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# Ezra Pound and the Symbolist Inheritance



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# Ezra Pound And The Symbolist Inheritance

**Sarah Davison**



## **Ezra Pound And The Symbolist Inheritance:**

Ezra Pound and the Symbolist Inheritance Scott Hamilton, 2014-07-14 In this revisionary study of Ezra Pound's poetics 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 Thophile Gautier Tristan Corbiere Jules Laforgue Remy de Gourmont Henri de Rgnier Jules Romaines Laurent Tailhade Paul Verlaine and Stphane 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 **Ezra Pound, Wyndham**

**Lewis, and Radical Modernism** Vincent Sherry, 1993-02-25 Ezra Pound and Wyndham Lewis developed a highly experimental art they were attracted simultaneously to political programs remarkably backward in outlook the autocracies of Fascist Italy and Germany That paradox central to the problematic achievement of Anglo American modernism is freshly addressed in this study Here Sherry examines the influence of music and painting on literature presents original research on European intellectual history and proposes a new understanding of ideology as a force in the literary imagination Following the example of continental ideologues the English modernists use the material of aesthetic experience to prove truths of human nature making art the basis for social values and recommendations This sensibility enriches their work shaping the varied textures of Pound's Cantos and the complex designs of Lewis's painting and fiction but their mastery of avant garde techniques endorses the authority of an antique state Sherry returns their totalitarian synthesis of art and politics to its originating moment following its trajectory from 1910 to the eve of World War II **Ezra Pound and Neoplatonism** P. Th. M. G. Liebrechts, 2004 This book is a detailed study of Ezra Pound's explicit and implicit use of elements of the Neoplatonic tradition in his prose and poetry and of the way it informed his poetics as well as his political and social economic views The book not only discusses the ideas of those Pound considered to be leading figures in the development of Neoplatonism such

as Plotinus Dionysus the Areopagite Eriugena Dante Gernisthus Plethon and Thomas Taylor but more importantly it shows how and why Pound adapted and appropriated their notions to develop his interpretation of what he saw as an ongoing Neoplatonic tradition Through this adaptation of Neoplatonism Pound's work may be seen as an insightful commentary upon this religio philosophical tradition as well as a contribution to it *Christianity and Confucianism* Christopher Hancock, 2020-12-10 Christianity and Confucianism Culture Faith and Politics sets comparative textual analysis against the backdrop of 2000 years of cultural political and religious interaction between China and the West As the world responds to China's rise and China positions herself for global engagement this major new study reawakens and revises an ancient conversation As a generous introduction to biblical Christianity and the Confucian Classics Christianity and Confucianism tells a remarkable story of mutual formation and cultural indebtedness East and West are shown to have shaped the mind heart culture philosophy and politics of the other and far more perhaps than either knows or would want to admit Christopher Hancock has provided a rich and stimulating resource for scholars and students diplomats and social scientists devotees of culture and those who pursue wisdom and peace today **Approaches to Teaching Pound's Poetry and Prose** Demetres P. Tryphonopoulos, Ira B. Nadel, 2021-04-05 Offers pedagogical techniques for teaching works by Ezra Pound including his prosody his references to classical and Asian traditions and his role in modernism as well as his fascism anti-Semitism and other problematic beliefs Gives syllabus suggestions for undergraduate and graduate literature courses including many online resources **The Degenerate Muse** Robin G. Schulze, 2013-08-01 A tide of newfound prosperity swept through America as the nineteenth century turned into the twentieth Modernity had arrived Yet amid this climate of progress concerns over the perils of modernity and civilization began to creep into the national consciousness Stress overcrowding and immigration stoked fears of degeneration among the white middle and upper classes To correct course the Back to Nature movement was born By shedding the shackles of modernity and embracing the great outdoors Americans could keep fit and stave off a descent down the evolutionary ladder Drawing on a wide range of primary and archival sources Robin Schulze examines how the return to nature altered the work of three modernist poets Harriet Monroe Ezra Pound and Marianne Moore Like other Americans of their day the trio heeded the widespread national call to head back to nature for the sake of the nation's health but they faced a difficult challenge Turning to nature as a means to combat the threat of degeneration in their literary and editorial work they needed to envision a form of poetry that would be a cure for degeneration rather than a cause The Degenerate Muse reveals the ways in which Monroe Pound and Moore struggled to create and publish poems that resisted degeneration by keeping faith with nature influenced ideas about what American poetry should be and do in the twentieth century A combination of environmental history and modernist studies The Degenerate Muse reveals that the American relationship to nature was a key issue of modernity and an integral part of literary modernism Myth and the Making of Modernity, 2022-04-19 The contributors to this collection of essays on the

literary use of myth in the early twentieth century and its literary and philosophical precedents from romanticism onwards draw on a range of disciplines from anthropology comparative literature and literary criticism to philosophy and religious studies The underlying assumption is that modernist myth making does not retreat from modernity but projects a mode of being for the future which the past could serve to define Modernist myth is not an attempted recovery of an archaic form of life so much as a sophisticated self conscious equivalent Far from seeking a return to an earlier romantic valorizing of myth these essays show how the true interest of early twentieth century myth making lies in the consciousness affirmative as well as tragic of living in a human world which in so far as it must embody value can have no ultimate grounding Although myth may initially appear to be the archaic counterterm to modernity it is thus also the paradigm on which modernity has repeatedly reconstructed or come to understand its own life forms The very term myth by combining in its modern usage the rival meanings of a grounding narrative and a falsehood encapsulates a central problem of modernity how to live given what we know

**The Practical Muse** Patricia Rae,1997 Patricia Rae's study while accepting Rorty's view that there is philosophical solidarity between pragmatism and modernism rejects his interpretation of both as forms of dogmatic skepticism If pragmatism and modernism coincide Rae argues the case of these three writers suggests that the intersection lies not in a rejection of truthfulness to experience but in a cautious respect for it

**Edinburgh Companion to Ezra Pound and the Arts** Preda Roxana Preda,2019-01-22 Showcases Ezra Pound's close involvement with the arts throughout his careerThe present volume of new interdisciplinary scholarship investigates the arts with which Pound had a lifelong interaction including architecture ballet cinema music painting photography and sculpture Divided into 5 historically and thematically arranged sections the 28 chapters foreground the shifting significance of art forms throughout Pound's life which he spent in London Paris Rapallo and Washington The Companion maps Pound's practices of engagement with the arts deepening areas of study that have recently emerged such as his musical compositions At the same time it opens up new fields particularly Pound's interaction with the performing arts opera dance and cinema The volume demonstrates overall that Ezra Pound was no mere spectator of the modernist revolution in the arts rather he was an agent of change a doer and promoter who also had a deep emotional response to the arts Key Features The first book to gather together all the different aspects of the subject of Pound and the arts Chapters are devoted to topics never covered before cinema political anarchism early music Agnes Bedford the artists Munch Lekakis Martinelli Frampton Presents the ways Pound's interests and activities in the arts change over time in a continuous story from his beginnings to his old age Includes portraits of friendships and short biographies of artists connected to Pound showing his personal impact in the arts world

**Dissensuous Modernism** Allyson C. DeMaagd,2022-02-22 Placing women writers at the center of the sensory and technological experimentation that characterized the modernist movement Dissensuous Modernism shows how women of the era challenged gendered narratives that limited their power and agency and waged dissent through their radical sensuous writing Allyson DeMaagd

critiques an overemphasis among modernist writers and generations of researchers on the masculine senses of sight and sound shifting the conversation toward the feminine senses of smell taste and touch These senses long considered lower were explored by writers such as H D Mina Loy Virginia Woolf and Elizabeth Bowen as DeMaagd demonstrates through detailed close readings of their lesser studied novels DeMaagd's analysis shows how these women incorporated technology in their work to reunify the senses or to draw attention to the destructive disunity of the senses highlighting the subversive potential of sensory integration Dissensuuous Modernism illuminates how modernist women writers breached the sensory borders society erects between men and women heteronormativity and queerness ability and disability technology and nature and human and nonhuman It elevates diverse embodied experiences and illuminates the pivotal role of women in modernist sensory thought

**Myth and the Making of Modernity** Michael Bell, Peter Poellner, 1998 The contributors to this collection of essays on the literary use of myth in the early twentieth century and its literary and philosophical precedents from romanticism onwards draw on a range of disciplines from anthropology comparative literature and literary criticism to philosophy and religious studies The underlying assumption is that modernist myth making does not retreat from modernity but projects a mode of being for the future which the past could serve to define Modernist myth is not an attempted recovery of an archaic form of life so much as a sophisticated self-conscious equivalent Far from seeking a return to an earlier romantic valorizing of myth these essays show how the true interest of early twentieth century myth making lies in the consciousness affirmative as well as tragic of living in a human world which in so far as it must embody value can have no ultimate grounding Although myth may initially appear to be the archaic counterterm to modernity it is thus also the paradigm on which modernity has repeatedly reconstructed or come to understand its own life forms The very term myth by combining in its modern usage the rival meanings of a grounding narrative and a falsehood encapsulates a central problem of modernity how to live given what we know

*The Origins of Free Verse* Henry Tompkins Kirby-Smith, 1998 Argues that free verse has deep historical roots and traces them from Milton to contemporary poetry

**E. E. Cummings' Modernism and the Classics** Jennifer Alison Rosenblitt, 2016 This volume is a major groundbreaking study of the modernist E E Cummings engagement with the classics It explores the significance of Cummings Harvard training as a classicist to his development as a poet and to his published work and also contains an edition of new previously unpublished material by Cummings himself

**A Prosody of Free Verse** Richard Andrews, 2016-07-15 There is to date no comprehensive account of the rhythms of free verse The main purpose of A Prosody of Free Verse explorations in rhythm is to fill that gap and begin to provide a systematic approach to describing and analyzing free verse rhythms Most studies have declared the attempt to write such a prosody as impossible they prefer to see free verse as an aberrant version of regular metrical verse They also believe that behind free verse is the ghost of metre Running against that current A Prosody of Free Verse bases its new system on additive rhythms that do not fit conventional time signatures Inspiration is taken from jazz contemporary music and dance not only in their

systems of notation but in performance The book argues that twentieth and twenty first century rhythms in poetry as based on the line rather than the metrical foot as the unit of rhythm and that larger rhythmic structures fall into verse paragraphs rather than stanzas

Modernist Parody Sarah Davison,2023 This volume argues that parody is central to modernism and shows that as a literary technique parody was a means for modernists to learn their craft sharpen their historical sense and define themselves as post Victorians

Sixteen Modern American Authors Jackson R. Bryer,1990 Praise for the earlier edition Students of modern American literature have for some years turned to Fifteen Modern American Authors 1969 as an indispensable guide to significant scholarship and criticism about twentieth century American writers In its new form

Sixteenth Modern American Authors it will continue to be indispensable If it is not a desk book for all Americanists it is a book to be kept in the forefront of the bibliographical compartment of their brains American Studies

**Satiric Modernism** Kevin Rulo,2021-04-19 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 Modern Portrait Poem** Frances Dickey,2012-06-29 In The Modern Portrait Poem Frances Dickey recovers the portrait as a poetic genre from the 1860s through the 1920s Combining literary and art history she examines the ways Dante Gabriel Rossetti Algernon Swinburne and J M Whistler transformed the genre of portraiture in both painting and poetry She then shows how their new ways of looking at and thinking about the portrait subject migrated across the Atlantic to influence Ezra Pound T S Eliot William Carlos Williams Amy Lowell E E Cummings and other poets These poets creatively exposed the Victorian portrait to new influences ranging from Manet s realism to modern dance Futurism and American avant garde art They also condensed expanded and combined the genre with other literary modes including epitaph pastoral and Bildungsroman Dickey challenges the tendency to view Modernism as a break with the past and as a transition from aural to visual orientation She argues that the Victorian poets and painters inspired the new generation of Modernists to test their vision of Aestheticism against their perception of modernity and the relationship between image and text In bridging historical periods national boundaries and disciplinary distinctions Dickey makes a case for the continuity of this genre over the Victorian Modernist divide and from Britain to the United States in a time of rapid change in the arts

*A Selected*

*Catalog of the Ezra Pound Collection at Hamilton College* Hamilton College (Clinton, N.Y.). Library, 2005      *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



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