

## SPEAKING WITH THE SENNIN: DAVID EWICK AND THE IDEA OF JAPAN IN ANGLOPHONE POETRY

ANDREW HOUWEN

In Canto IV of Ezra Pound's "poem of some length," *The Cantos*, a certain "Père Henri Jacques," who remains unidentified, appears:

Père Henri Jacques would speak with the Sennin, on Rokku,  
Mount Rokku between the rock and the cedars (16)

This "ex-jesuit father," as he is described in an earlier draft, resurfaces decades later in Canto LXXXVIII: "Père Henri Jacques still / speaks with the sennin on Rokku" (602). In both cantos, his seeking of dialogue with and openness to the wisdom of the "Sennin" (Japanese for "sages") contrasts with the West's destructive hunger for war and global domination that had spurred Pound to begin composing *The Cantos* in 1915. David Ewick's career, too, has been dedicated to greater understanding between West and East while, during his lifetime, the West has continued its preoccupation with subjugating the East through war, most notably in South-East Asia and Iraq. Fortunately, Ewick is, unlike Jacques, well-known to an entire generation of scholars in the field of Japanese-Anglophone comparative literature, especially through his encyclopaedic website, *The Margins*, but also through his broad corpus of ground-breaking articles and presentations. This article is an attempt, however insufficient, at expressing this generation's gratitude and turning the spotlight, for a change, on a scholar who has shed so much light on areas of knowledge that had previously been obscured.

Eight years before Pound started writing *The Cantos*, he had begun what he had hoped would be a long academic career by taking up a position at Wabash College in Crawfordsville, Indiana, as Chair of the newly formed Department of Romance Languages (Moody 56). Pound's plan was soon in tatters because of his hosting in his private quarters first a "lady male impersonator," and then, overnight, a "girl from a stranded burlesque show," as a result of which he was "invited to resign" in February 1908 (Moody 59-61). Some twenty-seven years later, on 1 August 1935, Shirley Ann White was born in the very same town of Crawfordsville.<sup>1</sup> Her family soon moved to Shelbyville, some eighty miles away on the other side of Indianapolis, and at the age of 18 she married Kenneth Marvin Ewick (the surname's first syllable is pronounced like the letter "e," not like "you"). The following year, on 17 November 1954, Charles David Ewick was born in Shelbyville. Shirley was a commercial artist, working as a painter for the US Army, as James McNeill Whistler had done, in her case at Fort Benjamin Harrison in Indianapolis (Dorment and MacDonald 13). Kenny, as he was called, was a rock and roll drummer by night and worked by day as a grocer at Kenny's Market on the corner of Second and South-West Street in Shelbyville, above which the family lived.

It was in many ways an idyllic childhood, with lots of green space, including the spacious Morrison Park a stone's throw away. But the family's trips to art museums in the cities, such as the Art Institute of Chicago four hours' drive north where a young David remembers being captivated by the Bodhisattva statues, inspired in him a fascination for the wider world ("Bodhisattva").<sup>2</sup> Shirley was an avid reader and Ewick grew up surrounded by books, which he consumed with a similar enthusiasm. It was his father's passion for music, though, that must have led him to begin a

---

<sup>1</sup> This article draws on interviews and correspondence with Ewick conducted via Zoom and Facebook Messenger.

<sup>2</sup> Two of the Tang-dynasty bodhisattva statues Ewick might have encountered can now be seen via the Art Institute of Chicago's website. Discovered in Cangfosi, Hebei province, they were donated to the Institute in 1930.

bachelor's degree as a Music major in September 1973 at Indiana University in Bloomington, which had, and remains, one of the most prestigious Music departments in the country. Ewick benefited from the breadth of available courses in an American degree, though, taking classes in Greek Philosophy, English Literature, and Art Theory. A Shelbyville friend, Warren Good, suggested to him to take classes in English Literature at the University of Northern Colorado; Ewick, who had always dreamed of seeing the Rocky Mountains, needed little persuading, and in the summer of 1974 Ewick made the thousand-mile trip to Greeley in a Chevrolet station wagon.

It was one of his English Literature tutors at the UNC, Jim Doyle, who introduced Ewick to the work of the Beat poets: Allen Ginsberg, Gregory Corso, Gary Snyder, and Jack Kerouac. The poets themselves were not so far away: in the summer of 1974, Ginsberg and Anne Waldman founded the Jack Kerouac School of Disembodied Poetics at the Naropa Institute in Boulder, less than an hour's drive from the UNC ("Jack Kerouac"). Doyle would take Ewick in his car to attend Ginsberg's talks on Tuesdays and Thursdays. These would last for three hours a day, with 90 people in the class sitting on *zabuton* (Japanese sitting cushions) and studying "The Literary History of the Beat Generation." Ginsberg would sign copies of his handouts, telling students that one day these would be worth a lot of money – he was not wrong. Through these classes, Ewick met not only Ginsberg but also Corso and William S. Burroughs. Although he did not meet Snyder there – they would later meet in Kyoto, over dinner at a mutual friend's house – Snyder was an important influence on Ewick's own poetic compositions and the subject of one of his undergraduate essays. It was not just the *zabuton* that evoked Japan; in the same year Ewick attended the school, 1978, Ginsberg published his *Mostly Sitting Haiku (Emerging)*.

By this time, Ewick had decided to choose English Literature as his undergraduate major and graduated in 1977, with two-thirds of his credits from the UNC and a third from Indiana University. After graduating, he briefly lived on Chestnut Street in

Philadelphia, just down the road from the University of Pennsylvania, where Pound had studied in 1901-2. In the *Chronicle of Higher Education*, he found a teaching assistantship in the state of Pound's birth, at Idaho State University, which he started together with an MA in English Literature in 1978. In 1980, Ewick also began a Master of Fine Arts degree in Creative Writing together with another teaching assistantship at Wichita State University. His supervisor was the author James Lee Burke, then the poet Anthony Sobin. Supported by such distinguished practitioners, a career in Creative Writing beckoned: towards the end of both his MA and MFA in 1984, Stanley Plumly, a writer-in-residence at Wichita while Ewick was there, wanted him to join the Creative Writing PhD program at the University of Houston. But the appetite for the wider world that had stimulated Ewick's imagination from his early childhood was now whetted by the prospect of something much further afield: Japan.

Those bodhisattvas in the Art Institute of Chicago had laid the foundations, and the Beats' fascination for India, China, and Japan provided a further impetus, in directing Ewick towards Asia. As a relatively modernized country experiencing an economic boom, Japan also offered better career prospects than India or China at the time. With the help of a Japanese friend and an address book, he sent off fifty unsolicited applications to Japanese universities and received a response from half of them, mostly to say only part-time work was available, but Kōnan University in Kobe, where the British poet D.J. Enright had also taught from 1953-56, offered a full-time position via return mail ("Selected" 198). And so, on 24 March 1984, Ewick arrived in Kobe, where he was welcomed by Tanimoto Taizō; in only his second semester, Tanimoto came to his office and asked him, "Do you like us? We like you. We'd like to take care of you until you die." Ewick did like them, and he began only his second year in Japan with tenure. Further success followed in his fifth year, when he was accorded a sabbatical, during which he began what would become his *magnum opus*: a comprehensive bibliography of the idea of Japan in Anglophone poetry.

Despite Ewick's familiarity with Japan's deep impact on the Beat poets and Anglo-American culture more generally through Pound's poetry and translations, R. H. Blyth's *Haiku* anthology, and the hugely popular *Penguin Book of Zen Poetry* edited by Lucien Stryk, Japanese colleagues in the Department of English were "incredulous" when he told them of there being "Japanese influence' in modernist verse in English" ("Foreword" ix). This was the primary stimulus for Ewick's research on the subject, which he carried out as a St John's College visiting scholar at Cambridge University Library (a building visible on the horizon from my bedroom window in the nearby village of Coton when I was two years old at the start of Ewick's sabbatical), while residing at 1 Midsummer Common. Later that year, he was encouraged to turn this research into a doctoral thesis. Several universities could not fit such an interdisciplinary project into their English Literature or Japanese Studies departments, but it caught the attention of the South African author Dan Jacobson, then a professor at University College London. Daniel Karlin, a Browning scholar less than a year older than Ewick, became his doctoral supervisor.

Following his sabbatical, Ewick returned to Cambridge during the first two summers, but progress was slow because being a visiting scholar still did not permit borrowing books, so for the rest of the PhD his summers were spent back at Indiana University, where he had full faculty privileges, and the British Museum's Reading Room, where, some eighty years before, Pound had seen Japanese prints through having met Laurence Binyon, who had been instrumental in developing the Museum's East Asian collection, and Binyon's assistant Arthur Waley, later famous for his translation of *The Tale of Genji* (Arrowsmith 119-21). It was on the way back from Bloomington to Japan via a California Zephyr train from Chicago to San Francisco in the summer of 1989 that Ewick encountered one of the authors relevant to the research project, the *Penguin Book of Zen Poetry* translator and poet Lucien Stryk, first from afar waiting at Chicago's Union Station, then when Ewick approached him on board and said,

“Hello, I think you might be Lucien Stryk,” to which the reply came, “I also think I might be Lucien Stryk.” They struck up a warm friendship over the 52-hour train journey, during which they discussed the poetry collections of Stryk Ewick had with him and Stryk’s interest in both traditional and modern Japanese poetry.

The first journal publications developed out of the research for the doctoral thesis. A bibliography of poems related to Japan by the Georgian poet Edmund Blunden, who taught at Tokyo Imperial University from 1924 to 1927, and the post-war poet D.J. Enright, one of Ewick’s predecessors at Kōnan University and editor of the *New Lines* anthology that launched “The Movement,” appeared in Kōnan’s university journal in 1992. From the beginning, Ewick’s combination of humourous wit and uncompromising criticism of errors in previous scholarship is evident: of Blunden’s “The Daimyo’s Pond,” for instance, he writes that, “Except for the carp, and the method of summoning them, the poem contains nothing which could not be occasioned by a pond in England,” a characteristic of much of Blunden’s verse on Japanese subjects; while no bones are made of Sumie Okada’s *Edmund Blunden and Japan*, which “unconvincingly” claims that some of Blunden’s poems are formally indebted to haiku (“Selected” 183). As with all of Ewick’s bibliographical scholarship, this article broke new ground in proving his Kōnan colleagues wrong about whether there was a Japanese influence on British poetry.

This influence was far more profound in the work of Lucien Stryk, who asked Ewick to write a chapter on the Japanese sources of his early poems in *Zen, Poetry, the Art of Lucien Stryk*, which was published in 1993. After first seeing Japan as a US soldier in Okinawa, Stryk returned to teach at Niigata University in 1956. The following year produced a “singular effect” on Stryk when he was “moved” by a meeting with a Zen priest, another “Sennin” of a kind (“From ‘Zen’” 316). The next two decades of Stryk’s writing career were “all set in motion” by that meeting, including translations of the Dadaist Zen poet Takahashi Shinkichi and many of his own poetry collections in addition to *The Penguin*

*Book of Zen Poetry* (316). Ewick is attentive to the prosodic shift that occurs in Stryk's poetry: "the measure of the lines," he writes of "Zen: The Rocks of Sesshu," composed in the rock garden at Jōeiji attributed to the Zen painter Sesshū Tōyō, "is bound to syllables, not accents," as he demonstrates in careful detail (318). Stryk's engagement with Zen depended on a thorough understanding of Japanese-language works such as the Zen monk Hakuin's *Orategama* ("The Embossed Tea-Kettle"), which Stryk incorporates, as Ewick shows, into the poem "Awakening: Homage to Hakuin, Zen Master, 1685-1768" (327-37).

The doctoral project continued to provide publications of bibliographies such as those of Blunden and Enright that focused on the idea of Japan in Anglophone poets' work: these included the British poet and critic William Empson, who taught at Tokyo University of Literature and Science from 1932 to 1934; Laurence Binyon, the aforementioned Keeper of the Sub-Department of Oriental Prints and Drawings at the British Museum and himself a poet; Richard Aldington, a British poet included in the Imagist anthologies whose poems drew on the *ukiyo*e prints in Binyon's Sub-Department; and the American poets Harold Witter Bynner, Arthur Davison Ficke, and Conrad Aiken, all of whom drew on Japanese art and literature for inspiration. Ewick notes the "lost book-length manuscript" on which Empson's 1936 article "The Face of the Buddha" is based, which has since been found and published in 2016 in an edition edited by Rupert Arrowsmith; and the mysteries of "Miss C. Hatakeyama," from whose English poems Empson created "The Fool," "The Shadow," and "The Small Bird to the Big," since identified by Peter Robinson, and the identity of the woman in "Aubade," which remains unresolved ("Sir William Empson" 459-61). If anyone is to uncover it, though, it would be Ewick, who has thus far come closest to an identification.

His critical bibliography of Binyon is groundbreaking in drawing attention to how, "among Western interpreters of Japanese art in the first decade of the [twentieth] century, Binyon alone stood alongside Fenollosa" because of his *Painting in the*

*Far East* (1908), adding that this book contains “the first detailed discussion in English of the Zen ‘mode of thought’ and its relationship to art” (“Japanese Subjects” 182). By 1916, Ewick claims with some justification, “no Western writer could have known more” than Binyon about *ukiyo*e (183). In both this bibliography and that of “Richard Aldington and Japan,” both published in 1996, Ewick contends that the translations of poems accompanying the *ukiyo*e prints at the British Museum which inspired several Aldington poems in his collection *Images* (1915) were translated not by Waley, as Earl Miner claims in *The Japanese Tradition in British and American Literature*, but by Binyon himself, because “Waley did not begin working in the sub-department of Oriental prints and drawings until 1913,” whereas Binyon included “his own translations” of these poems in *A Catalogue of Japanese and Chinese Woodcuts* in 1916 (“Japanese Subjects” 183; “Richard Aldington” 246). More recently, Arrowsmith has discussed Ewick’s claim, though he proposes that the translations were Waley’s after all, as the “manual card index” of the Print Room credits them to “Arthur Schloss,” Waley’s name before 9 October 1913 (Arrowsmith 120).

The doctoral thesis was completed in 2001, twelve years after the start of the sabbatical that gave rise to it. The result is the most comprehensive, accurate, and systematic critical bibliography of the idea of Japan in Anglophone poetry. Two years later, Ewick converted it into *The Margins*, an online resource named after the margins of the *ukiyo*e prints where Binyon or Waley wrote the translated inscriptions of the poems. The site includes *Emerging from Absence: An Archive of Japan in English-Language Verse*, which lists every poem inspired by a Japanese subject or aesthetic up to the Second World War, and *Japonisme, Orientalism, Modernism: A Bibliography of English-Language Verse in the 20<sup>th</sup> Century*, a critical discussion of all the central figures in the reception of Japanese literature in Anglophone poetry. *The Margins* is the best point of reference for its subject matter. As a result, it has since been cited in every reputable work of scholarship in its field, including Haun Saussy,

Jonathan Stalling and Lucas Klein's critical edition of Pound and Fenollosa's *The Chinese Written Character as a Medium for Poetry*, brought out with Fordham University Press in 2008; Rupert Arrowsmith's *Modernism and the Museum: Asian, African, and Pacific Art and the London Avant-Garde*, published by Oxford University Press in 2011; and Carrie J. Preston's *Learning to Kneel: Noh, Modernism, and Journeys in Teaching*, which appeared with Columbia University Press in 2016.

Ewick's understanding of the idea of "Japan" in Anglophone poetry is always underpinned, as any such study should be, by a strong grasp of the theoretical implications of such cross-cultural comparisons. These poets all responded to and helped to shape different conceptions of "Japan." In 1993, Ewick took up a position as an associate professor at Chūō University in Tokyo, where he taught courses in Cultural Studies, a field developed by theorists such as Stuart Hall and Angela McRobbie. His publications in the 2000s demonstrate a turn towards this field in his research. In "Orientalism, Absence, and Quick-Firing Guns," for instance, he points out the artificiality of conceptions of Japan by citing Vivian's line in Wilde's "The Decay of Lying" of 1889 that Japan is a "pure invention" (qtd. in "Orientalism" 84). Those who either praise or criticise Western artists for preserving or failing to understand the "spirit" of a Japanese cultural artefact mistakenly assume that "the significance of a literary work depended on the degree to which it corresponds to an *a priori* essence" ("Orientalism" 99). There is no stable "*a priori* essence" of a text that another can seek to replicate; that other text is, inevitably, a recreation.

Among the most successful literary recreations into English of the twentieth century have been Pound's versions of Chinese and Japanese poetry and drama, particularly his "'Metro' hokku" first published in *Poetry* in April 1913, "In a Station of the Metro," his 1915 collection *Cathay*, and his and Fenollosa's "*Noh*" or *Accomplishment*, published with Macmillan in 1917. As the pivotal essay "Ezra Pound and the Invention of Japan" (a title that alludes to Vivian's phrase in "The Decay of Lying") in the

*Japonisme, Orientalism, Modernism* section of *The Margins* observes, though, the last of these has unjustly been “relegated to secondary status,” both as translations in themselves and as influences on the rest of Pound’s oeuvre. So much attention has been paid to the importance of “In a Station of the Metro” for Pound’s conception of Imagism and Vorticism that to point it out “has become a critical commonplace” (*Japonisme*). Ewick persuasively argues, however, that, despite this long-standing consensus, most famously propagated by Hugh Kenner, the “hokku” is “not the Japanese form that most instrumentally informs his work. For that one must turn to the *nô*” (*Japonisme*). He proposes, in post-Kennerian terms, that Pound’s “greatest enthusiasm” from 1913 to 1916 was *nô*, not *Cathay*, and that *nô* continued to be a vital model for *The Cantos* not just at the start of its composition in those years, but for the rest of his poetic career, particularly from the 1930s (*Japonisme*).

This view has inspired a new generation of scholars, including Diego Pellicchia, Christopher Bush, and Carrie J. Preston, to fundamentally reassess *nô*’s importance for Pound throughout his poetic career. Together with *The Margins*, one of the places where Ewick was able to disseminate this understanding of Pound’s “invention of Japan” for Anglophone poetry has been the now biennial Ezra Pound International Conference, which Ewick first attended in Beijing in 1999. He still recalls first meeting Pound’s daughter, Mary de Rachewiltz, who has been so instrumental in the success of the EPICs, when he was squeezed in the back of a Beijing taxi next to her and she asked him, “What’s your name? I’m Mary.” He later walked with her on the Great Wall while she proclaimed the famous opening of Pound’s Canto LXXIV. I first met Ewick at the 2011 EPIC in London, my first ever academic conference. Our shared interests led to what I hope it is not too presumptuous to say was an instant friendship as we talked about Pound and Japan. We visited the Vorticist exhibition at the Tate; on a sunny July afternoon, he showed a small group of us where Pound lived in Kensington and Cavendish Square and Chesterfield Gardens, where the Japanese dancer Itô Michio

performed Yeats's *At the Hawk's Well* on 2 and 4 April 1916; and in the evenings we would dine off Russell Square, where the conference was being held, next to the School of Oriental and African Studies where Waley had worked.

As Ewick explains on *The Margins*, Itō, who first met Pound at the Café Royal, performed *nō* for Pound and Yeats in 1915 along with two of Itō's Japanese acquaintances, one of whom was the painter Kume Tamijūrō ("Appendix"). The other has been more mysterious, but, not for the first time, Ewick was the one to solve the mystery at that London conference and, in greater detail, in an article published in *The Hemingway Review of Japan* and at the subsequent Dublin EPIC in 2013. Pound only mentions this second Japanese friend of Itō's once, mistakenly, as "Takahama Kori," in a letter to his benefactor, John Quinn (Materer 49). At first, both Japanese and non-Japanese scholars identified him, again all mistakenly, as "Kayano Nijūichi," "Kayano Jisōichi," "Gun Torahiko," and twelve other permutations by Ewick's count, with some treating "Kayano" and "Gun" as separate individuals ("Notes" 25). As Ewick makes clear, however, Pound's "Takahama Kori" was the poet and playwright Kōri Torahiko, who published poems and *nō*-inspired plays such as *Kanawa* and *Dōjōji* in *Mita bungaku* and *Shirakaba* from 1910 under the pen-name Kayano Hatakazu ("Notes" 25). Drawing extensively on Japanese-language sources, Ewick demonstrates that, of the three friends, Kōri knew most about *nō*.

While Kōri and Kume sang in the chorus, Itō danced the *shite* ("main actor") role. Itō's version of that performance, of meeting Pound and Yeats, and his memories of playing the Hawk in *At the Hawk's Well*, were related amongst much else of interest in a talk Itō gave, "Omoide wo kataru – 'Taka no i' shutsuen no koto nado" ("Reminiscences – Performing *At the Hawk's Well* and Other Matters"), on 7 December 1955 at Tokyo Woman's Christian University, where Ewick has been teaching since 2008. Together with a TWCU colleague, Dorsey Kleitz, Ewick edited its first full translation into English under the title *Michio Ito's Reminiscences of Ezra Pound, W. B. Yeats, and Other Matters: A Translation and*

*Critical Edition of a Seminal Document in Modernist Aesthetics*, published by Mellen in 2018. It is accompanied by Ewick's extensive commentary, which is especially necessary because Itō's talk contains so many tall tales: he invents, for instance, in truly Wildean fashion, a six-month stay in Egypt (16-18). Itō also claims to have befriended the composer Claude Debussy and his daughter, "Māgareto" ("Marguerite"), though, as Ewick notes, Debussy had no daughter with this name; took opera singing lessons with "Māgareto" ("Margarethe") Lehmann in Leipzig (probably Charlotte Lehmann, as Ewick points out); and, after arriving in London in 1914, meets "Lady "Māgareto" Cunard, by whom, as Ewick explains, he meant Lady Emerald "Maud" Cunard, who then resided in Cavendish Square (37; 38; 41-2). Ewick's scholarship is exceptional in sorting the truth from the fiction in Itō's retelling with painstaking precision.

Towards the end of his talk, Itō discusses how the East and West "are complementary to each other, and therein lies a possibility for balance" (34). What makes his words more remarkable is that he had suffered internment as an "enemy alien" in the United States during the Second World War. In his search for "balance" between East and West, Itō seeks to overcome the initial reaction of suspicion and "hate" when "we bump into something we've never experienced before" (33-34). Ewick's career has been one aimed in a similar direction: a seeking of greater understanding, like Père Henri Jacques who "would speak with the Sennin," of that which may at first repel or frighten us because of its being unfamiliar. This path begins from as early as he can remember, with the fascination for those bodhisattva statues at the Art Institute of Chicago. It is as necessary a path to follow as ever: as this article is being written, the coronavirus pandemic still rages on around the globe, and xenophobia towards those of East Asian descent is again on the increase, together with a rising tide of right-wing populism that wishes to build walls against "outsiders." I hope that Ewick will continue to pursue the erudite and ground-breaking scholarship that has already inspired

a generation of academics. There is so much more still to be done:  
to begin with, who was Jacques?

## WORKS CONSULTED

- Arrowsmith, Rupert Richard. *Modernism and the Museum: Asian, African, and Pacific Art and the London Avant-Garde*. Oxford: Oxford UP, 2011. Print.
- “Bodhisattva.” *Art Institute of Chicago*. 2020. Web. 20 Feb. 2021.
- Dorment, Richard and Margaret F. MacDonald, eds. *James McNeill Whistler*. London: Tate, 1994. Print.
- Ewick, Davd. “A Selected Critical Bibliography of Twentieth-Century British Poetry Influenced by Japan: Edmund Blunden and D.J. Enright, Work from Mainstream British Presses.” *Kōnan daigaku kiyō bungakuron* 81 (1992): 181-232. Print.
- and Irene de Angelis, comps. *Emerging from Absence: An Archive of Japan in English-Language Verse*. 2008. Web. 24 Feb. 2021.
- . “Foreword.” *The Japanese Effect in Contemporary Irish Poetry*. By Irene de Angelis. Basingstoke: Macmillan, 2012. ix-xi. Print.
- . “From ‘Zen: The Rocks of Sesshu’ to *Triumph of the Sparrow*: The Japanese Sources of Lucien Stryk’s Early Poems.” *Zen, Poetry, the Art of Lucien Stryk*. Ed. Susan Porterfield. Athens: Ohio UP, 1993. 314-40. Print.
- . “Japanese Subjects in Twentieth-Century British Art History and Literature: Bibliographical Notes about Laurence Binyon.” *Sōgō seisaku kenkyū* 1 (1996): 181-91. Print.
- , comp. *Japonisme, Orientalism, Modernism: A Bibliography of Japan in English-Language Verse of the Early Twentieth Century*. 2008. Web. 24 Feb. 2021.
- and Dorsey Kleitz, eds. *Michio Ito’s Reminiscences of Ezra Pound, W. B. Yeats, and Other Matters: A Translation and Critical Edition of a Seminal Document in Modernist Aesthetics*. Lewiston: Mellen, 2018. Print.
- . “Notes Toward a Cultural History of Japanese Modernism in Modernist Europe, 1910-1920, With Special Reference to Kōri Torahiko.” *The Hemingway Review of Japan* 13 (2012): 19-36. Print.
- . “Orientalism, Absence, and Quick-Firing Guns: The Emergence of Japan as a Western Text.” *Seisaku bunka sōgō kenkyūjo nenpō* 7 (2004): 79-109. Print.
- . “Richard Aldington and Japan: A Critical Bibliography.” *Eigo Eibei bungaku* 36 (1996): 241-54. Print.
- . “Sir William Empson and Japan: A Critical Bibliography.” *Eigo Eibei bungaku* 35 (1995): 457-75. Print.
- “Jack Kerouac School of Disembodied Poetics.” *Naropa University*. 2020. Web. 24 Feb. 2021.
- Materer, Timothy, ed. *The Selected Letters of Ezra Pound to John Quinn, 1915-1924*. Durham: Duke UP, 1991. Print.
- Moody, A. David. *Ezra Pound: Poet: A Portrait of the Man & His Work*. Vol. 1. Oxford: Oxford UP, 2007. Print.
- Pound, Ezra. *The Cantos*. New York: New Directions, 1996. Print.