

Ezra Pound And Music The Complete Criticism

This third and final volume of A. David Moody's critical life of Ezra Pound presents Pound's personal tragedy in a tragic time. The first volumes of Moody's biography have been acclaimed as 'masterly' (Daily Telegraph), 'exceptional' (Literary Review), and 'invaluable' (New York Times Book Review). In this concluding volume, we experience the 1939–1945 World War, and Pound's hubristic involvement in Fascist Italy's part in it; we encounter the grave moral and intellectual error of Pound holding the Jewish race responsible for the war; and his consequent downfall, being charged with treason, condemned as an anti-Semite, and shut up for twelve years in an institution for the insane. Further, we see Pound stripped for life, by his own counsel and wife, of his civil and human rights. Pound endured what was inflicted upon him, justly and unjustly, without complaint, and continued his lifetime's effort to promote, in and through his Cantos and his translations, a consciousness of a possible humane and just social order. The contradictions run deep and compel, as tragedy does, a steady and unprejudiced contemplation and an answering depth of comprehension.

Ezra Pound makes his Penguin Classics debut with this unique selection of his early poems and prose, edited with an introductory essay and notes by Pound expert Ira Nadel. The poetry includes such early masterpieces as “The Seafarer,” “Homage to Sextus Propertius,” “Hugh Selwyn Mauberley,” and the first eight of Pound’s incomparable “Cantos.” The prose includes a series of articles and critical pieces, with essays on Imagism, Vorticism, Joyce, and the well-known “Chinese Written Character as a Medium for Poetry.” First time in Penguin Classics Includes generous selections of Pound’s poetry, as well as an assortment of prose

*Ezra Pound and Music*The Complete CriticismNew Directions Publishing

Ezra Pound Among the Troubadours

Composer : the Arch Ensemble for Experimental Music, Conducted by Robert Hughes

The Poetry, Politics, and Madness of Ezra Pound

The Concepts Underlying Ezra Pound's Fourth Category of Criticism

Essays on Pound's Contemporaneity

Ezra Pound

"Original compositions for solo violin and some arrangements for solo violin by the American poet and composer, Ezra pound, with ad introduction to the music and brief notes relating the musical form to poetic form, by robert hughes, music editor."

This book systematically traces Pound’s career from his arrival in London in 1908 to his departure from Paris in 1924, emphasizing his activities but also describing his writings and relating them to his life. Avoiding either vitriolic condemnation or pious hagiography, Wilhelm examines Pound&’s strengths, especially his influence on other artists (including painters and sculptors); he also deals with Pound&’s weaknesses, as manifested particularly in his stormy encounters with people like Amy Lowell. Unlike recent popular biographies, this work offers the reader much new material about Pound&’s life, notably his amatory adventures with Nancy Cunard and Iseult MacBride Stuart, his musical relations with Katherine Ruth Heyman and Walter Morse Rummel, and his friendships with artists such as Francis Picabia, Henri Gaudier-Brzeska, and Wyndham Lewis. The Paris years from 1921 to 1924 are presented in a novel way through the dynamic interplay in Pound&’s life&’both as a diary listing important events and as a series of constellations of artists, musicians, writers, and lovers. The book concludes with Pound&’s eventual disenchantment with Parisian life, his writing of his first Cantos, and his removal to Mussolini&’s Italy, a land that would greatly influence his tragic later years.

Long at the centre of the modernist project, from editing Eliot’s The Waste Land to publishing Joyce, Pound has also been a provocateur and instigator of new movements, while initiating a new poetics. This is the first volume to summarize and analyze the multiple contexts of Pound’s work, underlining the magnitude of his contribution and drawing on new archival, textual and theoretical studies. Pound’s political and economic ideas also receive attention. With its concentration on the contexts of history, sociology, aesthetics and politics, the volume will provide a portrait of Pound’s unusually international reach: an American-born, modern poet absorbing the cultures of England, France, Italy and China. These essays situate Pound in the social and material realities of his time and will be invaluable for students and scholars of Pound and modernism.

The Recovery of Ezra Pound’s Third Opera Collis O Heliconii

ABC of Reading

The Pisan Cantos

Guide to Kulchur

Poems and Prose

Absolute Rhythm and Great Bass

New compilation of 70 early poems from the founder of the Imagist movement and one of America's most influential and controversial poets. Among them are poems from Personae (1909), Exultations (1909) and Ripostes (1912), including a number not found in other anthologies; "Cathay" from Lustra (1916); and selections from the major poem, Hugh Selwyn Mauberley (1920).

Presents an alphabetically-arranged guide to the poet's life and writings, with entries on his works, critics, literary movements of the period, periodicals, historical events, and contemporaries.

This pioneering study did much to rehabilitate Ezra Pound's reputation after a long period of critical hostility and neglect. Published in 1951, it was the first comprehensive examination of the Cantos and other major works that would strongly influence the course of contemporary poetry.

Exultations

Ezra Pound and the Music of Poetry

Early Writings (Pound, Ezra)

The Correspondence of Ezra Pound and E.E. Cummings

Complete violin works of Ezra Pound

The Convergence of Music and Poetry in The Pisan Cantos

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.

Discusses the life of the poet, including his youthful ambition, his education in America, and his years in the London literary scene.

Similarly, these letters should provoke a reevaluation of Cummings. Critics have treated Cummings’s political views as either strictly private matters or merely incidental to his art. The letters, however, show that Cummings’s radically conservative political opinions are wholly consistent with his poetics, and raise the question of the relation between Cummings’s political principles and his enthusiasm for particular forms (and particular stars) of mass entertainment. In addition to their political revelations, the letters are steeped in the literary climate - and literary gossip - of the times. Pound comments often and candidly on Cummings’s poetry and prose; both Pound and Cummings send light verse to each other. And the poets exchange anecdotes about such figures as Henry James, Wyndham Lewis, T. S. Eliot, Edmund Grosse, Max Eastman, and Aldous Huxley, among other writers.

I: The Young Genius 1885-1920

The Complete Criticism

Early Music and the Aesthetics of Ezra Pound

Early Poems

Ezra Pound: Poet

Ezra Pound and Music, by Stephen J. Adams

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

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

Excerpt from Translations Translating does not, for him, differ in essence from any other poetic job; as the poet begins by seeing, so the translator by reading; but his reading must be a kind of seeing. Hence the miraculous accomplishment of Pound's translations sitting down before a text, he doesn't chafe at restrictions unusual to his lyric practice. A good translation seems like a miracle because one who can read the original can, so to speak, see the poem before the poet writes it, and marvel at the success of his wrestle to subdue his own language to the vision; but Pound has always written as if to meet a test of this kind, in a spirit of utter fidelity to his material, whether a document or an intuition. He has told of working six months to fix a complex instantaneous emotion in fourteen words. Translation is indeed for Pound somewhat easier than what is called 'original composition'; those six months were spent less on finding the words than in bringing the emotion into focus, and a text to be translated, once grasped, doesn't wobble. The technical difficulty is comparable, but the emotional discipline, if no less exacting, less exhausting. Pound has for this reason recommended translation as an exercise to young poets plagued by the tendency of what they are trying to express to undergo expedient transformations. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

Ezra Pound in Context

Collected Early Poems of Ezra Pound

The Bughouse

Translations (Classic Reprint)

Ezra Pound and His World

Volume III: The Tragic Years 1939-1972

Background and Analysis of An Opera Composed By The American Poet Ezra Pound, With Music Scores And Facsimile Pages of Archival Music Documents.

Ezra Pound’s classic book about the meaning of literature.

"This volume offers new interpretations of Pound's poetics, as well as new perspectives on his critical reception globally. It covers Pound's work from his beginnings as a young poet in Philadelphia in the first decade of the century through his most productive years as a poet, critic, and translator to the first critical treatments of his work in the 1940s and 50s, and on to translations of The Cantos spanning the last fifty years"--

The Ezra Pound Encyclopedia

The Cambridge Companion to Ezra Pound

Ezra Pound in the Present

A Walking Tour in Southern France

Cross-Cultural Ezra Pound

In this study of Pound's radio operas of the 1930s, Margaret Fisher draws on the unpublished correspondence between Pound and his maverick BBC producer, Edward Archibald Fraser Harding, to reveal a little-known aspect of Pound's career.

The complete texts of Pound's first six volumes are augmented by the long poem Redondillas of 1911, twenty-five previously uncollected poems, and thirty-eight poems from miscellaneous manuscripts

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

Pound/Cummings

The Poetry of Ezra Pound

Volume II: The Epic Years

Ezra Pound and music

Hush of Older Song

"What Thou Lovest Well . . ."

Rummaging through his papers in 1958, Ezra Pound came across a cache of notebooks dating back to the summer of 1912, when as a young man he had walked the troubadour landscape of southern France. Pound had been fascinated with the poetry of medieval Provence since his college days. His experiments with the complex lyric forms of Arnaut Daniel, Bertra Born, and others were included in his earliest books of poems; his scholarly pursuits in the field found their way into The Spirit of Romance (1910); and the troubadour mystique was to become a resonant motif of the Cantos. In the course of transcribing and emending the text of "Walking Tour 1912", editor Richard Sieburth retraced Pound's footsteps along the road the troubadour castles. "What this peripatetic editing process...revealed", he writes, "was a remarkably readable account of a journey in search of the vanished voices of Provence that at the same time chronicled Pound's gradual discovery of himself as a modernist poet...".

This Companion contains fifteen chapters by leading international scholars, who together reflect diverse but complementary approaches to the study of Ezra Pound's poetry and prose. They consider the poetics, foreign influences, economics, politics and publication history of Pound's entire corpus, and reveal his importance in developing some of the key movements in twentieth-century poetry. The book also situates Pound's work in the context of Modernism, illustrating his influence on contemporaries like T. S. Eliot and James Joyce. Taken together, the chapters offer a sustained examination of one of the most versatile, influential and certainly controversial poets of the modern period.

Ezra Pound's assimilation of some of the aesthetic values of the music of the 16th and 17th centuries is thought to have formed one of the important bases for his more general critical convictions. Some of the qualities important to Pound's overall aesthetic philosophy also characterize the old music, including: the effect of medium on overall meaning; "impersonal" concision and small-scale; tension between "fundamental irregularity" and "classicism of surface"; and the moral and intellectual value of sharp distinct form. Pound's studies of the technical foundations of music affected much of his poetic and theoretical work.

A New Key to His Aesthetic Theory

Music by Ezra Pound

Ezra Pound and Music

Ezra Pound's Radio Operas

Music and Musical Culture in Ezra Pound and T.S. Eliot

The Bbc Experiments, 1931-1933

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.

Was Ezra Pound the first theorist of world literature? Or did he inaugurate a form of comparative literature that could save the discipline from its untimely demise? Would he have welcomed the 2008 financial crisis? What might he say about America's economic dependence on China? Would he have been appalled at the rise of the "digital humanities," or found it amenable to his own quasi-social scientific views about the role of literature in society? What, if anything, would he find to value in today's economic and aesthetic discourses? *Ezra Pound in the Present* collects new essays by prominent scholars of modernist poetics to engage the relevance of Pound's work for our times, testing whether his literature was, as he hoped it would be, "news that stays news."

Included here are all of Pound's concert reviews and statements; the biweekly columns written under the pen name William Atheling for *The New Age* in London; articles from other periodicals; the complete text of the 1924 landmark volume *Antheil and the Treatise on Harmony*; extracts from books and letters, and the poet's additional writings on the subject of music. The pieces are organized chronologically, with illuminating commentary, thorough footnotes, and an index. Three appendixes complete this comprehensive volume; an analysis of Pound's theories of absolute rhythm" and "Great Bass;" a glossary of important musical personalities mentioned in the text and the composer George Antheil's 1924 appreciation, "Why a Poet Quit the Muses." "

Olga Rudge & Ezra Pound

Settings of Poems by Catullus and Sappho

Ezra Pound in London and Paris, 1908-1925