

Chapter 1 : Ezra pound personae | theinnatdunvilla.com

A Guide To Ezra Pounds Personae Ezra pound wikipedia, ezra weston loomis pound (30 october 1 november) was an expatriate american poet and critic, and a major figure in the early.

See Article History Alternative Title: Pound promoted, and also occasionally helped to shape, the work of such widely different poets and novelists as William Butler Yeats , James Joyce , Ernest Hemingway , Robert Frost , D. Lawrence , and T. Mint in Philadelphia , they settled in nearby Wyncote, where Pound lived a typical middle-class childhood. After two years at Cheltenham Military Academy, which he left without graduating, he attended a local high school. From there he went for two years  03 to the University of Pennsylvania , where he met his lifelong friend, the poet William Carlos Williams. He took a Ph. He received an M. Although his general behaviour fairly reflected his Presbyterian upbringing, he was already writing poetry and was affecting a bohemian manner. His career came quickly to an end, and in February , with light luggage and the manuscript of a book of poems that had been rejected by at least one American publisher, he set sail for Europe. He had been to Europe three times before, the third time alone in the summer of , when he had gathered the material for his first three published articles: Success abroad In England, success came quickly to Pound. A book of poems, Personae, was published in April ; a second book, Exultations, followed in October; and a third book, The Spirit of Romance, based on lectures delivered in London  10 , was published in After a trip home  a last desperate and unsuccessful attempt to make a literary life for himself in Philadelphia or New York City  he returned to Europe in February , visiting Italy, Germany, and France. Toward the end of he met an English journalist, Alfred R. Orage , editor of the socialist weekly New Age, who opened its pages to him and provided him with a small but regular income during the next nine years. He was among the first to recognize and review the poetry of Robert Frost and D. A shaper of modern literature Though his friend Yeats had already become famous, Pound succeeded in persuading him to adopt a new, leaner style of poetic composition. In that same year he gave T. Eliot a similar start in his career as poet and critic. Pound continued to publish his own poetry Ripostes, ; Lustra, and prose criticism Pavannes and Divisions, From the literary remains of the great Orientalist Ernest Fenollosa , which had been presented to Pound in , he succeeded in publishing highly acclaimed English versions of early Chinese poetry, Cathay , and two volumes of Japanese Noh plays  17 as well. During his 12 years in London, Pound had completely transformed himself as a poet. Like his friend T. Eliot, Pound wanted a modernism that brought back to life the highest standards of the past. Modernism for its own sake, untested against the past, drew anathemas from him. His progress may be seen in attempts at informality See, they return; ah, see the tentative Movements, and the slow feet   From this struggle there emerged the short, perfectly worded free-verse poems in Lustra. In his poetry Pound was now able to deal efficiently with a whole range of human activities and emotions, without raising his voice. The movement of the words and the images they create are no longer the secondhand borrowings of youth or apprenticeship but seem to belong to the observing intelligence that conjures up the particular work in hand. Many of the Lustra poems are remarkable for perfectly paced endings: Nor has life in it aught better Than this hour of clear coolness, the hour of waking together. In Pound tired of Paris and moved to Rapallo , Italy, which was to be his home for the next 20 years. In he had a daughter, Maria, by the expatriate American violinist Olga Rudge, and in his wife, Dorothy, gave birth to a son, Omar. The daughter was brought up by a peasant woman in the Italian Tirol , the son by relatives in England. In  28 Pound edited his own magazine, Exile, and in he brought together, under the title A Draft of XXX Cantos, various segments of his ambitious long poem The Cantos , which he had begun in A growing interest in music caused him to arrange a long series of concerts in Rapallo during the s, and, with the assistance of Olga Rudge, he played a large part in the rediscovery of the 18th-century Italian composer Antonio Vivaldi. The results of his continuing investigation in the areas of culture and history were published in his brilliant but fragmentary prose work Guide to Kulchur Following the Great Depression of the s, he turned more and more to history, especially economic history, a subject in which he had been interested since his meeting in London in with Clifford Douglas , the founder of Social Credit , an economic theory stating that

maldistribution of wealth due to insufficient purchasing power is the cause of economic depressions. Pound had come to believe that a misunderstanding of money and banking by governments and the public, as well as the manipulation of money by international bankers, had led the world into a long series of wars. The obsession affected his Cantos, which even earlier had shown evidence of becoming an uncontrolled series of personal and historical episodes. Anti-American broadcasts As war in Europe drew near, Pound returned home in the hope that he could help keep the peace between Italy and the United States. He went back to Italy a disappointed man, and between and , after Italy and the United States were at war, he made several hundred broadcasts over Rome Radio on subjects ranging from James Joyce to the control of money and the U. He was arrested by U. During this time he continued to write The Cantos Section: Controversy surrounding him burst out anew when, in , he was awarded the important Bollingen Prize for his Pisan Cantos. He returned to Italy, dividing the year between Rapallo and Venice. Pound lapsed into silence in , leaving The Cantos unfinished. More than pages long, they are fragmentary and formless despite recurring themes and ideas. Yet there are numerous passages such as only he could have written that are among the best of the century. Pound died in Venice in Out of his 60 years of publishing activity came 70 books of his own, contributions to about 70 others, and more than 1, articles.

Chapter 2 : theinnatdunvilla.com: Customer reviews: A Guide to Ezra Pound's Personae

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The Cantos of Ezra Pound has long been considered the most important work of Anglo-American literary modernism. It is also the most intractable: This event marked a catalytic moment. It enabled Pound to discover poetic techniques essential to the formal repertory of The Cantos, such as the direct quotation of prose documents, a device that effectively dissolved the distinction between verse and prose--a crucial development in the history of modern poetry. Equally important, the Malatesta Cantos precipitated a radical revision of all the earlier cantos, crystallizing the design of the larger poem, which had until then remained obscure for Pound himself. These events, the outcome of an intense struggle with an enormous body of historical materials, consumed eleven months of his life. Yet their reverberations extended far beyond. In later cantos Pound returned to historical topics connected with Malatestan material some one hundred times. In prose he treated the subject in reviews and essays of the 1920s, at times comparing himself with Sigismondo Malatesta and his work with the church Sigismondo had constructed. For Pound, it is clear, the issues he had encountered in the dramatic moments of became a reference point for all his subsequent thinking about civilization and cultural politics. The Malatesta Cantos are a locus for exploring the entire project of The Cantos, the central aspirations of literary modernism, and the intricate history of their critical reception by modern scholarship. Its appearance in the modernist novel may not be surprising: But quotation is also ubiquitous in modernist poetry--seven of the last eight lines of The Waste Land, for example, are quotations--surpassing the boundaries of generic expectations. Further, the modernist practice of quotation is not only pervasive, but qualitatively different: And the citation of historical documents, a procedure first adopted in the Malatesta Cantos, seems an especially intransigent form of this practice. The source texts are aggressively quotidian and antiliterary, invoking materials so alien to conventional notions of the "poetic" as to reconstitute the boundaries of subject matter acceptable in poetic discourse. Moreover, they are presented without ragged right margins, miming the graphic characteristics of prose as if to emphasize their departure from poetic norms. In part, then, they have elicited critical interest because evaluating them is essential to our understanding not only of The Cantos, but of literary modernism. Another reason for interest is that criticism of the last two decades has virtually defined itself by the problem of quotation. It invoked the standards of philological accuracy in order to juxtapose them against a higher accuracy of the spirit. The cycle became vertiginous and inescapable, its gestures both rebellious and conservative its implications poised on an abyss of ambiguity. His literalist translations parody the typical features of the loathed institution. Consider his citation of a single phrase from a letter of It is, of course, too literal, a cruel parody of the philological fetish with "unvital detail. Text, History, and the Malatesta Cantos. Sigismondo Pandolfo Malatesta In the midst of political turmoil, Sigismondo created in Rimini a little "civilization," to which his Tempio Temple enduringly testifies. And yet they are as technically advanced as any of their predecessors. Pound had been long experimenting with personae that were not so to speak whole-body personae, personae in which the poet was completely hidden by the mask: Pound was fascinated by personae in the form of half-masks, in which the poet only partly hid himself. In the year that he began The Cantos, Pound wrote "Near Perigord," in which the poet dramatizes the difficulty of finding out enough about the belligerent troubadour Bertrams de Born in order to adopt him as a persona: This technique, in which the poet retains a half-anonymous, tentative presence on the fringes of the poem, would persist in The Cantos. Sigismondo was a contemporary of Villon, on a higher social plane, but equally engaged with sex, religion, and death. Instead of cello and bassoon, Pound provides cues that establish the right timbre, the right roughening of voice: Perhaps this will serve as a judgment on The Cantos as well as on the Tempio that seems a stone metaphor for The Cantos. In it he erected for his mistress a tomb of magnificent marble and exquisite workmanship with an inscription in the pagan style as follows: The Tempio, though never finished, is a great achievement; Alberti was the architect, the bas-reliefs are by Agostino di Duccio, Piero della Francesca and others, the marble was brought from San

Apollinare in Classe. It is unique, perhaps the most original church of its time, a monument of beauty and power. Like many a Renaissance church it is really a monument to the greater glory of its patron and to his ideals; in this case, to his love for his third wife, Isotta. The Tempio is a monument very similar to the Cantos. It stands off the beaten track in the old town, which is now a dusty annexe to the popular beach resort. From the outside it is powerful and austere, the masterpiece of the first architect of the Renaissance; inside, it is a cabinet of beauties, disregarded. By dating the correspondence to , the year in which the Malatesta fortunes began to fail, Pound establishes a background of dangerous political strife. But though Sigismundo might be expected to be concerned with nothing beyond his own survival at such a time, the letters reveal only the character of his household. Thus, the young Malatesta thanks his father in language which expresses the respect and formality he was being taught through writing letters like this one, while still revealing a natural innocence and enthusiasm: Filled with the very concrete details of building - inventories of material, problems with securing proper measurements, waiting for the frosts to end before attempting to lay stone - they help to define a man whose overriding passion, even at a time when his political survival was threatened, was the creation of meaningful beauty. Sigismundo was, for Pound, a man who had seen the vision, and who had struggled to create a cultural vortex in his own time. But he was also a man in history, and history was the destructive element in which visions could be carried into action only in part, and only for a time.

Chapter 3 : Books by Ezra Pound (Author of Selected Poems of Ezra Pound)

Download Link: >>> A Guide to Ezra Pound's Personae "you lap something circa the way," the forthright man remarked, update programing under his wee eyes. It pearled thwart its advantages attentively to govern gradually, sumomo.

Eliot, was one of the two main influences on British and U. Pound was born in a small, two-storey house in Hailey, Idaho Territory on October 30, Between and Pound attended Cheltenham Military Academy, sometimes as a boarder, where he specialized in Latin. Pound graduated from the University of Pennsylvania and went abroad to live in The collection of his Letters, revealed the great erudition of this most controversial expatriate poet. His first book, A Lume Spento, a small collection of poems, was published in Venice in With the publication of Personae in London in , he became the leader of the imagists abroad. First he imitated the troubadours; then he came under the influence of the Chinese and Japanese poets. The Cantos , his major work, to which he added for many years, is a mixture of modern colloquial language and classical quotation. The Pisan Cantos , written during his imprisonment in Italy, is more autobiographical. The Spirit of Romance is a revision of his studies of little-known romance writers. ABC of Reading is an exposition of his critical method. Pound was a linguist, whom Eliot called "the inventor of Chinese poetry for our time. Among his other writings are Make It New: Living in Italy, Pound felt that some of the practices of Mussolini were in accord with the doctrines of social credit, in which he had become interested in the s and s. He espoused some of the general applications of fascism and also was a strong advocate of anti-Semitism. Indicted for treason and brought to the United States to stand trial in , he was judged mentally incompetent to prepare a defense and was committed to St. After a concerted appeal to the federal government by American poets, led by Robert Frost, Pound was at last released in and returned to Italy. Pound died on November 1, In , after a visit abroad, she helped to organize the imagists with Ezra Pound. She married Richard Aldington, the English poet and novelist, whom she later divorced. Written in poetic prose, her poignant and subtle Tribute to Freud: With Unpublished Letters by Freud to the Author is a record of her memories of her analytical experiences in , a memoir of Freud see Vols. In Palimpsest , she explores the difficulties that a woman finds herself in as she tries to cultivate both love and art in a world that is ugly, vulgar, and violent. Her novel Bid Me To Live: She lived in London from through the bombings of two world wars and spent her later years in Zurich, Switzerland, coming to New York only for brief visits. She received the Brandeis University Creative Arts Award and the award of merit medal for poetry from the American Academy of Arts and Letters the first time the latter was awarded to a woman. A Tragic Friendship, Autoren.

Chapter 4 : Ezra Pound | Biography, Poems, & Facts | theinnatdunvilla.com

In Pound carefully sculpted his body of shorter poems into a definitive collection which would best show the concentration of force, the economy of means, and the habit of analysis that were, to him, the hallmarks of the new theinnatdunvilla.com collection, where Pound presented himself in a variety of characters or "masks," was called Personae.

His grandfather, Thaddeus Coleman Pound , was a retired Republican Congressman for north-west Wisconsin who had made and lost a fortune in the lumber business. The family moved to Walnut Street in Jenkintown, Pennsylvania, then in July bought a six-bedroom house at Fernbrook Avenue in the town of Wyncote, Pennsylvania. From until he attended the Cheltenham Military Academy, where the boys wore Civil War-style uniforms and were taught military drilling, how to shoot, and the importance of submitting to authority. Pound was clever, independent-minded, conceited, and unpopular. He knew early on that he wanted to be a poet. Pound, Wyncote, Aged 11 years: In this search I learned more or less of nine foreign languages, I read Oriental stuff in translations, I fought every University regulation and every professor who tried to make me learn anything except this, or who bothered me with "requirements for degrees. She was the daughter of the professor of astronomy, and later became known as the poet H. He asked Mary to marry him that summer too, but she turned him down. David Moody writes that it was at Hamilton with Shephard that he read Dante , and out of the discussions emerged the idea for a long poem in three parts dealing with emotion, instruction, and contemplation which planted the seed for The Cantos. Rennert at the University of Pennsylvania, obtaining his MA in the spring of He moved on to Paris, spending two weeks in lectures at the Sorbonne , followed by a week in London. In at the university, he apparently annoyed Felix Schelling, the head of English, with silly remarks during lectures which included insisting that George Bernard Shaw was better than Shakespeare , and taking out an enormous tin watch and winding it with slow precision and his fellowship was not renewed at the end of the year. Moreover Schelling told Pound he was wasting his own time and that of the institution; Pound abandoned his dissertation and left without finishing his doctorate. He annoyed his landlords by entertaining friends, including women, and was forced to move from one house after "[t]wo stewdents found me sharing my meagre repast with a lady gent impersonator in my privut apartments," as he told a friend. He was eventually caught in flagrante , although the details remain unclear and he denied any wrongdoing. The incident involved a stranded chorus girl to whom he offered tea and his bed for the night when she was caught in a snowstorm; when she was discovered the next morning by the landladies, Misses Ida and Belle Hall, his insistence that he had slept on the floor was met with disbelief, and he was asked to leave the college. Glad to be free of the place he left for Europe soon after. In July he self-published his first book of poetry, the page A Lume Spento With Tapers Spent , which sold copies at six cents each. The London Evening Standard called it "wild and haunting stuff, absolutely poetic, original, imaginative. He wanted to meet W. Pound told William Carlos Williams , a friend from university: James Knapp writes that Pound wanted to focus on the individual experience, the particular, the concrete, and rejected the idea of poetry as versified moral essay. In December he published a second collection, A Quinzaine for This Yule, and after the death of a lecturer at the Regent Street Polytechnic he managed to acquire a position lecturing in the evenings from January to February on "The Development of Literature in Southern Europe". He would wear trousers made of green billiard cloth, a pink coat, a blue shirt, a tie hand-painted by a Japanese friend, an immense sombrero, a flaming beard cut to a point, and a single, large blue earring. Another patron was the American heiress Margaret Lanier Cravens , who after knowing him a short time offered him a large annual sum to allow him to focus on his work. It was reviewed by The Daily Telegraph and the Times Literary Supplement among others; they said it was full of passion and magic. Rupert Brooke gave a negative review in The Cambridge Review, complaining that Pound had fallen under the influence of Walt Whitman by writing in "unmetrical sprawling lengths". Around the same time he moved into new rooms at Church Walk, off Kensington High Street , where he lived most of the time until He loved New York but no longer felt at home there. He felt the city was threatened by commercialism and vulgarity.

He suffered jaundice but nevertheless persuaded his parents to finance his passage back to Europe. It was nearly 30 years before he visited the United States again. Mauretania, arriving in Southampton six days later. After a few days in London, he visited Paris again, where he worked on a new collection of poetry, *Canzoni*, panned by the Westminster Gazette as a "medley of pretension", and spent time with Margaret Cravens. When he returned to London in August, A. Orage, editor of the socialist journal *The New Age*, hired him to write a weekly column, giving him a steadier income. A blue plaque on 10 Church Walk, where Pound said Imagisme was born. Pound introduced her to his friends, including the poet Richard Aldington, whom she married in 1912. Before then, the three of them lived in Church Walk — Pound at no. He realized with his translation work that the problem lay not in his knowledge of the other languages, but in his use of English: What obfuscated me was not the Italian but the crust of dead English, the sediment present in my own available vocabulary. Neither can anyone learn English, one can only learn a series of Englishes. Rossetti made his own language. While living at Church Walk in 1912, Pound, Aldington, and Doolittle started working on ideas about language that became the Imagism movement. The aim was clarity: Pound later said they agreed in the spring or early summer of 1912 on three principles: Direct treatment of the "thing" whether subjective or objective. To use absolutely no word that does not contribute to the presentation. He wrote that the natural object was always the "adequate symbol. All that day I tried to find words for what this made me feel. The apparition of these faces in the crowd; Petals on a wet, black bough. Michael Alexander writes that the poems show a greater concentration of meaning and economy of rhythm than his earlier work. The collection includes five poems by the British poet T. S. Eliot. It also includes his translation of the 8th-century Old English poem "The Seafarer", not a literal translation, but a personal interpretation and a poem in its own right. It upset scholars, as did his other translations from Latin, Italian, French, and Chinese, either because of errors or because he lacked familiarity with the cultural context. Alexander writes that in some circles his translations made him more unpopular than the treason charge, and the reaction to *The Seafarer* was a rehearsal for the response to *Homage to Sextus Propertius* in 1918. Of great importance too was his work on the papers of Ernest Fenollosa — an American professor who had taught in Japan, and who had started translations of Japanese poetry and Noh plays, with which Pound became fascinated. Lawrence, Yeats, H. D. The Imagist movement began to attract attention from critics. It was the first of three winters they spent there together, including two with Dorothy after she and Pound were married on 20 April. Her parents eventually consented, perhaps out of fear that she was getting older and no other suitor was in sight. *Lost Generation* Conrad Aiken showed T. S. Eliot's "Prufrock" in June. Conrad Aiken writes that he had shown "Prufrock" to every conceivable editor in England, but it was dismissed as crazy. He eventually sent it to Pound who, Aiken writes, instantly saw that it was a work of genius and sent it to *Poetry*. Most of the swine have done neither. He told a friend in August: The volume of writing exhausted him, and he began to believe he was wasting his time with prose. Harriet Monroe, editor of *Poetry*, published a letter from a professor of Latin, W. Hale, saying that Pound was "incredibly ignorant" of the language, and alluded to "about three-score errors" in *Homage*.

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I am homesick after mine own kind, Oh I know that there are folk about me, friendly faces, But I am homesick after mine own kind. The equally conservative college dismissed him after he deliberately provoked the college authorities. He annoyed his landlords by entertaining friends, including women, and was forced out of one house after "[t]wo stewdents found me sharing my meagre repast with the ladyâ€™gent impersonator in my privut apartments", he told a friend. When she was discovered the next morning by the landladies, Ida and Belle Hall, his insistence that he had slept on the floor was met with disbelief. Glad to be free of the place, he left for Europe soon after, sailing from New York in March By the end of April he was in Venice , living over a bakery near the San Vio bridge. The London Evening Standard called it "wild and haunting stuff, absolutely poetic, original, imaginative, passionate, and spiritual". The book was dedicated to his friend, the Philadelphia artist William Brooke Smith , who had recently died of tuberculosis. According to modernist scholar James Knapp, Pound rejected the idea of poetry as "versified moral essay"; he wanted to focus on the individual experience, the concrete rather than the abstract. In December he published a second collection, A Quinzaine for This Yule, and after the death of a lecturer at the Regent Street Polytechnic he managed to acquire a position lecturing in the evenings, from January to February , on "The Development of Literature in Southern Europe". He would wear trousers made of green billiard cloth, a pink coat, a blue shirt, a tie hand-painted by a Japanese friend, an immense sombrero, a flaming beard cut to a point, and a single, large blue earring. No one ever presents a cape, or shakes a muleta at him without getting a charge. Through Olivia Shakespear he was introduced to her former lover W. Pound had sent Yeats a copy of A Lume Spento the previous year, before he left for Venice, and Yeats had apparently found it charming. The men became close friends, although Yeats was older by 20 years. The American heiress Margaret Lanier Cravens â€™ became a patron; after knowing him a short time she offered a large annual sum to allow him to focus on his work. Cravens killed herself in , after the pianist Walter Rummel , long the object of her affection, married someone else. It was favorably reviewed; one review said it was "full of human passion and natural magic". He loved New York but felt the city was threatened by commercialism and vulgarity, and he no longer felt at home there. On 22 February he sailed from New York on the R. Mauretania , arriving in Southampton six days later. When he returned to London in August , A. Orage , editor of the socialist journal The New Age , hired him to write a weekly column, giving him a steady income. Pound introduced her to his friends, including the poet Richard Aldington , whom she would marry in Before that the three of them lived in Church Walk, Kensingtonâ€™Pound at no. What obfuscated me was not the Italian but the crust of dead English, the sediment present in my own available vocabulary Neither can anyone learn English, one can only learn a series of Englishes. Rossetti made his own language. Imagisme, Pound would write in Riposte, is "concerned solely with language and presentation". They agreed on three principles: Direct treatment of the "thing" whether subjective or objective. To use absolutely no word that does not contribute to the presentation. He wrote that the natural object was always the "adequate symbol". Poets should "go in fear of abstractions", and should not re-tell in mediocre verse what has already been told in good prose. All that day I tried to find words for what this made me feel. He may have been inspired by a Suzuki Harunobu print he almost certainly saw in the British Library Richard Aldington mentions the specific prints he matched to verse , and probably attempted to write haiku-like verse during this period. Michael Alexander describes the poems as showing a greater concentration of meaning and economy of rhythm than his earlier work. Pound was fascinated by the translations of Japanese poetry and Noh plays which he discovered in the papers of Ernest Fenollosa , an American professor who had taught in Japan. Fenollosa had studied Chinese poetry under Japanese scholars; in his widow, Mary McNeil Fenollosa, decided to give his unpublished notes to Pound after seeing his work; she was looking for someone who cared about poetry rather than philology. Yeats invited Pound to spend the winter of â€™ with him in Sussex. Lawrence , Yeats, H. The Imagist movement began to attract attention from critics. They stayed there for 10 weeks, reading and writing, walking in the woods and fencing. It was the first

of three winters they spent together at Stone Cottage, including two with Dorothy after she and Pound married on 20 April. Her parents eventually consented, perhaps out of fear that she was getting older with no other suitor in sight. Pound took the opportunity to extend the definition of Imagisme to art, naming it Vorticism: Upset at Lowell, he began to call Imagisme "Amygism", and in July he declared the movement dead and asked that the group not continue to call themselves Imagists. In he persuaded Poetry to publish T. Eliot had sent "Prufrock" to almost every editor in England, but was rejected. He eventually sent it to Pound, who instantly saw it as a work of genius and submitted it to Poetry. Most of the swine have done neither. He told a friend in August: About a year later, in January, he had the first three trial cantos, distilled to one, published as Canto I in Poetry. From he wrote music reviews for The New Age under the pen name William Atheling, and weekly pieces for The Egoist and The Little Review; many of the latter were directed against provincialism and ignorance. The volume of writing exhausted him. He feared he was wasting his time writing outside poetry, [76] exclaiming that he "must stop writing so much prose". Pound was deeply affected by the war. He was devastated when Henri Gaudier-Brzeska, from whom he had commissioned a sculpture of himself two years earlier, was killed in the trenches in A Memoir the following year, in reaction to what he saw as an unnecessary loss. He asked the publisher for a raise to hire year-old Iseult Gonne as a typist, causing rumors that Pound was having an affair with her, but he was turned down. When he included this in his next poetry collection in, he had renamed it Homage to Sextus Propertius in response to criticism of his translation skills. Harriet Monroe, editor of Poetry, published a letter from a professor of Latin, W. Hale, saying that Pound was "incredibly ignorant" of the language, and alluded to "about three-score errors" in Homage.

Chapter 6 : Ezra Pound : definition of Ezra Pound and synonyms of Ezra Pound (English)

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Chapter 9 : Home " A Guide to Ezra Pound's Personae pdf, epub, mobi " Nazi Zombies

Ezra Weston Loomis Pound was an American expatriate poet, critic and intellectual who was a major figure of the Modernist movement in early-to-mid 20th century poetry. Pound's The Cantos contains music and bears a title that could be translated as The Songs "although it never is.