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Ezra Pound Michael Reck,1973-01-01 **The New Ezra Pound Studies** Mark Byron,2020 Essays on recent developments in Pound scholarship and research including newly available primary sources and methodological advances in cognate fields The Life of Ezra Pound Noel Stock,2013-05-13 First published in 1970 this is a detailed and balanced biography of one of the most controversial literary figures of the twentieth century Ezra Pound an American who left home for Venice and London at the age of twenty three was a leading member of the modern movement a friend and helper of Joyce Eliot Yeats Hemingway an early supporter of Lawrence and Frost As a critic of modern society his far reaching and controversial theories on politics economics and religion led him to broadcast over Rome Radio during the Second World War after which he was indicted for treason but declared insane by an American court He then spent more than twelve years in St Elizabeth s Hospital for the Criminally Insane in Washington D C In 1958 the charges against him were dropped and he returned to Italy where he had lived between 1924 and 1945 **A Bibliography of Material by and about Ezra Pound**

Held by the University of Idaho Library University of Idaho. Library,Milo G. Nelson,1975 Unbelievable Happiness and Final Sorrow Ruth A. Hawkins,2012-06-01 Om den amerikanske forfatter Ernest Hemingways gteskab med Pauline Pfeiffer et forhold som varede i 13 r og blev en af de mest produktive perioder for Ernest Hemingway **Ezra Pound I.**

Nadel,2004-07-09 Drawing on a series of new sources this biography of Ezra Pound the first to appear in more than a decade outlines his contribution to modernism through a detailed account of his development influence and continued significance It pays special attention to his role in creating Imagism Vorticism and the modern long poem as well as his importance for Yeats Joyce and Eliot His roles as editor translator and critic plus his attempt to complete The Cantos are also studied

Ezra Pound John Tytell,2013-02-06 Unlike other biographical portraits of Ezra Pound John Tytell s brilliant and ambitious work offers an interpretive study that boldly confronts the emotional truths and psychological drama that formed this complex and controversial American poet Neither an apology nor a condemnation it presents instead a meticulous exploration into the mind and vision of a man who galvanized a generation and challenged an entire literary and world establishment Although he enjoyed little fame in his lifetime Pound s notoriety and influence were enormous as he arrogantly slashed away at convention and almost single handedly brought about the twentieth century revolution in poetry known as modernism Ultimately outrage and scandal turned his art to madness and Pound s last years saw him fall tragically silent

Hemingway's Art of Revision John Beall,2024-05 In Hemingway s Art of Revision The Making of the Short Fiction John Beall examines in close detail two of the author s vignettes from the first version of In Our Time and ten of his short stories with an extensive focus on manuscripts and typescripts as part of a broader examination of how Ernest Hemingway crafted his distinctive prose through a rigorous process of revision The first three chapters discuss the influence of Hemingway s three most important modernist mentors Ezra Pound James Joyce and Gertrude Stein The first chapter focuses on Pound s

influence as the editor of the Inquest Series of which Hemingway's in our time was the final publication. The second chapter examines the affinities between Joyce's *The Sisters* and Hemingway's *Indian Camp*. In particular, Beall develops the case for Joyce's influence on Hemingway's decision to revise the story to maintain the reader's focus on young Nick Adams's point of view in his first encounter with death. Chapter three explores Hemingway's revisions of *Cat in the Rain* as reflecting the influence of Stein's novellas and sketches as well as that of Joyce's stories and novels. The remaining chapters delve into the artistry of Hemingway's extensive revisions in later masterpieces from *Big Two Hearted River* to *Fathers and Sons*. Beall's discussion of *Big Two Hearted River* shows that Hemingway's revisions were not simply cuts and omissions but included several paragraphs that he added to slow down the narrative and represent Nick Adams's careful observations of a kingfisher and trout as he watched their shadows on the river. The chapter on *The Battler* and *The Killers* explores the extent to which Hemingway's revisions brought racial conflicts to the forefront of each story and portrayed Bugs and Sam as guides for Nick Adams. A subsequent reading of the story *Now I Lay Me* shows that in rewriting the story, Hemingway developed his portrait of Nick Adams as a writer making up imaginary rivers to cope with the traumas of childhood and war. A chapter on *A Way You'll Never Be* focuses on how Hemingway's revisions developed crucial story elements including Nick's interior monologues, manic lecture about grasshoppers, and wacky sense of humor that showed the character restoring a sense of emotional balance despite his memories of being wounded in World War I. Subsequent chapters on *Fathers and Sons*, *Indian Camp*, *Hills Like White Elephants*, *The Gambler*, *The Nun*, and *The Radio* and the concluding chapter in part focused on drafts of *The Snows of Kilimanjaro* offer new discussions of the author's process of revision based on his manuscripts and typescripts published in the Hemingway Library Edition. In the end, by drawing attention to the meticulous edits, additions, and deletions that helped shape these texts, Beall reveals how extensively and richly Hemingway revised his drafts while composing some of his most powerful short fiction. Hemingway's *Art of Revision* gives a detailed view of a great prose stylist at work.

Ezra Pound Donald Gallup, 1983 *Catalog of Copyright Entries. Third Series* Library of Congress. Copyright Office, 1975 [An American Vein](#) Danny Miller, Sharon Hatfield, Gurney Norman, 2005 *An American Vein* is an anthology of literary criticism of Appalachian novelists, poets, and playwrights. The book reprises critical writing of influential authors such as Joyce Kilmer, Oates, Cratis Williams, and Jim Wayne Miller. It introduces new writing by Rodger Cunningham, Elizabeth Engelhardt, and others.

Ezra Pound as Literary Critic Emeritus Professor K. K. Ruthven, K. K. Ruthven, 2002-01-08 Bringing some of the insights of modern critical theory to bear on a great deal of information about Pound's activities as a literary critic, some of it made available only recently, K. K. Ruthven provides a provocative re-reading of a major modernist writer who dominated the discourse of modernism.

American Book Publishing Record Cumulative, 1950-1977 R.R. Bowker Company. Department of Bibliography, 1978 [Translations of Greek Tragedy in the Work of Ezra Pound](#) Peter Liebrechts, 2019-10-03 Turning the tables on the misconception that Ezra Pound knew little Greek, this volume looks at his work translating Greek

tragedy and considers how influential this was for his later writing Pound's work as a translator has had an enormous impact on the theory and practice of translation and continues to be a source of heated debate While scholars have assessed his translations from Chinese Latin and even Provençal his work on Greek tragedy remains understudied Pound's versions of Greek tragedy of Aeschylus Agamemnon and of Sophocles Elektra and Women of Trachis have received scant attention as it has been commonly assumed that Pound knew little of the language Liebrecht shows that the poet's knowledge of Greek was much more comprehensive than is generally assumed and that his renderings were based on a careful reading of the source texts He identifies the works Pound used as the basis for his translations and contextualises his versions with regard to his biography and output particularly The Cantos A wealth of understudied source material is analysed such as Pound's personal annotations in his Loeb edition of Sophocles his unpublished correspondence with classical scholars such as F R Earp and Rudd Fleming as well as manuscript versions and other as yet unpublished drafts and texts which illuminate his working methodology

Pound and Pasolini Sean Mark, 2022-11-17 In October 1967 Pier Paolo Pasolini travelled to Venice to interview Ezra Pound for broadcast on national television One a lifelong Marxist the other a former propagandist for the Fascist regime their encounter was billed as a clash of opposites But what do these poets share And what can they tell us about the poetics and politics of the twentieth century This book reads one by way of the other aligning their engagement with different temporalities and traditions politics and geographies languages and forms evoked as utopian alternatives to the cultural and political crises of capitalist modernity Part literary history part comparative study it offers a new and provocative perspective on these poets and the critical debates around them in particular on Pound's Italian years and Pasolini's use of Pound in his work Their connection helps to understand the implications and legacies of their work today

Charles Olson Paul Christensen, 2014-03-24 Charles Olson was an important force behind the raucous explicit jaunty style of much of twentieth century poetry in America This study makes a major contribution to our understanding of his life and work Paul Christensen draws upon a wide variety of source materials from letters unpublished essays and fragments and sketches from the Olson Archives to the full range of Olson's published prose and poetry Under Christensen's critical examination Olson emerges as a stunning theorist and poet whose erratic and often unfinished writings obscured his provocative intellect and the coherence of his perspective on the arts Soon after World War II Olson emerged as one of America's leading poets with his revolutionary document on poetics Projective Verse and his now classic poem The Kingfishers both of which declared a new set of techniques for verse composition Throughout the 1950s Olson wrote many polemical essays on literature history aesthetics and philosophy that outlined a new stance to experience he called objectism A firm advocate of spontaneous self expression in the arts Olson regarded the poet's return to an intense declaration of individuality as a force to combat the decade's insistence on conformity Throughout his life Olson fought against the depersonalization of the artist in the modern age his resources raw verve and unedited tumultuous lyricism were weapons he

used against generalized life and identity This volume begins with an overview of Olson s life from his early years as a student at Harvard through his short lived political career his rectorship at Black Mountain College and his retirement to Gloucester to finish writing the Maximus poems Christensen provides a systematic review of Olson s prose works including a close examination of his brilliant monograph on Melville Call Me Ishmael Considerable attention is devoted to Olson s theory of projectivism the themes and techniques of his short poems and the strategies and content of his major work the Maximus series In addition there is a critical survey of the works of Robert Creeley Robert Duncan Denise Levertov Paul Blackburn and other poets who show Olson s influence in their own innovative self exploratory poetry **Hemingway and Pound** John Cohassey,2014-07-11 Unique individuals of fiery temperament Ernest Hemingway and Ezra Pound made an odd pair on the streets of 1920s Paris If the elder cane carrying Pound appeared the out of date poet Hemingway was the epitome of his generation s Flaming Youth Meeting on the high ground of art these two literary giants formed a friendship that survived until Hemingway s death During their short time together in Paris Pound edited Hemingway s early work Over decades Hemingway considered Pound a major poet and read The Cantos as they appeared in little magazines and published volumes Eventually living in countries half a world apart Hemingway and Pound maintained a lively and sometimes contentious correspondence When Pound was incarcerated in America for his World War II broadcasts over Radio Rome Hemingway played a vital role in freeing his old poet friend the man who edited his early work the good game guy whose wit and brilliance he never forgot This narrative of a friendship lays bare the triumphs and tragedies of two giants of modern literature Readings in the Cantos Richard Parker,2022-07-01 The three volumes of Readings in the Cantos bring together in a ground breaking format a number of critical readings by world renowned scholars of the central modernist long poem The Cantos of Ezra Pound Each contributor approaches either a single Canto or a defined small group of Cantos in isolation providing a clear informative and interpretive reading that includes an up to date assessment of sources and an idea of recent critical approaches Together the contributors offer a remarkably diverse reading of The Cantos that at the same time demonstrates the coherence of Pound s text **A Selected Catalog of the Ezra Pound Collection at Hamilton College** Hamilton College (Clinton, N.Y.). Library,2005 Biographical Books, 1950-1980 R.R. Bowker Company. Department of Bibliography,1980

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