Modernist Poetics Of History Pound Eliot And A Sense Of The Past

The Organization of Intimacy 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 Bughouse An important contribution to the study of Pound’s influences and of the relationship between modernism and art.

Reports of the President and of the Treasurer Essayists survey the recent thought and research concerning outstanding authors, trends, and movements in American literature.

The Great American Songbooks

Poetry in the Museums of Modernism

Quantum Poetics This book explores the uncanny afterlife of modernist ideals in the second half of the twentieth century. Rejecting the familiar notion that modernism dissolved during the 1930s, it argues that the fusion of rationalism and mysticism which characterizes modernist poetics was sustained long after its politics had been discredited by the events of World War Two. This wide-ranging contextual study focuses on the poetry of Ezra Pound, Charles Olson, Paul Celan, and J H Prynne.

Reader’s Guide to Literature in English This text suggests that James Joyce’s famous experiments with style and technique throughout Ulysses constitute a series of attempts to find a language adequate to his purposes - a language capable of representing an ideal of behaviour for the modern world.

Poetics of Loss in the Cantos of Ezra Pound Arts and culture series.

Epic Negation Modernist poetry heralded a radical new aesthetic of experimentation, pioneering new verse forms and subjects, and changing the very notion of what it meant to be a poet. This volume examines T.S. Eliot, T.E. Hulme and Ezra Pound, three of the most influential figures of the modernist movement, and argues that we cannot dissociate their bold, inventive poetic forms from their profoundly engaged theories of social and political reform. Tracing the complex theoretical foundations of modernist poetics, Rebecca Beasley examines: the aesthetic modes and theories that formed a context for modernism the influence of contemporary philosophical movements the modernist critique of democracy the importance of the First World War modernism’s programmes for social reform. This volume offers invaluable insight into the modernist movement, as well as demonstrating the deep influence of the three poets on the shape and values of the discipline of English Literature itself. Theorists of Modernist Poetry is relevant not only to students of modernism, but to all those with an interest in why we study, teach, read and evaluate literature the way we do.

Late Modernist Poetics

American Literary Scholarship

Stone Cottage "This brilliantly particularizing work maps more usefully than any other I know the locating tradition of postmodern "New American Poetry" in all its persistent energies and relationships. Christopher Beach reads with exceptional clarity the multivalent track of Pound's influence, from Charles Olson to Edward Dorn, from Robert Duncan to Charles Bernstein. His is the first guide of such authority."--Robert Creeley "An American Pound tradition? Yes. And as Christopher Beach shows, it's most manifest in poets whose superficial resemblance to Pound (or to one another) can seem slight: the Zukofsky of "Anew," the Ed Dorn of "Slinger." That tradition is not imitation is only the most salient of the lessons offered by Beach's remarkable book."--Hugh Kenner

Victorian and Modern Poetics Reader's Guide Literature in English provides expert guidance to, and critical analysis of, the vast number of books available within the subject of English literature, from Anglo-Saxon times to the current American, British and Commonwealth scene. It is designed to help students, teachers and librarians choose the most appropriate books for research and study.
Theorists of Modernist Poetry The goal of this anthology is to present a wealth of poetry, prose, and drama from the full sweep of the literary history of the British Isles and its empire, and to do so in ways that will bring out both the works’ original cultural contexts and their lasting aesthetic power. -Pref.

Comparative Literature—east & West

MLA International Bibliography of Books and Articles on the Modern Languages and Literatures A suggestive survey of new approaches to a twentieth-century classic

Roth's American Poetry Annual By thoroughly examining T. S. Eliot and Ezra Pound collected and uncollected writings, James Longenbach presents their understandings of the philosophical idea of history and analyzes the strategies of historical inquiry prevalent in their critical prose and embodied in their poems including history. Originally published in 1987. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

The Birth of Modernism The Great American Songbooks shows how popular music shapes and permeates a host of modernism's hallmark texts. Austin Graham begins his study of 20th-century texts with a discussion of American popular music and literature in the 19th century. He posits Walt Whitman as a proto-modernist who drew on his love of opera to create the epic free-verse poetry that would heavily influence his bardic successors. One can witness this in T. S. Eliot, whose poem The Waste Land relies on Whitman's verse style to emphasize how 19th-century structures of feeling regarding music persist into the 20th century. From opera and standards of the Victorian musical hall, Graham moves to the blues to reveal the multifaceted ways it shaped works in the Harlem Renaissance, most notably in the verse of Langston Hughes and Jean Toomer's stream-of-consciousness masterpiece, Hurry-Sur'y. The second half of Songbooks advances an argument for a musical eclecticism that arose alongside rapid industrialization. Writers like Scott Fitzgerald and John Dos Passos, Graham argues, developed a notion of musical eclecticism to help them process—or cope—with the unprecedented invasiveness of popular music, particularly in major cities. This eclecticism runs counter to critics like Adorno who equate popular music with mass produced mechanisms such as the phonograph and radio, and thus with degraded, cultural forms. In conclusion, Graham suggests how modernist writers experienced, and sometimes theorized, a more nuanced, sophisticated, and fluid mode of interaction with popular music.

Joyce's Modernist Allegory This book examines how the modernist poets exemplified in Ezra Pound's epic poem "The Cantos" are unavoidably bound-in with the ideological forces underpinning his advocacy of fascism. Overall it argues that Pound's reactionary urge to redefine a lost culture, coupled with his sense of textual annihilation of a validating poetic centre, is the cultural ground on which his ideal of fascist republic rests.

Sources of the Self In this revisionary study of Ezra Pound's poetic, Scott Hamilton exposes the extent of the modernist poet's debt to the French romantic and symbolist traditions. Whereas previous critics have focused on a single influence, Hamilton explores a broad spectrum of French poets, including Théophile Gautier, Tristan Corbière, Jules Laforgue, Remy de Gourmont, Henri de Rgnier, Jules Romains, Laurent Tailhade, Paul Verlaine, and Stephane Mallarm. This exploration of Pound's canon demonstrates his logic in borrowing from the French tradition as well as a paradoxical circularity to his poetic development. Hamilton begins by explaining how Pound read Gautier's poetry as an example of Parnassianism and of the "satirical realism" of Flaubert and the modern novelistic tradition. He reveals, however, a crucial blind spot in Pound's poetic vision that facilitated his return to precisely those romantic and proto-symbolist elements in Gautier that were celebrated by Baudelaire and Mallarm, and that Pound, as a modern poet, felt obliged to repress. Arguing that Pound's response to symbolism was not specifically modernist, Hamilton shows how his dual attraction to the lyric and prose traditions, to symbolism and realism, and to the visionary and the historical helps us better to understand our own post-modern sensibility. Originally published in 1992. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Dear Ms. Schubert A History of Modernist Poetry examines innovative anglophone poetries from decadence to the post-war period. The first of its three parts considers formal and contextual issues, including myth, politics, gender, and race, while the second and third parts discuss a wide range of individual poets, including Ezra Pound, T.S. Eliot, W.B. Yeats, Mina Loy, Gertrude Stein, Wallace Stevens, William Carlos Williams, and Marianne Moore, as well as key movements such as Imagism, Objectivism, and the Harlem Renaissance. This book also addresses the impact of both World Wars on experimental poetries and the crucial role of magazines in disseminating and proselytizing on behalf of poetic modernism. The collection concludes with a wide-ranging discussion of the inheritance of modernism in recent writing on both sides of the Atlantic.

The Poetics of Fascism

Colby Quarterly

A History of Modernist Poetry Explores the complex intersection between science and poetry in the work of Yeats, Eliot and Pound.

Ezra Pound and the Symbolist Inheritance

ABC of Influence "Epic Negation examines the dialectical turn of modernist poetry over the interwar period, arguing that late modernism inverts the method of Ezra Pound's "poem including history" to conceive a negated mode of epic, predicated on the encryption of disarticulated historical content. Compelled to register the force of a totality it cannot represent, this negated epic reorients the function of poetic language and reference, remaking the poem, and late modernism generally, as a critical instrument of dialectical reason. Part I reads The Waste Land alongside the review it prefaced, The Criterion, arguing that the poem establishes the editorial method with which T. S. Eliot constructs the review's totalizing account of culture. Dividing the epic's critical function from its style, Eliot not only includes history differently, but also formulates an intricately dialectical account of the interwar crisis of bourgeois culture, formed in the image of a Marxian critique it opposes. Part II turns to the second war's epic's critical function from its style, Eliot not only includes history differently, but also formulates an intricately dialectical account of culture. Dividing the poem establishes the editorial method with which T. S. Eliot constructs the review's totalizing account of culture. Dividing the
associating epic with the silent historical force of the unconscious as such"--

Great Events from History II.: 1897-1921 Excerpts from criticism of the works of novelists, poets, playwrights, and other creative writers, 1900-1960.

The Longman Anthology of British Literature This book embraces an era of enormous creative variety--the formative period during which the Romantic traditions of the past were abandoned or transformed and a major new literature created. More than a hundred poets are treated in this volume, and many more are noticed in passing.

Telos

Ezra Pound and the Visual Culture of Modernism

Clio In this extensive inquiry into the sources of modern selfhood, Charles Taylor demonstrates just how rich and precious those resources are. The modern turn to subjectivity, with its attendant rejection of an objective order of reason, has led--it seems to many--to mere subjectivism at the mildest and to sheer nihilism at the worst. Many critics believe that the modern order has no moral backbone and has proved corrosive to all that might foster human good. Taylor rejects this view. He argues that, properly understood, our modern notion of the self provides a framework that more than compensates for the abandonment of substantive notions of rationality. The major insight of Sources of the Self is that modern subjectivity, in all its epistemological, aesthetic, and political ramifications, has its roots in ideas of human good. After first arguing that contemporary philosophers have ignored how self and good connect, the author defines the modern identity by describing its genesis. His effort to uncover and map our moral sources leads to novel interpretations of most of the figures and movements in the modern tradition. Taylor shows that the modern turn inward is not disastrous but is in fact the result of our long efforts to define and reach the good. At the heart of this definition he finds what he calls the affirmation of ordinary life, a value which has decisively if not completely replaced an older conception of reason as connected to a hierarchy based on birth and wealth. In telling the story of a revolution whose proponents have been Augustine, Montaigne, Luther, and a host of others, Taylor's goal is to make sure we do not lose sight of their goal and endanger all that has been achieved. Sources of the Self provides a decisive defense of the modern order and a sharp rebuff to its critics.

Imitating the Italians

Out of the "Western Box"

Literature and Memory

Twentieth-century Literary Criticism “[With] its serious, important, and fervent argument this book will make it impossible to teach 'modernism as usual' ever again."--Lee Edelman, Tufts University.

A History of Modern Poetry "The book is composed of 62 poems selected from several of Ewa Lipska's books in which the figure Ms. Schubert appears. Ms. Schubert, a modern European everywoman, is the addressee in poems that read like brief, intimate communiqués between a man and a woman whose relationship over time interweaves a shared secret life with the historical domain of wars, extremist governments, shifting economies, languages (Polish, German, English), and technologies. Ms. Schubert, as recipient of these cryptic postcards, represents the poet's subtle call to her readers as we navigate our own historical moment-balancing sociopolitical action with the authentic love that can endure only between and among individuals"--

Modernist Poetics of History In The Birth of Modernism Leon Surette offers a radical revision of our understanding of high modernism. Acknowledging that current post-modern and theoretical critiques have provoked fresh examination of the high culture of the first half of this century, Surette rejects their characterization of modernism as positivistic and absolutist, despite the statements in the 1920s of modernists such as Pound, Eliot, and Joyce. He also rejects the diametrically opposed New Critical view of modernism as sceptical and relativistic. Through an explanation of both familiar and little-known theoretical writings of the late nineteenth and early twentieth century - the work of Friedrich Nietzsche receives particular attention - Surette develops a portrait of modernism that demonstrates its continuity with American transcendentalism, French symbolism, and English aestheticism. His account is, in many ways, a revival of an early view of modernism as the heir of symbolism, but Surette documents, for the first time, the origins of modernist aesthetics in the occult. Yeats' occultism has long been acknowledged, but this is the first study to show that Pound's early intimacy with Yeats was based largely on a shared interest in the occult sciences, and that Pound's epic of the modern age, The Cantos, is a deeply occult work. To substantiate these claims Surette formulates a theory of the occult and analyses the occult speculations of several of Pound's close associates during his London years, relating these to the work of influential Continental occultists and Wagnerians. The author also examines the place of myth and mythopoeia in modernist literature. He scrutinizes the complex provenance of the theories of myth, to which modernists and their apologists appeal, and demonstrates that positive anthropology, Nietzschean philology, Wagnerian opera, symbolism, and occultism all contribute to the theories expressed by Pound and, to some extent, to Eliot's poetry. In light of these discoveries Surette considers Pound's editorial role in the creation of The Waste Land and concludes that the work's early reception as an expression of scepticism and relativism has obscured aspects of the poem that are consistent with Eliot's earlier and later poetry. Pound's ruthless cutting of the manuscript, Surette asserts, was not motivated primarily by stylistic concerns, as has generally been contended in the formalist arguments of the New Critics, but by thematic considerations. It was precisely because Eliot knew Pound to be well-informed about the occult that he asked far his assistance with The Waste Land.

Index to Theses with Abstracts Accepted for Higher Degrees by the Universities of Great Britain and Ireland and the Council for National Academic Awards This book focuses on two twentieth-century American epic poets - Ezra Pound (1885-1972) and Charles Olson (1910-1970) - in the context of multiculturalism. Pound deployed the cultural resources of the Other to deflect Western imperialism's absolutizing of the self and opened new poetic and cultural spaces beyond T. S. Eliot's closed Anglo-American tradition. However, he fell short of discarding modernist Enlightenment epistemology reifying the Other. Olson followed in the tradition of Pound's open poetry but rejected his Eurocentrism. By deconstructing Pound's epistemology, Olson forged a postmodernist and postimperial multicultural perspective that reconfigured Otherness through an unmediated, self-decentered discourse.

A Poem Containing History Although readers of modern literature have always known about the collaboration of W.B. Yeats and Ezra Pound, the crucial winters these poets spent living together in Stone Cottage in Sussex (1913-1916) have remained a mystery. Working from a large base of previously unpublished material, James Longenbach presents for the first time the untold story of these three winters. Inside the secret world of Stone Cottage, Pound's Imagist poems were inextricably linked to Yeats's mysticism and magic, and early drafts of The Cantos reveal that the poem began in response to the same esoteric
texts that shaped Yeats's visionary system. At the same time, Yeats's autobiographies and Noh-style plays took shape with Pound's assistance. Having retreated to Sussex to escape the flurry of wartime London, both poets tracked the progress of the Great War and in response wrote poems--some unpublished until now--that directly address the poet's political function. More than the story of a literary friendship, Stone Cottage explores the Pound-Yeats connection within the larger context of modern literature and culture, illuminating work that ranks with the greatest achievements of modernism.

Anthology of Magazine Verse and Yearbook of American Poetry

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