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Dear Dr. Fang.

Thanks so
much for the photo.

EZRA POUND'S CHINESE FRIENDS

Edited and introduced by Zhaoming Qian

I shall be delighted to
see you if you
manage to get to
Washington.

Ezra Pound And China

Angela C. Y. Jung Palandri



Ezra Pound And China:

Ezra Pound and China Zhaoming Qian,2003-04-03 DIVExplores Ezra Pound's long fascination with Chinese literature and culture div *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 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

Ezra Pound and China John J. Nolde,1996 **Ezra Pound's Chinese Friends : Stories in Letters** Zhaoming Qian,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 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

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

"Ezra Pound and China" Angela C. Y. Jung Palandri, 1979 *Ezra Pound's Chinese Friends* Zhaoming Qian, 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 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

The China Cantos of Ezra Pound John Driscoll, 1983 **Ezra Pound and China** Angela Chih-ying Jung, 1955 *Ezra Pound and Chinese Landscapes* Kent Su, 2024-06 This book explores how Chinese landscapes shaped Ezra Pound's poetry in *The Cantos* uncovering their philosophical and aesthetic significance Through meticulous research and a multidisciplinary

approach it delves into cross cultural artistic connections shedding light on the power of imagination and the interplay between Eastern and Western traditions

Whitmanism, Imagism, and Modernism in China and America Guiyou Huang, 1997 This book is a cross cultural study of two major literatures of the late nineteenth and early twentieth centuries It traces the confluence of American and Chinese literatures in the early twentieth century when modernism reached its full powers in Europe and America and to a lesser extent in China The author examines how classical Chinese literature affected the birth of American modernism as represented by Ezra Pound he also investigates how American literature contributed to the formation and development of China's New Poetry

Twentieth-Century Literary Encounters in China Jeffrey Mather, 2019-10-10 From the travel writing of the eccentric plant collector and Reginald Farrer to Emily Hahn's insider depictions of bohemian life in semi colonial Shanghai to Ezra Pound's mediated journeys to Southwest China via the explorer Joseph Rock Anglo American representations of China during the first half of the twentieth century were often unconventional in terms of style form and content By examining a range of texts that were written in the flux of travel including poems novels autobiographies this study argues that the tumultuous social and political context of China's Republican Period 1912-49 was a key setting for conceptualizing cultural modernity in global and transnational terms In contrast with accounts that examine China's influence on Western modernism through language translation and discourse the book recovers a materialist engagement with landscapes objects and things as transcribed through travel ethnographic encounter and embodied experience The book is organized by three themes which suggest formal strategies through which notions cultural modernity were explored or contested borderlands cosmopolitan performances and mobile poetics As it draws from archival sources in order to develop these themes this study offers a place based historical perspective on China's changing status in Western literary cultures

Ezra Pound and China Monika Motsch, 1976 *Ezra Pound and the Career of Modern Criticism* Michael Coyle, Roxana Preda, 2018 Forty five years after his death and more than seventy years after his indictment for treason Ezra Pound remains a deeply controversial figure Today it is hard to imagine a poet sparking national debate but Pound did just that His receipt in 1949 of the first ever Bollingen Award for Poetry started a hue and cry that spread to every US periodical that made even a pretense of following cultural issues even Time weighed in It took two years for things to simmer down and when they finally did literary study looked profoundly different Everyone engaged in the study of poetry today professors and students alike works in an environment shaped by that national crisis of conscience The present book considers this untold story and investigates not just what critics have had to say about Pound but also why they have asked the questions they have asked It is routine for reception histories to distinguish between professional studies and more popular responses this book encourages us to consider why we make that distinction and what the costs of doing so might be Unprofessional responses to Pound have often been ideologically and politically embarrassing for Pound scholars who have in response policed the distinction between professional and popular readings with extraordinary vigilance As a

result the history of Pound's reception unfolds as a kind of drama perhaps the last ongoing theater for McCarthyite cultural political anxieties Michael Coyle is Professor of English at Colgate University and has published widely on Pound Roxana Preda is Leverhulme Fellow in American Literature at the University of Edinburgh and President of the Ezra Pound Society

Orientalism and Modernism Zhaoming Qian, 1995 Chinese culture held a well known fascination for modernist poets like Ezra Pound and William Carlos Williams What is less known but is made fully clear by Zhaoming Qian is the degree to which oriental culture made these poets the modernists they became This ambitious and illuminating study shows that Orientalism no less than French symbolism and Italian culture is a constitutive element of Modernism Consulting rare and unpublished materials Qian traces Pound's and Williams's remarkable dialogues with the great Chinese poets Qu Yuan Li Bo Wang Wei and Bo Juyi between 1913 and 1923 His investigation reveals that these exchanges contributed more than topical and thematic ideas to the Americans work and suggests that their progressively modernist style is directly linked to a steadily growing contact and affinity for similar Chinese styles He demonstrates for example how such influences as the ethics of pictorial representation the style of ellipsis allusion and juxtaposition and the Taoist Zen Buddhist notion of nonbeing being made their way into Pound's pre-Fenollosan Chinese adaptations Cathay Lustra and the Early Cantos as well as Williams's Sour Grapes and Spring and All Developing a new interpretation of important work by Pound and Williams Orientalism and Modernism fills a significant gap in accounts of American Modernism which can be seen here for the first time in its truly multicultural character

The Chan's Great Continent: China in Western Minds Jonathan D. Spence, 1999-10-17 Like everything else written by Jonathan Spence The Chan's Great Continent is an absolute must read for anyone interested in China Spence is one of the greatest Sinologists of our time and his work is both authoritative and highly readable Los Angeles Times Book Review China has transfixed the West since the earliest contacts between these civilizations With his characteristic elegance and insight Jonathan Spence explores how the West has understood China over seven centuries Ranging from Marco Polo's own depiction of China and the mighty Khan Kublai in the 1270s to the China sightings of three twentieth century writers of acknowledged genius Kafka Borges and Calvino Spence conveys Western thought on China through a remarkable array of expression Peopling Spence's account are Iberian adventurers Enlightenment thinkers spinners of the dreamy cult of Chinoiserie and American observers such as Bret Harte Mark Twain Ezra Pound and Eugene O'Neill Taken together these China sightings tell us as much about the self image of the West as about China Wonderful Spence brilliantly demonstrates how generation after generation of Westerners have asked themselves What is it that held this astonishing diverse and immensely populous land together New York Times Book Review [Translating China](#) Xuanmin Luo, Yuanjian He, 2009-11-25 Translation has been instrumental in opening the door between China and the rest of the world from ancient times to the present day and has helped facilitate cultural exchange and the sharing of knowledge This book makes an important contribution to the study of translation into and from Chinese A wide range of topics are covered such

as Chinese canonization of Buddhism Chinese cultural identity and authenticity in translation Chinese poetry opera politics and ideology in translation and the individual contributions made by translators to modernity and globalisation The analyses and arguments offered by the authors make this book a must read for anyone interested in translation from a Chinese perspective

Chinese Dreams Eric R. J. Hayot, 2009-12-14 Explores China's significant impact on the 20th century European avant garde

A Study on the Influence of Ancient Chinese Cultural Classics Abroad in the Twentieth Century Xiping Zhang, 2022-03-28 This book presents an extensive literary survey of the influence of ancient Chinese cultural classics around the globe highlighting a mammoth research project involving over forty countries or regions and more than twenty languages As the book reveals ancient Chinese culture was introduced to East Asian countries or regions very early on furthermore after the late Ming Dynasty Chinese knowhow and ideas increasingly made inroads into the West In particular the translation of and research on Chinese classics around the world have enabled Chinese culture to take root and blossom on an unprecedented scale In addition to offering a valuable resource for readers interested in culture the social sciences and philosophy the book blazes new trails for the study of ancient Chinese culture

Cathay Ezra Pound, 2018-12-04 Finalist Pegasus Award for Poetry Criticism Ezra Pound's *Cathay* 1915 is a masterpiece both of modernism and of world literature The muscular precision of images that mark Pound's translations helped establish a modern style for American literature at the same time creating a thirst for classical Chinese poetry in English Pound's dynamic free verse translations in a modern idiom formed the basis for T S Eliot's famous claim that Pound was the inventor of Chinese poetry for our time Yet Pound achieved this feat without knowing any Chinese relying instead on word for word cribs left by the Orientalist Ernest Fenollosa whose notebooks reveal a remarkable story of sustained cultural exchange This fully annotated critical edition focuses on Pound's astonishing translations without forgetting that the original Chinese poems are masterpieces in their own right On the one hand the presentation of all that went into the final *Cathay* makes it possible for the first time to appreciate the magnitude and the nuances of Pound's poetic art At the same time by bringing the final text together with the Chinese and Old English poems it claims to translate as well as the manuscript traces of Pound's Japanese and American interlocutors the volume also recovers practices of poetic circulation resituating a Modernist classic as a work of world literature The Pound text and its intertexts are presented with care clarity and visual elegance By providing the first accurate and unabridged transcriptions of Fenollosa's notebooks along with carefully edited Chinese texts the volume makes it possible to trace the movements of poetic ideas and poetic expression as they veer toward and away from Pound's creations In supplying the full Fenollosa texts the volume overturns decades of scholarship that has mystified Pound's translation process as a kind of clairvoyance displaying instead the impressive amount of sinological learning preserved in Fenollosa's hard to read notebooks and by detailing every deviation from the probable sense of the originals The edition also supplies exhaustive historical critical and textual notes clarifying points that have sometimes lent obscurity to Pound's poems and making the

process of translation visible even for readers with no knowledge of Chinese Cathay A Critical Edition includes the original fourteen Chinese translations as well as Pound's unique version of The Seafarer which is fully annotated alongside its Anglo Saxon source Also included are Pound's fifteen additional Chinese translations from Lustra and other contemporary publications his essay Chinese Poetry 1919 a substantial textual Introduction and original essays by Christopher Bush and Haun Saussy on international modernism the mediation of Japan and translation The meticulous treatment and analysis of the texts for this landmark edition will forever change how readers view Pound's Chinese poems In addition to discoveries that permanently alter the scholarly record and force us to revise a number of critical commonplaces the critical apparatus allows readers to make fresh discoveries by making available the specific networks through which poetic expression moved among hands languages and media Ultimately this edition not only enables us more fully to appreciate a canonical work of Modernism but also resituates the art of Pound's translations by recovering the historical circulations that went into the making of a multiply authored and intrinsically hybrid masterpiece

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Table of Contents Ezra Pound And China

1. Understanding the eBook Ezra Pound And China
 - The Rise of Digital Reading Ezra Pound And China
 - Advantages of eBooks Over Traditional Books
2. Identifying Ezra Pound And China
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Ezra Pound And China
 - User-Friendly Interface
4. Exploring eBook Recommendations from Ezra Pound And China
 - Personalized Recommendations
 - Ezra Pound And China User Reviews and Ratings

-
- Ezra Pound And China and Bestseller Lists
 - 5. Accessing Ezra Pound And China Free and Paid eBooks
 - Ezra Pound And China Public Domain eBooks
 - Ezra Pound And China eBook Subscription Services
 - Ezra Pound And China Budget-Friendly Options
 - 6. Navigating Ezra Pound And China eBook Formats
 - ePub, PDF, MOBI, and More
 - Ezra Pound And China Compatibility with Devices
 - Ezra Pound And China Enhanced eBook Features
 - 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Ezra Pound And China
 - Highlighting and Note-Taking Ezra Pound And China
 - Interactive Elements Ezra Pound And China
 - 8. Staying Engaged with Ezra Pound And China
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Ezra Pound And China
 - 9. Balancing eBooks and Physical Books Ezra Pound And China
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Ezra Pound And China
 - 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
 - 11. Cultivating a Reading Routine Ezra Pound And China
 - Setting Reading Goals Ezra Pound And China
 - Carving Out Dedicated Reading Time
 - 12. Sourcing Reliable Information of Ezra Pound And China
 - Fact-Checking eBook Content of Ezra Pound And China
 - Distinguishing Credible Sources

-
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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