

## Nancy Cunard A Biography

More than 500 alphabetically arranged entries by more than 200 expert contributors overview the complex relationship between literature and politics. Examines the psychological agonies of Beckett's young manhood, his World War II heroism, his enigmatic character, and the growth of his style which revolutionized modern theater.

"Contributors reexamine the continuing relevance of Langston Hughes's work and life to American, African American, and diasporic literatures and cultures. Includes fresh perspectives on the often overlooked "Luani of the Jungles," Black Magic, and works for children, as well as Hughes's more familiar fiction, poetry, essays, dramas, and other writings"--Provided by publisher.

As a child Frances Partridge marched for votes for women and played at the feet of such literary luminaries as Arthur Conan Doyle and Tennyson; at eighteen she studied philosophy at Cambridge and danced the Charleston with Lord Mountbatten; in the 1920s she fell in love with bohemian literary London and Ralph Partridge, himself already entangled in a delicate menage a trois. She went on to become a pivotal figure in her own right as an influential pacifist, hostess and diarist, publishing a series of diaries on everything from Bloomsbury's legacy to the revolution of the 1960s.

Glamorized, mythologized and demonized – the women of the 1920s prefigured the 1960s in their determination to reinvent the way they lived. Flappers is in part a biography of that restless generation: starting with its first fashionable acts of rebellion just before the Great War, and continuing through to the end of the decade when the Wall Street crash signalled another cataclysmic world change. Tamara de Lempicka, Diana Cooper, Nancy Cunard, Tallulah Bankhead, Zelda Fitzgerald and Josephine Baker and were far from typical flappers. Although they danced the Charleston, wore fashionable clothes and partied with the rest of their peers, they made themselves prominent among the artists, icons, and heroines of their age. Talented, reckless and wilful, with personalities that transcended their class and background, they re-wrote their destinies in remarkable, entertaining and tragic ways. And between them they blazed the trail of the New Woman around the world. Tamara's Story is extracted from Judith Mackrell's acclaimed biography, *Flappers: Six Women of a Dangerous Generation*.

An interdisciplinary look at the Harlem Renaissance, it includes essays on the principal participants, those who defined the political, intellectual and cultural milieu in which the Renaissance existed; on important events and places.

*Men and Women Writers of the 1930s* is a searching

critique of the issues of memory and gender during this dynamic decade. Montefiore asks two principle questions; what part does memory play in the political literature of and about 1930s Britain? And what were the roles of women, both as writers and as signifying objects in constructing that literature? Montefiore's topical analysis of 1930s mass unemployment, fascist uprising and 'appeasement' is shockingly relevant in society today. Issues of class, anti-fascist historical novels, post war memoirs of 'Auden generation' writers and neglected women poets are discussed at length. Writers include: \* George Orwell \* Virginia Woolf \* W.H. Auden \* Storm Jameson \* Jean Rhys \* Rebecca West

The notion of citizenship is part of a national collective memory and a memory of individuals belonging to a specific geographical, historical and cultural context. The volume seeks to investigate the importance of women's relationship with citizenship and nationality from a diachronic perspective analysing different forms of writing in various European contexts. Many themes intersect in the different essays that comprise the volume, including the construction of female identity through religious ideology, the importance of translation and cultural studies as a source of feminine knowledge, and the relationship between public life and private domain within the multiculturalism of Europe. The intersection between national identity, women's

writings and cultural difference surfaces in many essays and demonstrates how the notion of a necessary translation between cultures has been central for women authors since the seventeenth century.

Glamorized, mythologized and demonized – the women of the 1920s prefigured the 1960s in their determination to reinvent the way they lived. *Flappers* is in part a biography of that restless generation: starting with its first fashionable acts of rebellion just before the Great War, and continuing through to the end of the decade when the Wall Street crash signalled another cataclysmic world change. Zelda Fitzgerald, Diana Cooper, Nancy Cunard, Tallulah Bankhead, Josephine Baker and Tamara de Lempicka were far from typical flappers. Although they danced the Charleston, wore fashionable clothes and partied with the rest of their peers, they made themselves prominent among the artists, icons, and heroines of their age. Talented, reckless and wilful, with personalities that transcended their class and background, they re-wrote their destinies in remarkable, entertaining and tragic ways. And between them they blazed the trail of the New Woman around the world. *Zelda's Story* is extracted from Judith Mackrell's acclaimed biography, *Flappers: Six Women of a Dangerous Generation*.

*Selected Poems* gathers writing from four decades of Nancy Cunard's life, some published here for the first time. The selection illuminates Cunard's transnational modernist project in full, from her early years as a coterie poet on the edges of Bloomsbury and avant-garde

London, to her frontline activism during the Spanish Civil War and life-long fight against fascism in Europe and America, to her final years documented in poems written from hospitals and sanatoriums. Among the poems is Cunard's longer, psychogeographical work *Parallax*, published originally by the Hogarth Press, a response in part to T. S. Eliot's *The Waste Land*. Through her introduction and notes, editor Sandeep Parmar frames Cunard's complex legacy as a poet, publisher, and activist. A contribution to the wider feminist revision of modernism, this volume draws attention to Cunard's extraordinary, prismatic oeuvre, shaped by some of the twentieth century's most dramatic events.

Glamorized, mythologized and demonized – the women of the 1920s prefigured the 1960s in their determination to reinvent the way they lived. *Flappers* is in part a biography of that restless generation: starting with its first fashionable acts of rebellion just before the Great War, and continuing through to the end of the decade when the Wall Street crash signalled another cataclysmic world change. Tallulah Bankhead, Diana Cooper, Nancy Cunard, Zelda Fitzgerald, Josephine Baker and Tamara de Lempicka were far from typical flappers. Although they danced the Charleston, wore fashionable clothes and partied with the rest of their peers, they made themselves prominent among the artists, icons, and heroines of their age. Talented, reckless and wilful, with personalities that transcended their class and background, they re-wrote their destinies in remarkable, entertaining and tragic ways. And between them they blazed the trail of the New Woman around the world.

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Tallulah's Story is extracted from Judith Mackrell's acclaimed biography, *Flappers: Six Women of a Dangerous Generation*.

Lois Gordon's absorbing biography tells the story of a writer, activist, and cultural icon who embodied the dazzling energy and tumultuous spirit of her age, and whom William Carlos Williams once called "one of the major phenomena of history." Nancy Cunard (1896-1965) led a life that surpasses Hollywood fantasy. The only child of an English baronet (and heir to the Cunard shipping fortune) and an American beauty, Cunard abandoned the world of a celebrated socialite and Jazz Age icon to pursue a lifelong battle against social injustice as a wartime journalist, humanitarian aid worker, and civil rights champion. Cunard fought fascism on the battlefields of Spain and reported firsthand on the atrocities of the French concentration camps. Intelligent and beautiful, she romanced the great writers of her era, including three Nobel Prize winners, and was the inspiration for characters in the works of Ezra Pound, T. S. Eliot, Aldous Huxley, Pablo Neruda, Samuel Beckett, and Ernest Hemingway, among others. Cunard was also a prolific poet, publisher, and translator and, after falling in love with a black American jazz pianist, became deeply committed to fighting for black rights. She edited the controversial anthology *Negro*, the first comprehensive study of the achievement and plight of blacks around the world. Her contributors included Langston Hughes, W. E. B. Du Bois, and Zora Neale Hurston, among scores of others. Cunard's personal life was as complex as her public persona. Her involvement

with the civil rights movement led her to be ridiculed and rejected by both family and friends. Throughout her life, she was plagued by insecurities and suffered a series of breakdowns, struggling with a sense of guilt over her promiscuous behavior and her ability to survive so much war and tragedy. Yet Cunard's writings also reveal an immense kindness and wit, as well as her renowned, often flamboyant defiance of prejudiced social conventions. Drawing on diaries, correspondence, historical accounts, and the remembrances of others, Lois Gordon revisits the major movements of the first half of the twentieth century through the life of a truly gifted and extraordinary woman. She also returns Nancy Cunard to her rightful place as a major figure in the historical, social, and artistic events of a critical era. Glamorized, mythologized and demonized – the women of the 1920s prefigured the 1960s in their determination to reinvent the way they lived. *Flappers* is in part a biography of that restless generation: starting with its first fashionable acts of rebellion just before the Great War, and continuing through to the end of the decade when the Wall Street crash signalled another cataclysmic world change. Josephine Baker, Diana Cooper, Nancy Cunard, Tallulah Bankhead, Zelda Fitzgerald and Tamara de Lempicka were far from typical flappers. Although they danced the Charleston, wore fashionable clothes and partied with the rest of their peers, they made themselves prominent among the artists, icons, and heroines of their age. Talented, reckless and wilful, with personalities that transcended their class and background, they re-wrote their destinies in remarkable,

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The story of an emotionally powerful writer and a woman of unusual strength of character.

In 1934, Nancy Cunard published *Negro: An Anthology*, which brought together more than two hundred contributions, serving as a plea for racial justice, an exposé of black oppression, and a hymn to black achievement and endurance. The anthology stands as a virtual ethnography of 1930s racial, historic, artistic, political, and economic culture. Samuel Beckett, a close friend of the flamboyant and unconventional Cunard, translated nineteen of the contributions for *Negro*, constituting Beckett's largest single prose publication. Beckett traditionally has been viewed as an apolitical postmodernist rather than as a willing and major participant in *Negro*'s racial, political, and aesthetic agenda. In *Beckett in Black and Red*, Friedman reevaluates Beckett's contribution to the project, reconciling the humanism of his life and work and valuing him as a man deeply engaged with the greatest public issues of his time. Cunard believed racial justice and equality could be achieved only through Communism, and thus "black" and "red" were inextricably linked in her vision. Beckett's contribution to *Negro* demonstrates his support for Cunard's interest in surrealism as well as her political causes, including international republicanism and anti-fascism. Only in recent years have Cunard's

ideas begun to receive serious consideration. Beckett in *Black and Red* radically revalues Cunard and reconceives Beckett. His work in *Negro* shows a commitment to cultural and individual equality and worth that Beckett consistently demonstrated throughout his life, both in personal relationships and in his writing. Peter Kalliney's original archival work demonstrates that metropolitan and colonial intellectuals used modernist theories of aesthetic autonomy to facilitate collaborative ventures.

By the 1920s, women were on the verge of something huge. Jazz, racy fashions, eyebrowraising new attitudes about art and sex—all of this pointed to a sleek, modern world, one that could shake off the grimness of the Great War and stride into the future in one deft, stylized gesture. The women who defined this the Jazz Age—Josephine Baker, Tallulah Bankhead, Diana Cooper, Nancy Cunard, Zelda Fitzgerald, and Tamara de Lempicka—would presage the sexual revolution by nearly half a century and would shape the role of women for generations to come. In *Flappers*, the acclaimed biographer Judith Mackrell renders these women with all the color that marked their lives and their era. Both sensuous and sympathetic, her admiring biography lays bare the private lives of her heroines, filling in the bold contours. These women came from vastly different backgrounds, but all ended up passing through Paris, the mecca of the avant-garde. Before she was

the toast of Parisian society, Josephine Baker was a poor black girl from the slums of Saint Louis. Tamara de Lempicka fled the Russian Revolution only to struggle to scrape together a life for herself and her family. A committed painter, her portraits were indicative of the age's art deco sensibility and sexual daring. The Brits in the group—Nancy Cunard and Diana Cooper— came from pinkie-raising aristocratic families but soon descended into the salacious delights of the vanguard. Tallulah Bankhead and Zelda Fitzgerald were two Alabama girls driven across the Atlantic by a thirst for adventure and artistic validation. But beneath the flamboyance and excess of the Roaring Twenties lay age-old prejudices about gender, race, and sexuality. These flappers weren't just dancing and carousing; they were fighting for recognition and dignity in a male-dominated world. They were more than mere lovers or muses to the modernist masters—in their pursuit of fame and intense experience, we see a generation of women taking bold steps toward something burgeoning, undefined, maybe dangerous: a New Woman.

*Selected Poems* gathers writing from four decades of Nancy Cunard's life, some published here for the first time. The selection illuminates Cunard's transnational modernist project in full, from her early years as a coterie poet on the edges of Bloomsbury and avant-garde London, to her frontline activism

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during the Spanish Civil War and life-long fight against fascism in Europe and America, to her final years documented in poems written from hospitals and sanatoriums. Among the poems is Cunard's longer, psychogeographical work *Parallax*, published originally by the Hogarth Press, a response in part to T. S. Eliot's *The Waste Land*. Through her introduction and notes, editor Sandeep Parmar frames Cunard's complex legacy as a poet, publisher, and activist. A contribution to the wider feminist revision of modernism, this volume draws attention to Cunard's extraordinary, prismatic oeuvre, shaped by some of the twentieth century's most dramatic events. 'One of the major phenomena of history.' William Carlos Williams. 'A bold heroine of the battle against the inexpressible' Ramón J.

Sender

Categorizing hundreds of popular biographies according to their primary appeal—character, story, setting, language, and mood—and organizing them into thematic lists, this guide will help readers' advisors more effectively recommend titles. \* A

chronology of the history of the biography genre \*  
Brief reviews of over 450 high interest biographies  
Nancy Cunard *A Biography* New York : Knopf  
Nancy Cunard *Heiress, Muse, Political Idealist* Columbia University Press

This edition assembles the major essays on race and imperialism written by Nancy Cunard in the

1930s and 1940s. As a British expatriate living in France, and as a politically-engaged poet, editor, publisher, and journalist, Nancy Cunard devoted much of her energy to the cause of racial justice. This Broadview edition contextualizes Cunard's writings on race in terms of the relations among modernism, gender, and empire. It includes a range of contemporaneous documents that place her essays in dialogue with other European writers and with the work of writers of the African diaspora. Presents a comprehensive A to Z reference with approximately 450 entries providing facts about contemporary British poets, including their major works of poetry, concepts and movements. Glamorized, mythologized and demonized – the women of the 1920s prefigured the 1960s in their determination to reinvent the way they lived. Flappers is in part a biography of that restless generation: starting with its first fashionable acts of rebellion just before the Great War, and continuing through to the end of the decade when the Wall Street crash signalled another cataclysmic world change. Nancy Cunard, Diana Cooper, Tallulah Bankhead, Zelda Fitzgerald, Josephine Baker and Tamara de Lempicka were far from typical flappers. Although they danced the Charleston, wore fashionable clothes and partied with the rest of their peers, they made themselves prominent among the artists, icons, and heroines of their age. Talented,

reckless and wilful, with personalities that transcended their class and background, they re-wrote their destinies in remarkable, entertaining and tragic ways. And between them they blazed the trail of the New Woman around the world. Nancy's Story is extracted from Judith Mackrell's acclaimed biography, *Flappers: Six Women of a Dangerous Generation*.

The *Selected Poems of Nancy Cunard* brings together published and previously unpublished poems written across four decades. From her early years as a coterie poet on the edges of Bloomsbury and avant-garde London, to her frontline activism in the Spanish Civil War, the fight against fascism and racism in Europe and America, to her late life precariously spent in sanatoriums and hospitals, this selection brings Cunard's transnational modernist project to light through her experimental, passionate writing.

Born in March 1896, Nancy Cunard was a great beauty, rich, promiscuous, with a mesmeric effect on men. She was also highly intelligent, reading widely and writing poetry. Of Nancy's many affairs the five included in this book are the ones with the American poet Ezra Pound, the novelists Aldous Huxley and Michael Arlen (who characterised her as Iris Storm in his best-selling novel *The Green Hat*), Louis Aragon (the real founder of the Surrealist movement) and finally and controversially the black American pianist

Henry Crowder, with whom she ran her printing press in Paris. The lifelong friendship was with George Moore, her mother's lover, one of the most acclaimed novelists at the time of her childhood. His death in 1933 marks the end of this tempestuous tale of passion and intrigue.

As increasing numbers of toys disappear from his workshop, Santa engages a detective to solve the mystery.

Iris Barry (1895–1969) was one of the first critics to recognize film as an art form. The mother of film preservation internationally, she founded the film department at New York City's Museum of Modern Art and became its first curator, cementing film's critical legitimacy. Drawing on letters, memorabilia, and other documentary sources, Robert Sitton reconstructs Barry's remarkable life and work, sharing the story of a thoroughly modern muse and mentor to some of the most influential artists of her day. Although she had the bearing of a British aristocrat, Barry was the self-educated daughter of a brass founder and a palm-reader from the Isle of Man. An aspiring poet, her early work attracted the attention of Ezra Pound, whose letters to Barry comprise the essence of his thoughts on writing. Moving to London at Pound's suggestion in 1917, Barry joined a demimonde of Bloomsbury figures, including Ford Maddox Ford, T. S. Eliot, Arthur Waley, Edith Sitwell, and William Butler Yeats, and

fell in love with Pound's eccentric fellow Vorticist, Wyndham Lewis. During these tumultuous years, Barry launched a career as a novelist, biographer, and critic of motion pictures, which were dismissed as lower-class amusements. She wrote articles for the Spectator positioning film as a new art form and in 1925 cofounded the London Film Society. Emigrating to America in 1930, Barry joined the modernist Askew Salon, where she met Alfred Barr Jr., the director of the new Museum of Modern Art. Barr helped Barry establish a film library and convince powerful Hollywood interests to submit their work for exhibition, creating a significant new respect for film and prompting the founding of the International Federation of Film Archives, for which Barry served as Life President. Barry continued to augment MoMA's film library until World War II, when she joined the Office of Strategic Services to develop pro-American films with Orson Welles, Walt Disney, John Houston, Samuel Goldwyn, and Frank Capra. Yet despite these patriotic efforts, Barry's "foreignness" and association with such filmmakers as Luis Buñuel made her the target of an anticommunist witch hunt. She eventually left for France, working for MoMA only as consultant. Barry died in obscurity, her contribution to film and cultural history largely forgotten. Sitton reclaims her phenomenal achievements while recasting the political involvement of artistic institutions in the early

twentieth century.

Surrealism was a broad movement, which attracted many adherents. It was organized and quite strictly disciplined, at least until the death of its leader, Andre Breton, in 1966. As a consequence, its membership was in a constant state of flux: persons were constantly being admitted and excluded, and often the latter continued to regard themselves as Surrealists. The wide-ranging nature of the Surrealist movement was spread over many countries and many different art forms, including painting, sculpture, cinema, photography, music, theater, and literature, most notably poetry. The Historical Dictionary of Surrealism relates the history of this movement through a chronology, an introductory essay, a bibliography, and over 600 cross-referenced dictionary entries on persons, circles, and groups who participated in the movement; a global entry on some of the journals and reviews they produced; and a sampling of major works of art, cinema, and literature."

This volume – of essays, poetry, and prose fiction – records various attempts to read the fracture zones created by the discursive strategy of a democratic imagination, where space and ideas are opened to new linguistic and literary insights. Pride of place is taken by essays on the Caribbean writer Wilson Harris which explore the implications of his awareness of a polyphony of coexistent voices that

dislodges the hegemony of Cartesian dualism. This group of studies is rounded off with an interview with, and searching testimony by, Harris himself. The further contributions take up the implications of the encounter with 'alterity' (strangers, natives, barbarians) in order to underline not only wonder in the face of an unknown presence, or the 'shame' through which the subject discovers itself, but also the resentment involved in the creation of demonized Others. As the poet Charles Tomlinson states, "what we take to be otherness, alterity, can be readmitted into our literary consciousness and seen as part of the whole, causing us to readjust our awareness of the possibilities of English." These essays confirm that resistance is an interface of ambivalence between discursive worlds, encouraging us to read the "living network" of a text contrapuntally. Specific topics include Billy Bragg and New Labour, Schopenhauer in Britain, Objectivist poetry, gender and sexual identity (in Nancy Cunard; in Scottish fiction), multivocal discourse in South Africa, specific forms of alterity (in Jamaica Kincaid; in the poetry of Edwin Morgan; in antisemitism) and the deculturalizing perils of globalization.

New York Times bestselling author Laura Thompson returns with *Heiresses*, a fascinating look at the lives of heiresses throughout history and the often tragic truth beneath the gilded surface. *Heiresses*: surely they are among the luckiest women on earth. Are

they not to be envied, with their private jets and Chanel wardrobes and endless funds? Yet all too often those gilded lives have been beset with trauma and despair. Before the 20th century a wife's inheritance was the property of her husband, making her vulnerable to kidnap, forced marriages, even confinement in an asylum. And in modern times, heiresses fell victim to fortune-hunters who squandered their millions. Heiresses tells the stories of these million dollar babies: Mary Davies, who inherited London's most valuable real estate, and was bartered from the age of twelve; Consuelo Vanderbilt, the original American "Dollar Heiress", forced into a loveless marriage; Barbara Hutton, the Woolworth heiress who married seven times and died almost penniless; and Patty Hearst, heiress to a newspaper fortune who was arrested for terrorism. However, there are also stories of independence and achievement: Angela Burdett-Coutts, who became one of the greatest philanthropists of Victorian England; Nancy Cunard, who lived off her mother's fortune and became a pioneer of the civil rights movement; and Daisy Fellowes, elegant linchpin of interwar high society and noted fashion editor. Heiresses is about the lives of the rich, who—as F. Scott Fitzgerald said—are 'different'. But it is also a bigger story about how all women fought their way to equality, and sometimes even found autonomy and fulfillment.

Eric Walrond (1898–1966) was a writer, journalist, caustic critic, and fixture of 1920s Harlem. His short story collection, *Tropic Death*, was one of the first efforts by a black author to depict Caribbean lives and voices in American fiction. Restoring Walrond to his proper place as a luminary of the Harlem Renaissance, this biography situates *Tropic Death* within the author's broader corpus and positions the work as a catalyst and driving force behind the New Negro literary movement in America. James Davis follows Walrond from the West Indies to Panama, New York, France, and finally England. He recounts his relationships with New Negro authors such as Countée Cullen, Charles S. Johnson, Zora Neale Hurston, Alain Locke, and Gwendolyn Bennett, as well as the white novelist Carl Van Vechten. He also recovers Walrond's involvement with Marcus Garvey's journal *Negro World* and the National Urban League journal *Opportunity* and examines the writer's work for mainstream venues, including *Vanity Fair*. In 1929, Walrond severed ties with Harlem, but he did not disappear. He contributed to the burgeoning anticolonial movement and print culture centered in England and fueled by C. L. R. James, George Padmore, and other Caribbean expatriates. His history of Panama, shelved by his publisher during the Great Depression, was the first to be written by a West Indian author. Unearthing documents in England, Panama, and the United

States, and incorporating interviews, criticism of Walrond's fiction and journalism, and a sophisticated account of transnational black cultural formations, Davis builds an eloquent and absorbing narrative of an overlooked figure and his creation of modern American and world literature.

From the music of Louis Armstrong to the portraits by Beauford Delaney, the writings of Langston Hughes to the debut of the musical *Show Boat*, the Harlem Renaissance is one of the most significant developments in African-American history in the twentieth century. The *Encyclopedia of the Harlem Renaissance*, in two-volumes and over 635 entries, is the first comprehensive compilation of information on all aspects of this creative, dynamic period. For a full list of entries, contributors, and more, visit the [Encyclopedia of Harlem Renaissance website](#).

"This valuable contribution to women's studies includes the stories of more than 400 women from 64 countries and brings into the limelight many forgotten movements and personalities that have had major impacts on history. Readers will be inspired by the fascinating biographies."--"Outstanding Reference Sources," *American Libraries*, May 2002.

New York magazine was born in 1968 after a run as an insert of the *New York Herald Tribune* and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

## Access Free Nancy Cunard A Biography

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. This is the first biography of Richard Aldington, contemporary and friend of Ezra Pound, D.H. Lawrence and T.S. Eliot and notable as a poet, translator, editor, novelist, biographer and significant member of the Modernist era. A critical appraisal of his major writings is included.

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