

Ezra Pound And Music The Complete Criticism

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.

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.

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

Originally published in 1950 under title: *The letters of Ezra Pound, 1907-1941*.

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.

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.

Ezra Pound has been called "the inventor of modern poetry in English." The verse and criticism which he produced during the early years of the twentieth century very largely determined the directions of creative writing in our time; virtually every major poet in England and America today has acknowledged his help or influence. Pound's lyric genius, his superb technique, and his fresh insight into literary problems make him one of the small company of men who through the centuries have kept poetry alive—one of the great innovators. This book offers a compact yet representative selection of Ezra Pound's poems and translations. The span covered is Pound's entire writing career, from his early lyrics and the translations of Provençal songs to his English version of Sophocles' *Trachiniae*. Included are parts of his best known works—the Chinese translations, the sequence called *Hugh Selwyn Mauberly*, the *Homage to Sextus Propertius*. The Cantos, Pound's major epic, are presented in generous selections, chosen to emphasize the main themes of the whole poem.

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

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.

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

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

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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; "impersonality"; 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.

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, Bertran de 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 roads to 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 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.

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.

No literary figure of the past century - in America or perhaps in any other Western country - is comparable to Ezra Pound in the scope and depth of his exchange with China. To this day, scholars and students still find it puzzling that this influential poet spent a lifetime incorporating Chinese language, literature, history, and philosophy into Anglo-American modernism. How well did Pound know Chinese? Was he guided exclusively by eighteenth to nineteenth-century orientalists in his various Chinese projects? Did he seek guidance from Chinese peers? Those who have written about Pound and China have failed to address this fundamental question. No one could do so just a few years ago when the letters Pound wrote to his Chinese friends were sealed or had not been found. This book brings together 162 revealing letters between Pound and nine Chinese intellectuals, eighty-five of them newly opened up and none previously printed. Accompanied by editorial introductions and notes, these selected letters make available for the first time the forgotten stories of Pound and his Chinese friends. They illuminate a dimension in Pound's career that has been neglected: his dynamic interaction with people from China over a span of forty-five years from 1914 until 1959. This selection will also be a documentary record of a leading modernist's unparalleled efforts to pursue what he saw as the best of China, including both his stumbles and his triumphs.

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 artsChapters 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 ageIncludes portraits of friendships and short biographies of artists connected to Pound, showing his personal impact in the arts world

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

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." "

"Critical study of Ezra Pound's music training, musico-poetical theories, and his musical compositions. The book includes the first printed edition of his full music score to his opera ""Cavalcanti"" and the first complete listing and description of his works for violin."

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 was born in 1885 in Hailey, Idaho. He came to Europe in 1908 and settled in London, where he became a central figure in the literary and artistic world, befriended by Yeats and a supporter of Eliot and Joyce, among others. In 1920 he moved to Paris, and later to Rapallo in Italy. During the Second World War he made a series of propagandist broadcasts over Radio Rome, for which he was later tried in the United States and subsequently committed to a hospital for the insane. After thirteen years, he was released and returned to Italy; dying in Venice in 1972.

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Ezra Pound and MusicThe Complete CriticismNew Directions Publishing

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.

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