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

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Ezra Pound's Confucian Translations

Break, Blow, Burn

Ezra Pound and the Appropriation of Chinese  
Poetry

Ezra Pound and 20th-Century Theories of  
Language

The Poetry of Du Fu

Astern in the Dinghy: Commentaries on Ezra's  
Pound's *Thrones de los Cantares* XCVI—CIX

One Must Not Go Altogether with the Tide

Approaches to Teaching Pound's Poetry and Prose

East-West Exchange and Late Modernism

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The Chinese Written Character as a Medium for  
Poetry

The Bughouse

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Frobenius Institute, 1930-1959

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The Political Aesthetic of Yeats, Eliot, and Pound  
Interventions into Modernist Cultures

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

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## MORROW CAMERON

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*Ezra Pound's  
Confucian  
Translations*  
Duke  
University  
Press  
From the  
apparently  
simple  
adaptation of  
a text into  
film, theatre  
or a new  
literary work,  
to the more  
complex  
appropriation  
of style or  
meaning, it is  
arguable that  
all texts are  
somehow  
connected to  
a network of  
existing texts  
and art forms.

In this new  
edition  
Adaptation  
and  
Appropriation  
explores:  
multiple  
definitions and  
practices of  
adaptation  
and  
appropriation  
the cultural  
and aesthetic  
politics behind  
the impulse to  
adapt the  
global and  
local  
dimensions of  
adaptation the  
impact of new  
digital  
technologies  
on ideas of  
making,  
originality and  
customization  
diverse ways  
in which  
contemporary  
literature,

theatre,  
television and  
film adapt,  
revise and  
reimagine  
other works of  
art the impact  
on adaptation  
and  
appropriation  
of theoretical  
movements,  
including  
structuralism,  
post-  
structuralism,  
postcolonialis  
m,  
postmodernis  
m, feminism  
and gender  
studies the  
appropriation  
across time  
and across  
cultures of  
specific  
canonical  
texts, by  
Shakespeare,  
Dickens, and  
others, but

also of literary archetypes such as myth or fairy tale. Ranging across genres and harnessing concepts from fields as diverse as musicology and the natural sciences, this volume brings clarity to the complex debates around adaptation and appropriation, offering a much-needed resource for those studying literature, film, media or culture. Break, Blow, Burn

Bloomsbury Publishing Queering Modernist Translation explores translations by Ezra Pound, Langston Hughes, and H.D. through the concept of queering translation. As Bancroft argues, queering translation is an intersectional lens for gleaning identity and socio-cultural issues in translation, such as gender, sexuality, diaspora, and race. Using theories

espoused by Jack Halberstam, José Esteban Muñoz, Elizabeth Grosz, Sara Ahmed, and Rinaldo Walcott as foundations for his arguments, Bancroft demonstrates that queering translation offers more expansive ways of imagining the relationship between translation and the identities, cultures, and societies that produce them. Intervening in new Modernist studies and

translation studies, Queering Modernist Translation furthers contemporary conversations regarding Modernism and its lasting importance in the twenty-first century.

**Ezra Pound and the Appropriation of Chinese Poetry**

Routledge  
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.

**Ezra Pound and 20th-Century Theories of**

**Language**

Cambridge University Press 'An extraordinary book of real passionate research' Edmund de Waal In 1945, Ezra Pound was due to stand trial for treason for his broadcasts in Fascist Italy during the Second World War. But before the trial could take place Pound was pronounced insane. Escaping a potential death sentence he was shipped off to St

Elizabeths Hospital near Washington, DC, where he was held for over a decade. At the hospital, Pound was at his most contradictory and most controversial: a genius writer - 'The most important living poet in the English language' according to T. S. Eliot - but also a traitor and now, seemingly, a madman. But he remained a magnetic figure. Eliot, Elizabeth Bishop, Robert

Lowell and John Berryman all went to visit him at what was perhaps the world's most unorthodox literary salon: convened by a fascist and held in a lunatic asylum. Told through the eyes of his illustrious visitors, *The Bughouse* captures the essence of Pound - the artistic flair, the profound human flaws - whilst telling the grand story of politics and art in the twentieth century.

*The Poetry of Du Fu* McGill-Queen's Press - MQUP  
Known for his maxim "Make it new," Ezra Pound played a principal role in shaping the modernist movement as a poet, translator, and literary critic. His works, with their complex structures and layered allusions, remain widely taught. Yet his known fascism, anti-Semitism, and misogyny raise issues about dangerous ideologies that influenced his

work and that must be addressed in the classroom. The first section, "Materials," catalogs the print and digital editions of Pound's works, evaluates numerous secondary sources, and provides a history of Pound's critical contexts. The essays in the second section, "Approaches," offer strategies for guiding students toward a clearer understanding

of Pound's difficult works and the context in which they were written. Astern in the Dinghy: Commentaries on Ezra's Pound's Thrones de los Cantares XCVI—CIX Bloomsbury Publishing USA  
First Published in 1999.  
Routledge is an imprint of Taylor & Francis, an informa company. One Must Not Go Altogether with the Tide Edinburgh University Press  
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. *Approaches to Teaching Pound's Poetry and Prose* University of Toronto Press Brill's Companion to the Reception of Classics in International Modernism and the Avant-Garde examines how the writers and artists who lived from roughly the last quarter of the nineteenth century to the middle of the twentieth sought to build a new

world from the ashes of one marked by two world wars, global economic depression, the rise of nationalism, and the collapse of empires. By surveying the modernist appropriation of Ancient Greece and Rome, the fourteen chapters in this volume demonstrate how the Classics, as foundational texts of the old order, were nevertheless adapted to suit the stylistic

innovation and formal experimentation that characterized modernist and avant-garde literature and art.

**East-West Exchange and Late Modernism**

University of Chicago Press 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 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. Ezra Pound and Confucianism Random House This volume offers clear readings of 28 Cantos from The Cantos of Ezra Pound in 23 essays written by eminent Poundians, with careful explanation of sources

balanced with critical analysis of Pound's project. The Chinese Written Character as a Medium for Poetry University of Michigan Press The first definitive edition in English of writings by poet, painter, pickpocket-plagiarist, and consummate anti-artist Francis Picabia, one of Dada's leading figures. Poet, painter, self-described funny guy, idiot, failure, pickpocket,

and anti-artist par excellence, Francis Picabia was a defining figure in the Dada movement; indeed, André Breton called Picabia one of the only “true” Dadas. Yet very little of Picabia's poetry and prose has been translated into English, and his literary experiments have never been the subject of close critical study. *I Am a Beautiful Monster* is the first definitive edition in English of

Picabia's writings, gathering a sizable array of Picabia's poetry and prose and, most importantly, providing a critical context for it with an extensive introduction and detailed notes by the translator. Picabia's poetry and prose is belligerent, abstract, polemical, radical, and sometimes simply baffling. For too long, Picabia's writings have been

presented as raw events, rule-breaking manifestations of inspirational *carpe diem*. This book reveals them to be something entirely different: maddening in their resistance to meaning, full of outrageous posturing, and hiding a frail, confused, and fitful personality behind egoistic bravura. *I Am a Beautiful Monster* provides the texts of of Picabia's significant

publications,  
all presented  
complete,  
many of them  
accompanied  
by their  
original  
illustrations.

### **The Bughouse**

University of  
Virginia Press  
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  
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. *The Correspondence of Ezra Pound and the Frobenius Institute, 1930-1959* Routledge Yunte Huang takes a most original "ethnographic" approach to more and less well-known American texts as he traces what he calls the transpacific displacement of cultural

meanings through twentieth-century America's imaging of Asia. Informed by the politics of linguistic appropriation and disappropriation, *Transpacific Displacement* opens with a radically new reading of Imagism through the work of Ezra Pound and Amy Lowell. Huang relates Imagism to earlier linguistic ethnographies of Asia and to racist representations of Asians in

American pop culture, such as the book and movie character Charlie Chan, then shows that Asian American writers subject both literary Orientalism and racial stereotyping to double ventriloquism and countermockery. Going on to offer a provocative critique of some textually and culturally homogenizing tendencies exemplified in Maxine Hong Kingston's work and its reception, Huang ends

with a study of American translations of contemporary Chinese poetry, which he views as new ethnographies that maintain linguistic and cultural boundaries. The Ethnography of Rhythm Columbia University Press 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 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. Make It the Same Univ of California Press The use of myth in Modernist literature is a misleadingly

familiar theme. Joyce's appropriation of Homer's Odyssey and Eliot's of Frazer's Golden Bough are, like Lawrence's primitivism or Yeats's nationalist folklore, attempts to discover an underlying metaphysic in an increasingly fragmented world. In Literature, Modernism and Myth Michael Bell also examines the relationship of myth and modernism to postmodernis

m. Myth, Bell shows, is inherently flexible; it was used to justify Pound's totalizing vision of society which eventually descended into fascism, and the liberal, ironic vision of human existence Joyce and Mann expressed. Those theorists who present myth as another form of mystification, a search for false origins, ignore its use by modernists to emphasise the ultimate

contingency of all values. This anti-foundational element, Bell claims, enables myth to act as a corrective to the claims of ideological critique. Bell shows how postmodern concerns with political and social responsibility, and the role literature plays in formulating this, have in fact been inherited from modernism. *Queering Modernist Translation* Fordham Univ Press  
Ezra Pound is

one of the most significant poets of the twentieth century, a writer whose poetry is particularly notable for the intensity of its linguistic qualities. Indeed, from the principles of Imagism to the polyphony of his Cantos, Pound is central to our conception of modernism's relationship with language. This volume explores the development of Pound's understanding of language in the context of twentieth-

century linguistics and the philosophy of language. It draws on largely unpublished archival material in order to provide a broadly chronological account of the development of Pound's views and their relation to both his own poetry and to modernist writing as a whole. Beginning with Pound's contentious relationship with philology and his antagonism towards

academia, the book traces continuities and shifts across Pound's career, culminating in a discussion of the centrality of language to the conception of his Cantos. While it contains discussions around significant figures in twentieth-century linguistic thought, such as Ferdinand de Saussure and Ludwig Wittgenstein, the book attempts to recover the work of

theorists such as Leonard Bloomfield, Lucien Lévy-Bruhl, and C.K. Ogden, figures who were once central to modernism, but who have largely been pushed to the periphery of modernist studies. The picture of Pound that emerges is a figure whose understanding of language is not only bound up with modernist approaches to anthropology, politics, and philosophy, but which calls for a new understanding

of modernism's relationship to each.

### **Readings in the Cantos**

Columbia University Press  
Throughout nearly sixty-five of writing, Pound specialized on the suffocating effects of time on poetry, aesthetic form, and history. Harmon examines Pound's strategies for dealing with time and arrives at a persuasive reading of Pound's works in general and

of the The Cantos in particular. By concentrating on a single theme and technique, the author demonstrates a coherence in the writing that elucidates the corpus for both the specialist and the casual reader. Originally published in 1977. A UNC Press Enduring Edition -- UNC Press Enduring Editions use the latest in digital technology to make available

again books from our distinguished backlist that were previously out of print. These editions are published unaltered from the original, and are presented in affordable paperback formats, bringing readers both historical and cultural value. *Literature, Modernism and Myth* Walter de Gruyter GmbH & Co KG The Complete Poetry of Du Fu presents a complete scholarly translation of

Chinese literature alongside the original text in a critical edition. The English translation is more scholarly than vernacular Chinese translations, and it is compelled to address problems that even the best traditional commentaries overlook. The main body of the text is a facing page translation and critical edition of the earliest Song editions and other sources. For convenience

the translations are arranged following the sequence in Qiu Zhao'an's Du shi xiangzhu (although Qiu's text is not followed). Basic footnotes are included when the translation needs clarification or supplement. Endnotes provide sources, textual notes, and a limited discussion of problem passages. A supplement references commonly used allusions, their sources, and where

they can be found in the translation. Scholars know that there is scarcely a Du Fu poem whose interpretation is uncontested. The scholar may use this as a baseline to agree or disagree. Other readers can feel confident that this is a credible reading of the text within the tradition. A reader with a basic understanding of the language of Chinese poetry can use this to

facilitate reading Du Fu, which can present problems for even the most learned reader. *Appropriation as Practice of Memory* Modern Language Association American Modernist Poetry and the Chinese Encounter offers a framework for understanding the variety of imagined encounters by eight different American poets with their imagined 'Chinese' subject. The method is

historical and materialist, insofar as the contributors to the volume read the claims of specific poems alongside the actual and tumultuous changes China faced between 1911 and 1979. Even where specific poems are found to be erroneous, the contributors to the volume suggest that each of the poets attempted to engage their 'Chinese' subject with a degree of commitment that presaged

imaginatively China's subsequent dominance. The poems stand as unique artifacts, via proxy and in the English language, for the rise of China in the American imagination. The audience of the volume is international, including the growing number of scholars and graduate students in Chinese universities working on American literature and comparative cultural

studies, as well as already established commentators and students in the west. **Encyclopedia of American Poetry: The Twentieth Century**  
BRILL  
America's most provocative intellectual brings her blazing powers of analysis to the most famous poems of the Western tradition—and unearths some previously obscure verses worthy of a place in our canon.

Combining close reading with a panoramic breadth of learning, Camille Paglia sharpens our understanding of poems we thought we knew, from Shakespeare to Dickinson	to Plath, and makes a case for including in the canon works by Paul Blackburn, Wanda Coleman, Chuck Wachtel, Rochelle Kraut—and even Joni Mitchell. Daring,	riveting, and beautifully written, Break, Blow, Burn is a modern classic that excites even seasoned poetry lovers—and continues to create generations of new ones.
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