

THE POUND ERA

The Age of Ezra Pound,
T. S. Eliot, James Joyce
and Wyndham Lewis

HUGH
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William C. Alpers



The Pound Era:

The Pound Era Hugh Kenner, 2023-07-28 Hugh Kenner's *The Pound Era* could as well be known as the Kenner era for there is no critic who has more firmly established his claim to valuable literary property than has Kenner to the first three decades of the 20th century in England. Author of previous studies of Joyce, T. S. Eliot, Wyndham Lewis, and Pound to name a few, Kenner bestrides modern literature if not like a colossus then at least a presence of formidable proportions. A new book by him is certainly an event. A demanding, enticing book that glitters at the same time it antagonizes. *The Pound Era* presents us with an idiosyncratic but sharply etched skeletal view of our immediate literary heritage. *The New York Times* Hugh Kenner's *The Pound Era* could as well be known as the Kenner era for there is no critic who has more firmly established his claim to valuable literary property than has Kenner to the first three decades of the 20th century in England. Author of previous studies of Joyce, T. S. Eliot, Wyndham Lewis, and Pound to name a few, Kenner bestrides modern literature if not like a colossus then at least a presence of formidable proportions. A new book by him is certainly an event. A demanding, enticing book that glitters at the same time it antagonizes. *The Pound Era* presents us with an idiosyncratic but sharply etched skeletal view of our immediate literary heritage. *The New York Times*

The Pound era Hugh Kenner, 1972 [The Pound Era](#) Hugh Kenner, 1973-09-18 Hugh Kenner's *The Pound Era* could as well be known as the Kenner era for there is no critic who has more firmly established his claim to valuable literary property than has Kenner to the first three decades of the 20th century in England. Author of previous studies of Joyce, T. S. Eliot, Wyndham Lewis, and Pound to name a few, Kenner bestrides modern literature if not like a colossus then at least a presence of formidable proportions. A new book by him is certainly an event. A demanding, enticing book that glitters at the same time it antagonizes. *The Pound Era* presents us with an idiosyncratic but sharply etched skeletal view of our immediate literary heritage. *The New York Times* **The Pound Era. (The Age of Ezra Pound, T. S. Eliot, James Joyce and Wyndham Lewis).** Hugh Kenner, 1975 [The Pound Era... \(The Age of Ezra Pound, T.S. Eliot, James Joyce and Wyndham Lewis\)](#). Hugh Kenner, 1972 *Ezra Pound's Confucian Translations* Mary Paterson Cheadle, 2026-02-16 Ezra Pound professed a belief in Confucianism from the early 1930s till the end of his life. His interpretation of Confucianism however changed over time and those changes are reflected in the four translations of Confucian texts he produced between 1928 and 1954. Based on painstaking new research, Ezra Pound's *Confucian Translations* for the first time traces the evolution of Pound's Confucianism during the historical and personal turmoil of this period. Pound's *Confucian translations* are less correct philology than the re-creation of works that he hoped would have a potent influence on the twentieth-century West. What Pound first admired in Confucianism was a respect for individuality simultaneous with a concern for social order. From the late 1930s through the Second World War, Pound developed a totalitarian Confucianism whose consummation would be a harmony of man, earth, and heaven. After the defeat of the Axis powers in 1945 and Pound's arrest on charges of treason against the United States for his activities in Italy during the war, his Confucianism reverted to an emphasis on verbal precision and the importance of individual integrity. In addition to tracing the evolution of Pound's beliefs, *Ezra Pound's Confucian Translations* elucidates the Confucian elements in *The Cantos* and suggests a reading of that epic from the point of view of Pound's Confucianism. *Ezra Pound's Confucian Translations* will be crucial to students of Pound and will also be read

by sinologists scholars of comparative literature and anyone studying translation

Improvisation and the Making of American Literary Modernism Rob Wallace, 2010-10-14

Questioning Minds Guy Davenport, Hugh Kenner, 2018-10-30

The most intellectually exhilarating work published in 2018 A lasting treasure Michael Dirda The Washington Post Hugh Kenner 1923 2003 and Guy Davenport 1927 2005 first met in September 1953 when each gave a paper on Ezra Pound at Columbia University They met again in the fall of 1957 and their correspondence begins with Kenner's letter of March 7 1958 In the next forty four years they exchanged over one thousand letters An extraordinary document of a literary friendship that lasted half a century the letters represent one of the great and with the dawn of the age of text and Twitter one of the last major epistolary exchanges of its kind Students and lovers of modernism will find in the letters matchless engagements with Eliot Joyce Beckett Basil Bunting Charles Tomlinson R Buckminster Fuller Stan Brakhage Jonathan Williams and the American modernists William Carlos Williams Marianne Moore and Louis Zukofsky The correspondence ends with Kenner's letter of August 9 2002 lamenting how they had drifted apart The extensive notes and cross referencing of archival sources in *Questioning Minds* are a major contribution to the study of literary modernism The letters contained within explore how new works were conceived and developed by both writers They record faithfully and with candor the urgency that each brought to his intellectual and creative pursuits Here is a singular opportunity to follow the development of their unique fictions and essays

The Poetry of Translation Matthew Reynolds, 2011-09-29 Poetry is supposed to be untranslatable But many poems in English are also translations Pope's Iliad Pound's Cathay and Dryden's Aeneis are only the most obvious examples The *Poetry of Translation* explodes this paradox launching a new theoretical approach to translation and developing it through readings of English poem translations both major and neglected from Chaucer and Petrarch to Homer and Logue The word translation includes within itself a picture of something being carried across This image gives a misleading idea of goes on in any translation and poets have been quick to dislodge it with other metaphors Poetry translation can be a process of opening of pursuing desire or succumbing to passion of taking a view or zooming in of dying metamorphosing or bringing to life These are the dominant metaphors that have jostled the idea of carrying across in the history of poetry translation into English and they form the spine of Reynolds's discussion Where do these metaphors originate Wide ranging literary historical trends play their part but a more important factor is what goes on in the poem that is being translated Dryden thinks of himself as opening Virgil's Aeneid because he thinks Virgil's Aeneid opens fate into world history Pound tries to bring Propertius to life because death and rebirth are central to Propertius's poems In this way translation can continue the creativity of its originals The *Poetry of Translation* puts the translation of poetry back at the heart of English literature allowing the many great poem translations to be read anew

The Pharmaceutical Era, 1896

The Great Circle Beongcheon Yu, 1983 The author explores the extent of the influence of Indian Chinese and Japanese traditions on American literature

Paideuma, 2004

A.U.M.L.A., 1986

The Era formulary, 1914

The Era Formulary William C. Alpers, 1928

The Development

of Harvard University Since the Inauguration of President Eliot, 1869-1929 Samuel Eliot Morison, 1930 No detailed description available for The Development of Harvard University since the Inauguration of President Eliot 1869 1929

Encounter ,1973 **Littack** ,1976 The Mask of Evil Antony Tatlow,1977 This book offers 1 a critical analysis both of purported influence and of the consequences for Brecht s work of genuine response to Chinese and Japanese forms and thought 2 a comparative study of that response from the perspective both of Western reaction to East Asia Meyerhold Eisenstein Pound etc and of the disjunctions and comparabilities between Western and Eastern modes of expression 3 following a contrastive description of the social context of aesthetic form a definition of the position of Brecht s work as critical dialectics **The Yale Lit** ,1973

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