

THE
SELECTED
LETTERS
OF
EZRA POUND
TO
JOHN QUINN.
1915-1924

Edited by Timothy Materer



Selected Letters Of Ezra Pound To John Quinn 1915 1924

Vincent B. Sherry



Selected Letters Of Ezra Pound To John Quinn 1915 1924:

The Selected Letters of Ezra Pound to John Quinn Ezra Pound, Timothy Materer, 1991-05-30 This volume provides a first hand survey of the arts and literature during a crucial period in modern culture 1915 1924 Pound was then associated with such germinal magazines as BLAST The Little Review The Egoist and Poetry he was discovering or publicizing writers such as Robert Frost Hilda Doolittle T S Eliot and James Joyce and he was championing the painters Wyndham Lewis and William Wadsworth as well as the sculptors Jacob Epstein Henri Gaudier Brzeska and Constantin Brancusi Pound wrote to John Quinn a New York lawyer an expert in business law and a collector of unusual taste and discrimination about these artists and many more urging him to support their journals collect their manuscripts and buy and exhibit their paintings and sculptures Quinn at one time owned manuscripts of Ulysses and The Waste Land Brancusi s sculpture Mlle Pogany and Picasso s painting Three Musicians Yet he was often skeptical about the value of new schools of art such as Vorticism and disturbed by the outspokenness of authors such as Joyce Pound s letters are unusually tactful when he counters Quinn s doubts and explains the premises of experimental art Pound s letters to Quinn are touched with his characteristic humor and wordplay and are especially notable for their lucidity of expression engendered by Pound s deep respect for Quinn *The Correspondence of Ezra Pound and the Frobenius Institute, 1930-1959* Ezra Pound, 2024-02-22 Collecting in full for the first time the correspondence between Ezra Pound and members of Leo Frobenius Forschungsinstitut f r Kulturmorphologie in Frankfurt across a 30 year period this book sheds new light on an important but previously unexplored influence on Pound s controversial intellectual development in the Fascist era Ezra Pound s long term interest in anthropology and ethnography exerted a profound influence on early 20th century literary Modernism These letters reveal the extent of the influence of Frobenius concept of Paideuma on Pound s poetic and political writings during this period and his growing engagement with the culture of Nazi Germany Annotated throughout the letters are supported by contextualising essays by leading Modernist scholars as well as relevant contemporary published articles by Pound himself and his leading correspondent at the Institute the American Douglas C Fox [Readings in the Cantos](#) Richard Parker, 2018-04-11 This volume offers clear readings of 28 Cantos from The Cantos of Ezra Pound in 23 essays written by eminent Poundians with careful explanation of sources balanced with critical analysis of Pound s project *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 [The Cambridge History of Literary Criticism: Volume 7, Modernism and the New Criticism](#) George Alexander Kennedy, 1989 The history of the most hotly debated areas of literary theory including structuralism and deconstruction [Decadence and Orientalism in England and Germany, 1880-1920](#) Katharina Herold-Zanker, 2024-04-05 Decadence and Orientalism in England and Germany 1880 1920 examines the Orientalist portrayal of Middle Eastern cultures in Decadent Literatures in England and Germany at the turn of the

century This book argues that the role of Orientalism in literary Decadence uniquely exposes its paradoxical engagement with other cultures In bringing together two fin de siècle European literatures this comparative study makes a case for the transnational if not imperial nature of Decadence The East emerges as an indispensable mediator between various versions of European Decadence The book examines the role of the East with specific reference to selected English and German authors starting from Oscar Wilde's Victorian vision of Egypt and Arthur Symonds's and Violet Fane's image of Constantinople it moves to Paul Scheerbart's and Else Lasker-Schöler's Decadent Babylon and Assyria and concludes by turning to Stefan George's exclusion of the East from his poetic practice The geographical reach of the East focuses on regions of the Eastern Mediterranean and Northern Africa The cultural translation of specifically the Middle East into different European national contexts gains new sometimes oppositional meanings avoiding a one-sided representation of both the East and the two national literatures that absorbed it In arguing for a Decadent cosmopolitanism as a model of heterogeneous inclusivity that reaches beyond the binaries established by Edward Said's Orientalism the present book brings twenty-first century theories of cosmopolitanism into dialogue with art history and literature to uncover striking synergies and interdependences between the different manifestations of Decadence in England and Germany Painted Shadow Carole Seymour-Jones, 2009-12-23 By

the time Vivienne Eliot was committed to an asylum for what would be the final nine years of her life she had been abandoned by her husband T S Eliot and shunned by literary London Yet Vivienne was neither insane nor insignificant She generously collaborated in her husband's literary efforts taking dictation editing his drafts and writing articles for his magazine Criterion Her distinctive voice can be heard in his poetry And paradoxically it was the unhappiness of the Eliots marriage that inspired some of the poet's most distinguished work from *The Family Reunion* to *The Waste Land* This first biography ever written about Vivienne draws on hundreds of previously unpublished papers journals and letters to portray a spontaneous loving but fragile woman who had an important influence on her husband's work as well as a great poet whose behavior was hampered by psychological and sexual impulses he could not fully acknowledge Intriguing and provocative *Painted Shadow* gracefully rescues Vivienne Eliot from undeserved obscurity and is indispensable for anyone wishing to understand T S Eliot Vivienne or the world in which they traveled **The New Economic Criticism** Martha

Woodmansee, Mark Osteen, 2005-10-09 This is a pathbreaking work which develops a new form of economic analysis This collection brings together 27 essays by influential literary and cultural historians as well as representatives of the vanguard of postmodernist economics *James Joyce and the Irish Revolution* Luke Gibbons, 2023-05-08 A provocative history of Ulysses and the Easter Rising as harbingers of decolonization When revolutionaries seized Dublin during the 1916 Easter Rising they looked back to unrequited pasts to point the way toward radical futures transforming the Celtic Twilight into the electric light of modern Dublin in James Joyce's *Ulysses* For Luke Gibbons the short-lived rebellion converted the Irish renaissance into the beginning of a global decolonial movement *James Joyce and the Irish Revolution* maps connections

between modernists and radicals tracing not only Joyce's projection of Ireland onto the world stage but also how revolutionary leaders like Ernie O'Malley turned to *Ulysses* to make sense of their shattered worlds. Coinciding with the centenary of both *Ulysses* and Irish independence, this book challenges received narratives about the rebellion and the novel that left Ireland changed, changed utterly. **Russomania** Rebecca Beasley, 2020-03-31 *Russomania* Russian Culture and the Creation of British Modernism provides a new account of modernist literature's emergence in Britain. British writers played a central role in the dissemination of Russian literature and culture during the early twentieth century and their writing was transformed by the encounter. This study restores the thick history of that moment by analyzing networks of dissemination and reception to recover the role of neglected as well as canonical figures and institutions as well as individuals. The dominant account of British modernism privileges a Francophile genealogy but the turn of the century debate about the future of British writing was a triangular debate, a debate not only between French and English models but between French, English, and Russian models. Francophile modernists associated Russian literature, especially the Tolstoyan novel, with an uncritical immersion in life at the expense of a mastery of style and while individual works might be admired, Russian literature as a whole was represented as a dangerous model for British writing. This supposed danger was closely bound up with the politics of the period and this book investigates how Russian culture was deployed in the close relationships between writers, editors, and politicians who made up the early twentieth-century intellectual class, the British intelligentsia. *Russomania* argues that the most significant impact of Russian culture is not to be found in stylistic borrowings between canonical authors but in the shaping of the major intellectual questions of the period: the relation between language and action, writer and audience, and the work of art and lived experience. The resulting account brings an occluded genealogy of early modernism to the fore with a different arrangement of protagonists, different critical values, and stronger lines of connection to the realist experiments of the Victorian past and the anti-formalism and revived romanticism of the 1930s and 1940s future.

The Most Dangerous Book Kevin Birmingham, 2015-05-26 Recipient of the 2015 PEN New England Award for Nonfiction. The arrival of a significant young nonfiction writer. A measured yet bravura performance. Dwight Garner, *The New York Times*. James Joyce's big blue book *Ulysses* ushered in the modernist era and changed the novel for all time. But the genius of *Ulysses* was also its danger: it omitted absolutely nothing. Joyce, along with some of the most important publishers and writers of his era, had to fight for years to win the freedom to publish it. *The Most Dangerous Book* tells the remarkable story surrounding *Ulysses* from the first stirrings of Joyce's inspiration in 1904 to the book's landmark federal obscenity trial in 1933. Written for ardent Joyceans as well as novices who want to get to the heart of the greatest novel of the twentieth century, *The Most Dangerous Book* is a gripping examination of how the world came to say Yes to *Ulysses*.

The Cambridge Companion to Ezra Pound Ira B. Nadel, 1999-02-11 An international team of scholars provides an invaluable introduction to Pound's work and life.

The Great War and the Language of Modernism Vincent B. Sherry, 2003

Vincent Sherry reopens long unanswered questions regarding the influence of the 1914 war on the verbal experiments of modernist poetry and fiction He recovers the political discourses of the British campaign offering new readings of Woolf Eliot and Pound

Pioneering North America Klaus Martens,2000

Modernism and the Aesthetics of Violence Paul Sheehan,2013-06-24 This book addresses the subject of violence as it features in celebrated modernist works from the early twentieth century It traces the modernist fascination with violence back to the middle decades of the nineteenth century when certain writers in France and England sought to celebrate dissident sexualities and stylized criminality

A History of Modernist Poetry Alex Davis, Lee M. Jenkins,2015-04-27 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

Blue Studios Rachel Blau DuPlessis,2006-09-03 Publisher description

Baroness Elsa Irene Gammel,2003-08-29 The first biography of the enigmatic dadaist known as the Baroness Elsa von Freytag Loringhoven Elsa von Freytag Loringhoven 1874 1927 is considered by many to be the first American dadaist as well as the mother of dada An innovator in poetic form and an early creator of junk sculpture the Baroness was best known for her sexually charged often controversial performances Some thought her merely crazed others thought her a genius The editor Margaret Anderson called her perhaps the only figure of our generation who deserves the epithet extraordinary Yet despite her great notoriety and influence until recently her story and work have been little known outside the circle of modernist scholars In *Baroness Elsa* Irene Gammel traces the extraordinary life and work of this daring woman viewing her in the context of female dada and the historical battles fought by women in the early twentieth century Striding through the streets of Berlin Munich New York and Paris wearing such adornments as a tomato soup can bra teaspoon earrings and black lipstick the Baroness erased the boundaries between life and art between the everyday and the outrageous between the creative and the dangerous Her art objects were precursors to dada objects of the teens and twenties her sound and visual poetry were far more daring than those of the male modernists of her time and her performances prefigured feminist body art and performance art by nearly half a century

Blasphemous Modernism Steve Pinkerton,2017 Blasphemous Modernism argues that blasphemy is a signal mode of modernist literary expression Reading a diverse range of poets Mina Loy Langston Hughes and novelists James Joyce Djuna Barnes Salman Rushdie Pinkerton shows how these writers forged the literature of modernism from the idiom of blasphemy

T. S. Eliot and the Art of Collaboration Richard Badenhansen,2005-01-13

Richard Badenhause examines the crucial role that collaboration with other writers played in the development of T S Eliot s works from the earliest poetry and unpublished prose to the late plays He demonstrates Eliot s dependence on collaboration in order to create but also his struggle to accept the implications of the process In case studies of Eliot s collaborations Badenhause reveals the complexities of Eliot s theory and practice of collaboration Examining a wide range of familiar and uncollected materials Badenhause explores Eliot s social psychological textual encounters with collaborators such as Ezra Pound John Hayward Martin Browne and Vivienne Eliot among others Finally this study shows how Eliot s later work increasingly accommodates his audience as he attempted to apply his theories of collaboration more broadly to social cultural and political concerns

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