

Ezra Pound And The Appropriation Of Chinese Poetry Cathay Translation And Imagism

Creative writing is a responsive human activity. We use it to respond to the world, to our feelings, to ideas, to observations, to other people, to historical and cultural events, and to the wonders created in our imaginations. This book shows how we go about doing this responding. Contributors discuss practice-led research in creative writing. They look at the ways a writer can use language or employ genre and consider how we each define themes and subjects and use writing techniques to explore to these themes and subjects. In examining creative writing teaching, the contributions gathered here suggest that teaching can be more responsive, more engaged with student interests, and more successful. This book shows that exploring creative writing, through a variety of means, can produce inventive, energetic results that can improve our own creative writing, as well as substantially contribute to our critical

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understanding of creative writing.

Essays on recent developments in Pound scholarship and research, including newly available primary sources and methodological advances in cognate fields.

"Cathay" by Ezra Pound, Bai Li. Published by Good Press.

Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten?or yet undiscovered gems?of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

The writers and artists described in this book are joined by a desire to embrace 'Eastern' aesthetics as a means of redeeming 'Western' technoculture. The assumption they all share is that at the core of modern Western culture there lies an originary and all-encompassing philosophical error -

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and that Asian art offers a way out of that awful matrix.

That desire, this book attempts to demonstrate, has informed Anglo- and even Asian-American debates about technology and art since the late nineteenth century and continues to skew our responses to our own technocultural environment.

Departments of State and Justice, the Judiciary, and Related Agencies Appropriations: Department of Justice

Professional Attention

Readings in the Cantos: Volume I

Reflective, Critical, and Practical Essays

Twentieth-century American Poetry

A Companion to Twentieth-Century Poetry

Pacific Rim Modernisms explores the complex ways that writers, artists, and intellectuals of the Pacific Rim have contributed to modernist culture, literature, and identity.

In this revisionary study of Ezra Pound's poetics, Scott Hamilton exposes the extent of the modernist poet's debt to the French romantic and symbolist traditions. Whereas previous critics have focused on a single influence, Hamilton explores a broad spectrum of French poets, including Thophile Gautier, Tristan Corbiere, Jules Laforgue, Remy de Gourmont, Henri de Rgnier, Jules Romains, Laurent Tailhade, Paul Verlaine, and Stphane Mallarm. This exploration of Pound's canon demonstrates his logic in borrowing from the French tradition

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as well as a paradoxical circularity to his poetic development. Hamilton begins by explaining how Pound read Gautier's poetry as an example of Parnassianism and of the "satirical realism" of Flaubert and the modern novelistic tradition. He reveals, however, a crucial blind spot in Pound's poetic vision that facilitated his return to precisely those romantic and proto-symbolist elements in Gautier that were celebrated by Baudelaire and Mallarmé, and that Pound, as a modern poet, felt obliged to repress. Arguing that Pound's response to symbolism was not specifically modernist, Hamilton shows how his dual attraction to the lyric and prose traditions, to symbolism and realism, and to the visionary and the historical helps us better to understand our own post-modern sensibility. Originally published in 1992. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Poetry is often viewed as culturally homogeneous— “ stubbornly national, ” in T. S. Eliot ’ s phrase, or “ the most provincial of the arts, ” according to W. H. Auden. But in *A Transnational Poetics*, Jahan Ramazani uncovers the ocean-straddling energies of the poetic imagination—in modernism and the Harlem Renaissance; in post–World War II North America and the North Atlantic; and in ethnic American, postcolonial, and black British writing. Cross-cultural exchange and influence are, he argues, among the chief engines of poetic development in the twentieth and twenty-first centuries. Reexamining the work of a

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wide array of poets, from Eliot, Yeats, and Langston Hughes to Elizabeth Bishop, Lorna Goodison, and Agha Shahid Ali, Ramazani reveals the many ways in which modern and contemporary poetry in English overflows national borders and exceeds the scope of national literary paradigms. Through a variety of transnational templates—globalization, migration, travel, genre, influence, modernity, decolonization, and diaspora—he discovers poetic connection and dialogue across nations and even hemispheres.

The Oxford Handbook of Global Modernisms expands the scope of modernism beyond its traditional focus on English and Irish literature to explore the contributions of artists from countries and regions like the US, Cuba, Spain, the Balkans, China, Japan, India, Vietnam, and Nigeria.

Ezra Pound and Referentiality

Culture, Faith and Politics

Imagining and Transmitting Medieval Literary Authority

The Chinese Written Character as a Medium for Poetry

Making and Seeing Modern Texts

The Oxford Handbook of Global Modernisms

In "Ezra Pound and Confucianism," Feng Lan offers the first study of Ezra Pound's project of establishing a Confucian humanism as an alternative to Western modernism. While Pound scholars are familiar with the American poet's commitment to Confucianism, the question of how Confucianism systematically shaped Pound's thoughts has not been convincingly answered. Lan shows that

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when confronted with what appeared to him a dehumanising modern world, Pound discovered in Confucianism possible solutions to issues that he encountered in language, politics, and religion, which Western intellectual tradition as a whole had failed to provide. By integrating Confucian doctrines with received ideas from Western tradition, Pound developed a humanist discourse and brought it to bear on the historical conditions of his time. The result was a discourse characterized primarily by the following beliefs: the human mind as the source of creation, the individual's moral will as the basis of truth and social order, the human partnership with the world of nature, the self-perfectibility of human beings, and their innate capability for internal transcendence in spiritual life. Lan examines the strategies with which Pound reconstructed Confucianism into a systematic modern discourse, focusing on his controversial translation of Confucian scriptures, his rethinking of the nature of language and poetry, his political theory of the individual and the state, and his formulation of an unorthodox spirituality. Situating Pound's works in diverse cultural, historical, and intellectual contexts, "Ezra Pound and Confucianism" demonstrates that, despite its frequent divergence from the Confucian canon, Pound's Confucian humanism gives his poetry an ideological coherence, enriches the Western humanist tradition, and asserts its relevance to the historical and cross-cultural development of Confucianism in modern times.

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Winner of the Ezra Pound Society Book Prize 2014 Ezra Pound's sustained use of ancient and medieval philosophical sources, particularly those within the Neoplatonic tradition, is well known. Yet the specific influence of the ninth-century theologian Johannes Scottus Eriugena on Pound's poetry and prose has received limited scholarly attention. Pound developed detailed plans to publish a commentary on Eriugena alongside his translations of two of the books of Confucianism, plans that ultimately went unrealised. Drawing on unpublished notes, drafts and manuscripts amongst the Ezra Pound papers held at Yale University, this book investigates the pivotal role of Eriugena in Pound's thought and, perhaps surprisingly, in his deployment of non-Western philosophical traditions.

Explores the challenges of translating Chinese works for Western readers, particularly premodern texts. This book explores the challenges of translating Chinese works, particularly premodern ones, for a contemporary Western readership. Reacting against the "cultural turn" in translation studies, contributors return to the origin of translation studies: translation practice. By returning to the time-honored basics of linguistics and hermeneutics, the book inquires into translation practice from the perspective of reading and reading theory. Essays in the first section of the work discuss the nature, function, rationale, criteria, and historical and conceptual values of translation. The

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second section focuses on the art and craft of translation, offering practical techniques and tips. Finally, the third section conducts critical assessments of translation policy and practice as well as formal and aesthetic issues.

Throughout, contributors explore how a translation from the Chinese can read like a text in the Western reader's own language.

Provides an introduction to the life and works of Ezra Pound, a major modernist poet, theorist and literary critic. Throughout his life Pound was regarded by many to be a contentious and controversial figure, and since his death in 1972, theoretical, literary, political and biographical commentators have done much to perpetuate this view. Peter Wilson's survey, however, presents a balanced view of his life and work allowing the reader to judge for themselves. The major sections of the book offer introductions to the complex life and work of Pound, outlining the various cultural, political and literary issues which are important to a full understanding of his place in twentieth century English literature. Critical commentaries are then given on all of Pound's major poetry, adopting some analytical techniques from stylistics. Brief biographies of important figures in Pound's career, and in the development of literary modernism are provided. A gazeteer, glossary, and suggestions for further reading complete the book.

Ezra Pound's Eriugena

Art, Technology, and the Meeting of East and West

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The Buddha in the Machine

Twentieth-Century American Poetics: Poets on the Art of Poetry

Reflections on Comparative Intercultural Inquiry

Department of Justice Appropriation Bill for 1948

Ezra Pound and the Appropriation of Chinese Poetry
***Cathay, Translation, and
Imagism***
Routledge

***Traces the lyricism and musicality in Pound's early verse through to his radical
Modernist style.***

***This book is a detailed study of Ezra Pound's explicit and implicit use of elements
of the Neoplatonic tradition in his prose and poetry, and of the way it informed his
poetics as well as his political and social-economic views. The book not only
discusses the ideas of those Pound considered to be leading figures in the
development of Neoplatonism (such as Plotinus, Dionysus the Areopagite,
Eriugena, Dante, Gernisthus Plethon, and Thomas Taylor), but, more importantly,
it shows how and why Pound adapted and appropriated their notions to develop his
interpretation of what he saw as an ongoing Neoplatonic tradition. Through this
adaptation of Neoplatonism, Pound's work may be seen as an insightful
commentary upon this religio-philosophical tradition as well as a contribution to
it.***

***This first book-length study of Pound criticism investigates not just what critics
have had to say about Pound but also why they have asked the questions they have***

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asked.

Conditions of Comparison

Scots: Studies in its Literature and Language

Ezra Pound and Confucianism

Stories in Letters

Cathay, Translation, and Imagism

Pacific Rim Modernisms

This is a three-volume project of readings of individual sections from the central modernist long poem, The Cantos of Ezra Pound. The project as a whole represents a landmark publication for modernist studies, bringing together, in a ground-breaking format, a number of critical readings of The Cantos by the world's leading Pound and modernist scholars. In each chapter a contributor approaches either a single Canto or a defined small group of Cantos in isolation, providing a clear, informative, and interpretive 'reading' that includes an up-to-date assessment of sources and an idea of recent critical approaches to the work. Most importantly, each essay offers guidance to those wishing to understand the works while contributing to the creation of a new manner of reading The Cantos as a remarkably diverse but coherent work. This first volume illuminates the gestation of the Cantos-technique and includes essays on the most

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important Cantos and groups of Cantos from the Ur-Cantos (early, discarded versions of the beginning of Pound's poem), A Draft of XVI Cantos (1924), A Draft of the Cantos 17-27 (1928), and Eleven New Cantos XXXI-XLI, also known as "Jefferson-Nuevo Mundo" (1934).

Presents an alphabetically-arranged guide to the poet's life and writings, with entries on his works, critics, literary movements of the period, periodicals, historical events, and contemporaries.

GLOSSATOR 10 (2018) Astern in the Dinghy: Commentaries on Ezra's Pound's Thrones de los Cantares 96-109 Edited by Alexander Howard You in the dinghy (piccioletta) astern there! (CIX/788) Mr. Pound Goes to Washington Alexander Howard (University of Sydney) Some Contexts for Canto XCVI Richard Parker (University of Surrey) Gold and/or Humaneness: Pound's Vision of Civilization in Canto XCVII Roxana Preda (University of Edinburgh) Hilarious Commentary: Ezra Pound's Canto XCVIII Peter Nicholls (New York University) "Tinkle, tinkle, two tongues": Sound, Sign, Canto XCIX Michael Kindellan (University of Sheffield) "In the intellect possible": Revisionism and Aesopian Language in Canto C Alex Pestell (Independent Scholar) Deep Rustication in Canto CI Mark Byron (University of Sydney) Shipwrecks and Mountaintops: Notes on Canto CII

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Mark Steven (University of Exeter) Revised Intentions: James Buchanan and the Antebellum White House in Canto CIII James Dowthwaite (University of Göttingen) Exploring Permanent Values: Canto CIV Archie Henderson (Independent Scholar) Canto CV: A Divagation? Alec Marsh (Muhlenberg College) So Slow: Canto CVI Sean Pryor (University of New South Wales) 'The clearest mind ever in England': Pound's Late Paradisal in Canto CVII Miranda Hickman (McGill University) Three Ways of Looking at a Canto: Navigating Canto CVIII Kristin Grogan (Exeter College, University of Oxford) 'To the king onely to put value': Monarchy and Commons in Pound's Canto CIX Alex Niven (University of Newcastle) Walt Whitman called the Orient "The Past! the Past! the Past!" but East Asia was remarkably present for the United States in the twentieth century. Apparitions of Asia reads American literary expressions during a century of U.S.-East Asian alliances in which the Far East is imagined as both near and contemporary. Commercial and political bridges across the Pacific generated American literary fantasies of ethical and spiritual accord; Park examines American bards who capitalized on these ties and considers the price of such intimacies for Asian American poets. | | The book begins its literary history with the poetry of Ernest Fenollosa, who called for "The

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Future Union of East and West." From this prime instigator of the Gilded Age, Park newly considers the Orient of Ezra Pound, who turned to China to lay the groundwork for his poetics and ethics. Park argues that Pound's Orient was bound to his America, and she traces this American-East Asian nexus into the work of Gary Snyder, who found a native American spirituality in Zen. The second half of Apparitions of Asia considers the creation of Asian America against this backdrop of trans-pacific alliances. Park analyzes the burden of American Orientalism for Asian American poetry, and she argues that the innovations of Lawson Fusao Inada offer a critique of this literary past. Finally, she analyzes two Asian American poets, Theresa Hak Kyung Cha and Myung Mi Kim, who return to modernist forms in order to reveal a history of American interventions in East Asia.

A Transnational Poetics

Glossator 10: Thrones

Appropriations of Literary Modernism in Media Art

Ezra Pound and the Symbolist Inheritance

Modernist Form and Asian American Poetics

Ezra Pound's Early Verse and Lyric Tradition

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The skillful use of the Scots language has long been a distinguishing feature of the literatures of Scotland. The essays in this volume make a major contribution to our understanding of the Scots language, past and present, and its written dissemination in poetry, fiction and drama, and in non-literary texts, such as personal letters. They cover aspects of the development of a national literature in the Scots language, and they also give due weight to its international dimension by focusing on translations into Scots from languages as diverse as Greek, Latin and Chinese, and by considering the spread of written Scots to Northern Ireland, the United States of America and Australia. Many of the essays respond to and extend the scholarship of J. Derrick McClure, whose considerable impact on Scottish literary and linguistic studies is surveyed and assessed in this volume. Brill's Companion to the Reception of Classics in International Modernism and the Avant-Garde examines the ways in which Ancient Greek and Roman culture were appropriated by a global set of authors from the late nineteenth to early twentieth centuries.

Christianity and Confucianism: Culture, Faith and Politics, sets comparative textual analysis against the backcloth of 2000 years of cultural, political, and religious interaction between China and the West. As the world responds to China's rise and China positions herself for global engagement, this major new study reawakens and revises an ancient conversation. As a generous introduction to biblical Christianity and the Confucian Classics, Christianity and Confucianism tells a remarkable story of mutual formation and cultural indebtedness. East and

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West are shown to have shaped the mind, heart, culture, philosophy and politics of the other - and far more, perhaps, than either knows or would want to admit. Christopher Hancock has provided a rich and stimulating resource for scholars and students, diplomats and social scientists, devotees of culture and those who pursue wisdom and peace today.

An extensively annotated edition of Ezra Pound's Chinese translations in Cathay (1915) and Lustra (1916) along with unabridged transcriptions of his sources from Ernest Fenollosa's notebooks, along with original texts in Chinese. Includes Pound's article on "Chinese Poetry," and essays by Haun Saussy, Christopher Bush, and Timothy Billings.

Hearings Before the Subcommittee of the Committee on Appropriations, House of Representatives, Eightieth Congress, First Session, on the Department of Justice Appropriation Bill for 1948

Using Him as a Fictional Character

The Ezra Pound Encyclopedia

Appropriating Hemingway

A Preface to Ezra Pound

Apparitions of Asia

By analyzing appropriations of literary modernism in video, experimental film, and installation art, this study investigates works of media art as agents of cultural memory. While research recognizes film and literature as media of memory, it often overlooks media art. Adaptation studies, art history, and hermeneutics help understand ‘ appropriation ’ in art in terms of a dialog

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between an artwork, a text, and their contexts. The Russian Formalist notion of estrangement, together with new concepts from literary, film, and media studies, offers a new perspective on ' appropriation ' that illuminates the sensuous dimension of cultural memory . Media artworks make memory palpable: they address the collective body memory of their viewers, prompting them to reflect on the past and embody new ways of remembering. Five contextual close-readings analyze artworks by Janis Crystal Lipzin, William Kentridge, Mark Aerial Waller, Paweł Wojtasik, and Tom Kalin. They appropriate modernist texts by Gertrude Stein, Italo Svevo, Louis-Ferdinand Céline, Guillaume Apollinaire, Virginia Woolf, and Robert Musil. This book will be of value to readers interested in cultural memory, sensory studies, literary modernism, adaptation studies, and art history.

First published in 1999. Routledge is an imprint of Taylor & Francis, an informa company. How do we know the other culture? How do such inquiries impact on our knowledge of our own culture? These questions lie at the heart of comparative intercultural studies. As a theoretical inquiry into how conceptual resources of cultures (such as explicit and implicit categories of thought) may pre-figure our perspectives, this book re-conceives and reorients comparative intercultural inquiry by arguing for the importance of an epistemological approach and for its potential to transform current critical paradigms, in contrast to approaches that emphasize primarily the political and the ethical. By critically engaging with and developing the insights of scholars and thinkers from both Anglo-American and Continental traditions, the book makes a significant meta-critical contribution to a rethinking of comparative intercultural studies and literary theory. It will be of interest to students and scholars in comparative literature, English, world literature, and global and translation studies.

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The Encyclopedia of American Poetry: The Twentieth Century contains over 400 entries that treat a broad range of individual poets and poems, along with many articles devoted to topics, schools, or periods of American verse in the century. Entries fall into three main categories: poet entries, which provide biographical and cultural contexts for the author's career; entries on individual works, which offer closer explication of the most resonant poems in the 20th-century canon; and topical entries, which offer analyses of a given period of literary production, school, thematically constructed category, or other verse tradition that historically has been in dialogue with the poetry of the United States.

Astern in the Dinghy: Commentaries on Ezra ' s Pound ' s Thrones de los Cantares XCVI—CIX
Ezra Pound and the Appropriation of Chinese Poetry

The New Ezra Pound Studies

Responding to Creative Writing

Brill ' s Companion to the Reception of Classics in International Modernism and the Avant-Garde

Ezra Pound and Neoplatonism

This broad-ranging "Companion" gives readers a thorough grounding in both the background and the substance of eighteenth-century poetry in all its rich variety. An up-to-date and wide-ranging guide to eighteenth-century poetry. Reflects the dramatic transformation which has taken place in the study of eighteenth-century poetry over the past two

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decades. Opens with a section on contexts, discussing poetry's relationships with patriotism, politics, science, and the visual arts, for example. Discusses poetry by male and female poets from all walks of life. Includes numerous close readings of individual poems, ranging from Pope's "The Rape of the Lock" to Mary Collier's "The Woman's Labour." Includes more provocative contributions on subjects such as rural poetry and the self-taught tradition, British poetry 'beyond the borders', the constructions of femininity, women as writers and women as readers. Designed to be used alongside David Fairer and Christine Gerrard's "Eighteenth-century Poetry: An Annotated Anthology" (Blackwell Publishing, Second Edition, 2003).

In more than 30 novels, several short stories, graphic novels, movies, plays and poems, Ernest Hemingway has been introduced or "appropriated" as an important fictional character. This book is an inquiry into that phenomenon from various perspectives--including that of fan

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fiction--and deals with such questions as what, if anything, this biographical fiction adds to the dialogue about America's best known and most talked about writer. First published in 1919 by Ezra Pound, Ernest Fenollosa's essay on the Chinese written language has become one of the most often quoted statements in the history of American poetics. As edited by Pound, it presents a powerful conception of language that continues to shape our poetic and stylistic preferences: the idea that poems consist primarily of images; the idea that the sentence form with active verb mirrors relations of natural force. But previous editions of the essay represent Pound's understanding—it is fair to say, his appropriation—of the text. Fenollosa's manuscripts, in the Beinecke Library of Yale University, allow us to see this essay in a different light, as a document of early, sustained cultural interchange between North America and East Asia. Pound's editing of the essay obscured two important features, here restored to view: Fenollosa's encounter with Tendai

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Buddhism and Buddhist ontology, and his concern with the dimension of sound in Chinese poetry. This book is the definitive critical edition of Fenollosa's important work. After a substantial Introduction, the text as edited by Pound is presented, together with his notes and plates. At the heart of the edition is the first full publication of the essay as Fenollosa wrote it, accompanied by the many diagrams, characters, and notes Fenollosa (and Pound) scrawled on the verso pages. Pound's deletions, insertions, and alterations to Fenollosa's sometimes ornate prose are meticulously captured, enabling readers to follow the quasi-dialogue between Fenollosa and his posthumous editor. Earlier drafts and related talks reveal the development of Fenollosa's ideas about culture, poetry, and translation. Copious multilingual annotation is an important feature of the edition. This masterfully edited book will be an essential resource for scholars and poets and a starting point for a renewed discussion of the multiple sources of American modernist poetry.

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Publisher Description

Cathay

Cultural Memory and the Dynamics of Estrangement

Ezra Pound's Chinese Friends

A Critical Edition

**A Selected Catalog of the Ezra Pound Collection at Hamilton
College**

Making and Seeing Modern Texts explores the poetics of texts through a close reading and analysis across the genres of poetry, drama, fiction, non-fiction travel literature and theory. This volume demonstrates that prose, as much as poetry, share the making and seeing of language, literary practice, and theory. Genre, then, is presented as a guide that crosses multiple boundaries. This volume selects different ways to examine texts, discussing Michael Ondaatje's early poetry and examining narrative in Philip Roth's *The Human Stain*. The book examines images in poetry, narrative in fiction, prefaces in non-fiction, metatheatres in drama, and attempts to see the modern and postmodern in theory, all of which show us the complexities of modernity or later modernity. One of the innovations is that the

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author, a literary critic/theorist, poet and historian, takes his training in practice and theory and shows, through examples of each, how language operates across genres.

First published in 1999. The subject of this book is the translation and appropriation of Chinese poetry by some English and American writers in the early decades of this century. The author explores the be concerned as much with English translation of Chinese poetry per se as with the relationship between this body of translation from the Chinese and the developing poetics and practices of what is usually referred to as "Imagism," as much with the question of historical influence or ascription as with certain interpretive and critical aspects of this correlative relationship. Focusing on the direct influence of Chinese poetry upon the theory and practice of Imagism, attributing to Imagist poets in general and Ezra Pound in particular the perception in Chinese poetry of the essential qualities and principles for rejuvenating English poetry in the early decades of the century.

No literary figure of the past century - in America or perhaps in any other Western country - is comparable to Ezra Pound in the scope and depth of his exchange with China. To this day, scholars and students still find it puzzling that this influential poet spent a lifetime incorporating Chinese language, literature, history, and philosophy

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into Anglo-American modernism. How well did Pound know Chinese? Was he guided exclusively by eighteenth to nineteenth-century orientalists in his various Chinese projects? Did he seek guidance from Chinese peers? Those who have written about Pound and China have failed to address this fundamental question. No one could do so just a few years ago when the letters Pound wrote to his Chinese friends were sealed or had not been found. This book brings together 162 revealing letters between Pound and nine Chinese intellectuals, eighty-five of them newly opened up and none previously printed. Accompanied by editorial introductions and notes, these selected letters make available for the first time the forgotten stories of Pound and his Chinese friends. They illuminate a dimension in Pound's career that has been neglected: his dynamic interaction with people from China over a span of forty-five years from 1914 until 1959. This selection will also be a documentary record of a leading modernist's unparalleled efforts to pursue what he saw as the best of China, including both his stumbles and his triumphs.

Translating China for Western Readers

Christianity and Confucianism

William Langland to Ezra Pound

Ezra Pound and the Career of Modern Criticism

Encyclopedia of American Poetry: The Twentieth Century