

Contents

Acknowledgments

Abbreviations

Preface 1

1. The Faulted Authority of Textualism 7

- 1.1 Pound and Audience: The State of Criticism
- 1.2 Pound Criticism: The New Critical Heritage
- 1.3 Pound Criticism: Beyond Textualism
- 1.4 Literary Pragmatics: Writers and Readers in History
- 1.5 Relevance Theory: Communication and Cognition

2. Ezra Pound and the Problem of Audience 32

- 2.1 *Estetica Pragmatica* (1940): Ezra Pound's Pragmatic Aesthetics
- 2.2 "On the edge of the wilderness": Pound and Alienation
- 2.3 Opening Up Unshared Backgrounds: David Jones and Annotation
- 2.4 Quasi-Religious Aesthetics and the Audience (1908-1911)

3. The Relevance of Imagism (1911-1913) 63

- 3.1 The Psychological Context of Imagism (1909-1912)
 - 3.1.1 "The Newest Poet": The Reception of Pound (1909-1912)
 - 3.1.2 "The law of diminishing return": Costs and Benefits (1911-1912)
 - 3.1.3 "Punching its face ...": The Rationale of Disagreement (1912)
- 3.2 The Relevance of Imagism (1913)
 - 3.2.1 Imagism and Audience
 - 3.2.2 Imagism and Optimal Relevance
 - 3.2.3 The Rejection of Imagism

4. Exploding Relevance: From Image to Ideogram 94

5. The Genesis of <i>A Draft of XVI Cantos</i> (1914-1925)	108
5.1 Aristocratic Relevance (1913-1916)	
5.2 "Had Curie a great audience?": Pound versus Harriet Monroe (1914)	
5.3 Aristocratic Statistics (1916-1917)	
5.4 "What the poems require ...": Eliot's Interpretive Paradigm (1917-1918)	
5.5 "The isolation of carved metal": Hostile Reception (1917-1922)	
5.6 "Price 25 dollars per copy ...": Aristocratic Economics (1923)	
 6. The Double Price of High Modernism (1925)	 138
6.1 "Zoological questionabilities ..." (1922)	
6.2 Affirmations and Controversies (1923)	
6.3 <i>A Draft of XVI Cantos</i> and Pragmatic Interpretation	
 7. Conclusion	 159
 Bibliography	 163
 Index	 174