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Albert Gelpi

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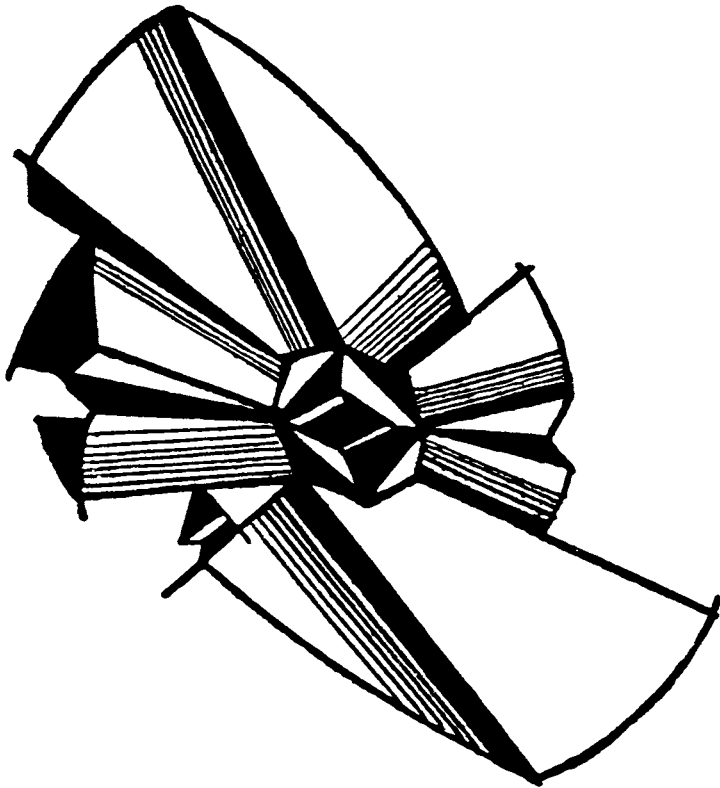
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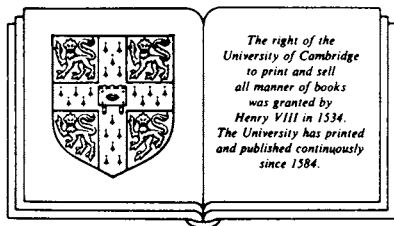
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# *A Coherent Splendor*

*The American Poetic Renaissance, 1910–1950*

*ALBERT GELPI*

*Stanford University*



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*This book is for Barbara  
and for Christopher and Adrienne  
with much love*

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ALBERT GELPI

June 4, 1987

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The greatest truth we could hope to discover, in whatever field we discovered it, is that man's truth is the final resolution of everything. Poets and painters alike today make that assumption and this is what gives them the validity and serious dignity that becomes them as among those that seek wisdom, seek understanding. I am elevating this a little, because I am trying to generalize and because it is incredible that one should speak of the aspirations of the last two or three generations without a degree of elevation.

WALLACE STEVENS

"The Relations Between Poetry and Painting"

i.e. it coheres all right

even if my notes do not cohere.

EZRA POUND

Canto 116

*Faas:* A poet like Antin traces post-Modernism to the *Cantos* and *The Waste Land*.

*Duncan:* Well, I'm not a Modernist. He can do that. I read Modernism as Romanticism; and I finally begin to feel myself pretty much a 19th century mind.

*Faas:* Really!

*Duncan:* I don't feel out of my century, I like this century immensely. But my ties to Pound, Stein, Surrealism and so forth all seem to me entirely consequent to their unbroken continuity from the Romantic period.

ROBERT DUNCAN

"Interview" in Ekbert Faas, *Toward a New American Poetics*