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## ring house

Media Show, February 5-9:  
Six members of the Department  
of Art and Design explore, each  
in their own way, possibilities of  
film, videotape and sound.  
Underlying all their processes is  
the desire to expand the normal  
categories associated with the  
word "art". In addition, they all  
see their work as playing a part  
in an environment while at the  
same time both modifying that  
environment and making us  
more aware of it.

J.B. Taylor—Oil Sketches,  
February 14-28: It is only fitting  
that the University of Alberta  
should pay tribute by means of  
an exhibition to J.B. Taylor who  
was for so many years a  
mainstay of the Department of  
Art and Design.

The sketch as opposed to the  
finished work of art is always  
more enlightening about the  
creative process. It is not a  
finished statement but rather  
signposts the way to a number  
of possible developments. In the  
sketch we see the artist at his  
most defenceless, faced with the  
problem of various solutions,  
some of which may well be

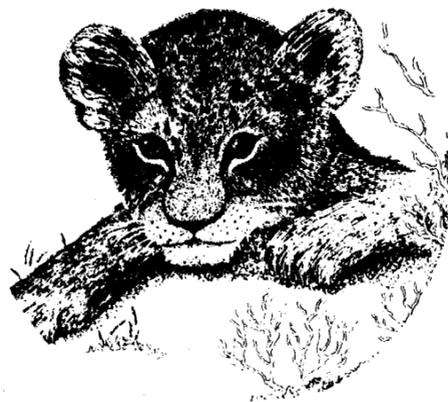
contradictory. It is the  
knowledge that solutions were  
found, and also that we are  
looking at the artist's raw  
material that make these  
sketches so informative and they  
remind us of his creativity which  
helped so many students find  
and express their own.

Slide show and talk: February  
13, at 8 p.m.: The Western  
Studies Association Colloquium  
presents a slide show and talk by

Allison Forbes, (Professor from  
the Department of Art and  
Design) in the series 'The West  
in the Visual Arts'. The topic will  
be 'Landscape Painting: Jack  
Taylor', and will take place in  
the Faculty Lounge on the 14  
floor of the Tory Building.  
Admission is free.

Joe Fafard, February 14-28:  
Joe Fafard is a ceramic sculptor  
with a mordantly observant eye.  
He has been the subject of  
recent exhibitions in  
Saskatchewan and of an article  
in 'Artscanada' and the  
University Art Gallery and  
Museum is pleased to be able to  
show his work for the first time  
in Edmonton. The exhibition  
includes portraits, landscape  
floor pieces and cups, print  
boxes and his farmyard animals.

# CONCEPT :



# wild

*He spins from the bars, but there's no cage to him  
More than to the visionary his cell:  
His stride is wildernesses of freedom:  
The world rolls under the long thrust of his heel.  
Over the cage floor the horizons come.*

from 'The Jaguar'  
Ted Hughes

## books to watch

SELECTED PROSE 1909-1965  
by Ezra Pound, Edited, with an  
introduction by William  
Cookson. "In making this  
selection," writes William  
Cookson in his introduction to  
this volume of previously  
uncollected writings, "my aim  
has been to show the unity of  
Ezra Pound's vision and the  
integrity of his concerns. I have  
tried to collect the clearest  
statements of the beliefs from  
which he has made his  
poetry... to gather the core of  
Pound's writing on religious,  
Confucian, historical, economic  
and monetary subjects together  
with... literary essays."

The Sixty-pieces in Pound's  
"Selected Prose 1909-1965" are  
arranged thematically, and while  
they are organized  
chronologically within several  
groupings, there are natural  
crosscurrents of thought among  
them. Particular emphasis,  
however, is given to the articles  
concerned with "Civilisation,  
Money and History". This  
section contains such essential  
texts as the "ABC of  
Economics" and "What is  
Money For?" as well as two  
essays—"Gold and Work" and  
"A Visiting Card"—translated  
from Pound's Italian and never  
before published in English in  
their entirety. Much space is  
devoted, too, to Pound's  
evaluation of his native America,  
its history, culture, and  
economy, and his 1913 essay,  
"Patria Mia," is reprinted.

Attentive readers have long  
affirmed the epic dimensions of  
Pound's work, underscored by  
the very breadth of his interests  
and informed with his passionate  
humanism. Indeed, as Cookson  
so aptly remarks, "it is the  
economics and the history which  
give the "Cantos" order and  
profundity—without them the  
unsurpassed lyric beauty would  
lack meaning beyond  
aestheticism—it would have no  
roots in reality."

Please request complete  
catalog for other books by Ezra  
Pound. \$17.50.

### AMERICAN FREE VERSE:

The modern Revolution in  
Poetry. Walter Sutton's  
"American Free Verse", unlike  
the more usual general  
discussions of American poetry,  
concentrates on the origins and  
growth of the modern free verse  
movement. In the words of the  
author, who is Professor of the  
Humanities at Syracuse  
University, the book offers  
"testimony to the vitality and  
imaginative resourcefulness of  
American poetry." The title,  
however, does not imply an  
exclusive preoccupation with  
form, since it also refers to the  
historical aspects of a  
still-developing tradition.  
Opening with a preparatory  
consideration of Romanticism,  
Sutton focuses full attention on  
Walt Whitman, and touches  
briefly on the work of Emily  
Dickinson and Stephen Crane.  
He turns next to the early years  
of the twentieth century, a  
watershed period in the arts that  
saw the establishment of free  
verse as the dominant poetic  
mode.

Of the "First Generation" of  
modernists, Sutton devotes two  
chapters apiece to Ezra Pound  
and William Carlos Williams,  
who "took upon themselves in a  
period of great disillusionment  
the role of epic spokesmen in  
the tradition of Whitman," and  
gives special attention as well to  
E.E. Cummings and Marianne  
Moore. The author then  
considers "The Conservative  
Counterrevolution" of the New  
Critics and the "Middle  
Generation". And finally, with  
"The Revolution Renewed", he  
brings his discussion around to a  
wide-ranging appreciation of the  
"Third Generation": Charles  
Olson's "projective verse" and  
the "Beat" movement,  
concretism, and the poetry,  
among other of Robert Creeley,  
Lawrence Ferlinghetti, Denise  
Levertov, and Kenneth Rexroth.  
\$4.50.

GERARD MANLEY HOPKINS,  
The Kenyon Critics. The larger  
part of this classic symposium  
on the poetry of Gerard Manley  
Hopkins was originally  
assembled as a special number of  
"The Kenyon Review" to  
celebrate in 1944 the centenary  
of the poet's birth, and then  
published in the New Directions  
"Makers of Modern Literature"  
series. Austin Warren contributes  
a biographical sketch and a  
study of Hopkins's debt to  
traditional verse forms. Marshall  
McLuhan explores the ideas  
behind the poet's symbols and  
images. Harold Whitehall  
analyzes his famous "sprung  
rhythm", Josephine Miles the  
characteristics of his idiom.  
Robert Lowell emphasizes his  
religious nature, Arthur Mizener  
his Victorian heritage. And F.R.  
Leavis discusses the  
metaphysical character of his  
poems. \$2.80.

THE HARVARD LAMPOON  
CENTENNIAL CELEBRATION,  
Martin Kaplan, editor,  
preface by John Updike. "The  
Harvard Lampoon Centennial  
Celebration": Containing  
Enormous Scoops from over  
forty parodies of books, records,  
comics, newspapers, authors and  
magazines, including the famous  
"Lampoon" versions of "Time",  
"Life", "The New Yorker",  
"The New York Times", and  
"Playboy". Also included are  
Greedy Handfuls of  
never-before-reprinted writing  
from the "Lampoon" files by  
John Updike, George Santayana,  
Henry Wadsworth, et. al;  
Immodest Helpings of Cartoons,  
caricatures, drawings and  
doodles; and Unmentionable  
Seconds of illustrated oddities,  
world-famous pranks and  
off-color limericks. This  
shameless anthology has been  
edited, compiled, annotated and  
ignited by erstwhile  
"Lampoon"ist Martin Kaplan.  
An "Atlantic Monthly Press  
Book", L.P. \$29.95.

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