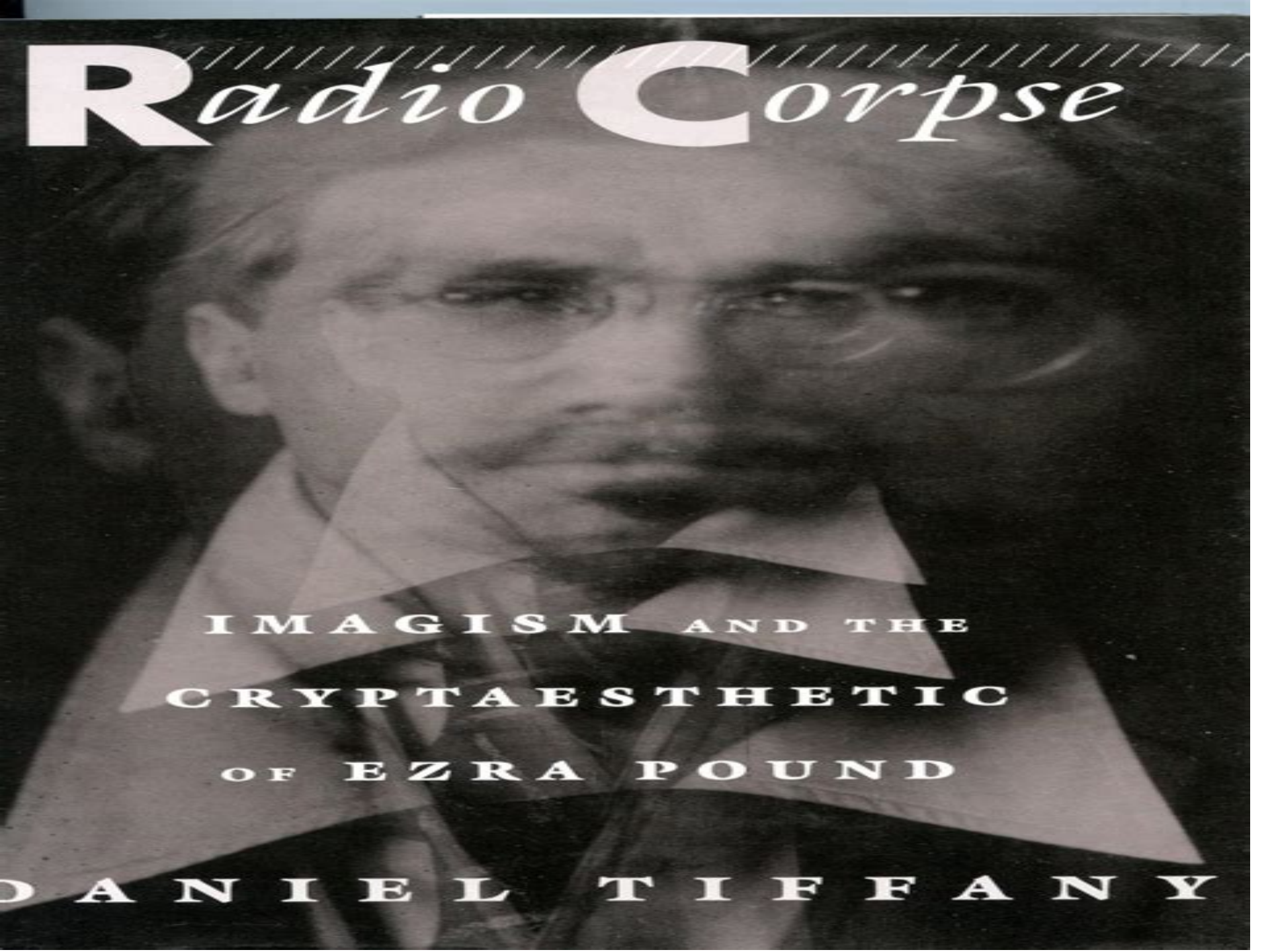




# **R***adio* **C***orpse*

IMAGISM AND THE  
CRYPTAESTHETIC  
OF EZRA POUND

DANIEL TIFFANY

# Radio Corpse Imagism And The Cryptaesthetic Of Ezra Pound

**Jan Mieszkowski**



## **Radio Corpse Imagism And The Cryptaesthetic Of Ezra Pound:**

*Radio Corpse* Daniel Tiffany,1995 Focusing on the necrophilic dimension of Pound s poetry and the inflections of materiality enabled by the modernist image Tiffany finds a continuum between Decadent practice and the avant garde between the image s prehistory and its political afterlife between the corpse language of Victorian poetry and a conception of the radioactive image *Ezra Pound and Referentiality* Hélène Aji,2003 **The Cambridge Companion to Ezra Pound** Ira B. Nadel,1999-02-11 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 Early Verse and Lyric Tradition* Robert Stark,2012-10-15 Traces the lyricism and musicality in Pound s early verse through to his radical Modernist style Robert Stark argues that Pound learned how to write poetry more or less as if it was a foreign tongue or poetic jargon with a unique lexicon grammar and even morphology and that his most innovative poetry is the result of his ambivalent orientation towards different European literary traditions Stark contextualizes Pound s poetic craft by examining his relationship to the Mediaeval and Classical originators of the methods he employs and by considering the practice and criticism of his immediate Victorian and Romantic predecessors He explores the influence of poets such as Francois Villon Guido Cavalcanti Robert Burns Robert Browning Algernon Charles Swinburne and Walt Whitman on Pound s lyrical style For Stark Pound s multi vocalism arises out of his interest in dialect and the acoustic qualities of speech which leads to a modern barbarous language marked by polysemy and heterogeneity *Modernism's Mythic Pose* Carrie J. Preston,2014-07-10 *Modernism s Mythic Pose* recovers the tradition of Delsartism a popular international movement that promoted bodily and vocal solo performances particularly for women This strain of classical antimodernism shaped dance film and poetics Its central figure the mythic pose expressed both skepticism and nostalgia and functioned as an ambivalent break from modernity **Multimedia Modernism** Julian Murphet,2009-04-30 *Multimedia Modernism* explores the complex effects of a new media environment on avant garde literary production in the early twentieth century During this period the likes of Gertrude Stein Ezra Pound and Louis Zukofsky wrote works which in one way or another attest to the immense effect that photography cinematography mechanical print technology and visual advertising had on the established arts Re reading modernism s technological origins through the lens of media theory this innovative study proposes a serious new methodological approach to modernism in general Examining a wide range of literature that includes Gertrude Stein s contributions to *Camera Work* Louis Zukofsky s groundbreaking poem *A* and Wyndham Lewis s celebrated *Blast* this book

embeds literary revolution within media evolution to show that literary criticism and media history have a lot to learn from each other

**Crises of the Sentence** Jan Mieszkowski, 2019-04-02 There are few forms in which so much authority has been invested with so little reflection as the sentence Though a fundamental unit of discourse it has rarely been an explicit object of inquiry often taking a back seat to concepts such as the word trope line or stanza To understand what is at stake in thinking or not thinking about the sentence Jan Mieszkowski looks at the difficulties confronting nineteenth and twentieth century authors when they try to explain what a sentence is and what it can do From Romantic debates about the power of the stand alone sentence to the realist obsession with precision and revision to modernist experiments with ungovernable forms Mieszkowski explores the hidden allegiances behind our ever changing stylistic ideals By showing how an investment in superior writing has always been an ethical and a political as well as an aesthetic commitment *Crises of the Sentence* offers a new perspective on our love hate relationship with this fundamental compositional category

**Modernism and Non-translation** Jason Harding, John Nash, 2019 A collection on the incorporation of untranslated fragments from other languages within modernist writing It explores non translation in modernist fiction poetry and other forms of writing by writers such as Antonin Artaud T S Eliot Henry James James Joyce Stephane Mallarme Ezra Pound Rainer Maria Rilke and William Carlos Williams

**Atomic Light (shadow Optics)** Akira Mizuta Lippit, 2005 With a taut poetic style Lippit produces speculative readings of secret and shadow archives and visual structures or phenomenologies of the inside charting the materiality of what both can and cannot be seen in the radioactive light of the twentieth century

**The Modern Elegiac Temper** John B. Vickery, 2006-05-01 Lamentation of death is the traditional elegiac focus but in the twentieth century the elegy has become characterized as well by the mourning of other kinds of loss those personal familial romantic cultural and philosophical privations and dispossessions that have so greatly shaped the modern sensibility According to John B Vickery a profound elegiac temper is itself the major trait of twentieth century culture registered in attitudes ranging from regret sorrow confusion anger anxiety doubt and alienation to outright despair He transforms our understanding of the elegy and its relation to modernism in *The Modern Elegiac Temper* Vickery offers in depth readings of a broad sampling of British and American poems written from World War I to the present He considers works of overlooked poets such as Vernon Watkins George Barker and Edith Sitwell while also attending to canonical writers such as T S Eliot Ezra Pound W H Auden and Wallace Stevens Taking a text oriented rather than author or theory oriented approach he discusses in turn the personal love cultural and philosophical elegy and shows how war the Great Depression the Holocaust and other major historical events influenced poets elegiac expressions By suggesting ways in which the individual centered concerns of the traditional elegy metamorphose under the depersonalizing lens of high modernism Vickery reveals the modern elegy to be a finely calibrated instrument for reading and expressing absorbing and reflecting the modern temperament

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