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# Chinese Written Character As a Medium Fo

Fenollosa, Ernest

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# Chinese Written Character As A Medium Fo

**Kathleen Armour**



## **Chinese Written Character As A Medium Fo:**

**The Chinese Written Character as a Medium for Poetry** Ernest Fenollosa, Ezra Pound, Jonathan Stalling, Lucas Klein, 2009-08-25 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 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 [The Chinese Written Character as a Medium for Poetry](#) Ernest Fenollosa, 1935 *The Chinese Written Character as a Medium for Poetry* Ernest Fenollosa, 1956 **The Chinese Written Character as a Medium for Poetry** Ernest Fenollosa, 1980 *The Chinese Written Character as a Medium for Poetry* Ernest Francisco Fenollosa, 1970 **Ernest Fenollosa -- The Chinese Written Character As A Medium For Poetry** Flemming Olsen, 2011-04-18 Fenollosa's long essay *The Chinese Written Character as a Medium for Poetry* was a ground breaking if idiosyncratic poetic criticism as well as a significant illustration of prevalent intellectual concerns Flemming Olsen follows Fenollosa's theorising showing the extent to which it is indebted to and shaped by post Positivist tenets **The Chinese Written Character as a Medium for Poetry** Ernest Francisco 1853-1908 Fenollosa, 2021-09-09 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public To ensure a quality reading experience this work has been proofread and republished

using a format that seamlessly blends the original graphical elements with text in an easy to read typeface We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant     *The Chinese Written Character as a Medium for Poetry* Ernest Fenollosa,1958     **Poetics of Emptiness**

Jonathan Stalling,2011-10-03 The Poetics of Emptiness uncovers an important untold history by tracing the historically specific intertextual pathways of a single if polyvalent philosophical term emptiness as it is transformed within twentieth century American poetry and poetics This conceptual migration is detailed in two sections The first focuses on transpacific Buddhist poetics while the second maps the less well known terrain of transpacific Daoist poetics In Chapters 1 and 2 the author explores Ernest Fenollosa s *The Chinese Written Character as a Medium for Poetry* as an expression of Fenollosa s distinctly Buddhist poetics informed by a two decade long encounter with a culturally hybrid form of Buddhism known as Shin Bukkyo New Buddhism Chapter 2 explores the classical Chinese poetics that undergirds the lost half of Fenollosa s essay Chapter 3 concludes the first half of the book with an exploration of the didactic and soteriological function of emptiness in Gary Snyder s influential poetry and poetics The second half begins with a critical exploration of the three decades long career of the poet translator critic Wai lim Yip whose transpacific Daoist poetics has been an important fixture in American poetic late modernism and has begun to gain wider notoriety in China The last chapter engages the intertextual weave of poststructural thought and Daoist and shamanistic discourses in Theresa Hak Kyung Cha s important body of heterocultural productions By formulating interpretive frames as hybrid as the texts being read this book makes available one of the most important yet still largely unknown stories of American poetry and poetics     *The Chinese Written Character as a Medium for Poetry* Ezra Pound,1968     **A History of Western Appreciation of English-translated Tang Poetry**

Lan Jiang,2018-03-08 This book examines the development of English translated Tang poetry and its propagation to the Western world It consists of two parts the first of which addresses the initial stage of English translated Tang poetry s propagation and the second exploring its further development By analyzing the historical background and characteristics of these two stages the book traces the trend back to its roots discusses some well known early sinologists and their contributions and familiarizes readers with the general course of Tang poetry s development In addition it presents the translated versions of many Tang poems The dissemination of Tang poetry to the Western world is a significant event in the history of cross cultural communication From the simple imitation of poetic techniques to the acceptance and identification of key poetic concepts the Tang poetry translators gradually constructed a classic Chinese style in modern American poetry Hence the traditional Chinese culture represented by Tang poetry spread more widely in the English speaking world producing a more lasting impact on societies and cultures outside China and demonstrating the poetry s ability to transcend the boundaries of time region nationality and culture Due to different cultural backgrounds the Tang poets or poems admired most by Western readers may not necessarily receive high acclaim in China Sometimes language barriers and cultural

differences make it impossible to represent certain allusions or cultural and ethnic concepts correctly during the translation process. However, in recent decades the translation of Tang poetry has evolved considerably in both quantity and quality. As culture is manifested in language and language is part of culture, the translation of Tang poetry has allowed Western scholars to gain an unprecedented understanding of China and Chinese culture.

**Ezra Pound's Chinese Friends** Ezra Pound, 2008-02-21. 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 into Anglo-American modernism. How well did Pound know Chinese? Was he guided exclusively by eighteenth- to nineteenth-century orientalist 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.

Digital Modernism Jessica Pressman, 2014-01-03. While most critical studies of born-digital literature celebrate it as a postmodern art form with roots in contemporary technologies and social interactions, Digital Modernism provides an alternative genealogy. Grounding her argument in literary history, media studies, and the practice of close reading, Jessica Pressman pairs modernist works by Ezra Pound, James Joyce, and Bob Brown with major digital works like William Poundstone's *Project for the Tachistoscope*, Bottomless Pit Young-hae Chang's *Heavy Industries*, sDakota, and Judd Morrissey's *The Jew's Daughter* to demonstrate how the modernist movement of the 1920s and 1930s laid the groundwork for the innovations of electronic literature. Accordingly, Digital Modernism makes the case for considering these digital creations as literature and argues for the value of reading them carefully, closely, and within literary history.

**The Chinese Written Character as a Medium for Poetry. Edited by Ezra Pound** Ernest Francisco Fenollosa, Ezra Pound, 1936. **The Chinese Students' Monthly**, 1915. **The Chinese Written Character as a Medium for Poetry ... An Ars Poetica.**

**With a Foreword and Notes by Ezra Pound** Ernest Francisco FENOLLOSA, 1936. *An Encyclopaedia of Translation*

Sin-wai Chan, David E. Pollard, 1995. 卅卅卅卅 Samuel Wells Williams, 1874. **Omnicompetent Modernists** Matthew

Hofer, 2022-10-25. A study of modernist poets who finding both support and stimulation in popular political theory were committed to transforming their art in and through attempts to engage the evolving concept of the public sphere. *China*

*Journal of Science and Arts ,1927*

## **Chinese Written Character As A Medium Fo** Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its power to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Chinese Written Character As A Medium Fo**," compiled by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we will delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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