traditional Chinese poems translated into English by poet Ezra Pound. These fifteen poems are seen less as strict translations and more as new pieces in their own right.

Satiric Modernism

Cambridge University Press

In the 40 essays that constitute this collection, Guy Davenport, one of America's major literary critics, elucidates a range of literary history, encompassing literature, art, philosophy and music, from the ancients to the grand old men of modernism.

300 Arguments Yale University Press

First American edition published in 1938 under the title: *Culture*.