[Books] Ezra Pound And The Appropriation Of Chinese Poetry Cathay Translation And Imagism

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Ezra Pound and the Appropriation of Chinese Poetry - Ming Xie - 2015-12-22
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Ezra Pound and the Appropriation of Chinese Poetry - Ming Xie - 2021-12-13
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.
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.

**Cathay** - Ezra Pound - 2019-11-21
"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.

**Ezra Pound's Chinese Friends** - Ezra Pound - 2008-02-21
No literary figure of the past century is comparable to Ezra Pound in the scope and depth of his exchange with China. In this book 162 previously unpublished letters between Pound and nine Chinese intellectuals, accompanied by introductions and notes, make
Ezra Pound and modernist scholars. In each Pound and his Chinese friends.

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

**Conditions of Comparison** - Ming Xie - 2011-08-04
Uses literary theory and comparative studies to examine how the conceptual resources of cultures may pre-figure our perspectives and pre-determine our worldviews.

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**The Bughouse** - Daniel Swift - 2017-11-07
A captivating biography of Ezra Pound told via the stories of his visitors at St. Elizabeths Hospital In 1945, the great American poet Ezra Pound was deemed insane. He was due to stand
Bughouse sees Pound through the eyes of others during the war. Instead, he escaped a possible death sentence and was held at St. Elizabeths Hospital for the insane for more than a decade. While there, his visitors included the stars of modern poetry: T. S. Eliot, Elizabeth Bishop, John Berryman, Robert Lowell, Charles Olson, and William Carlos Williams, among others. They would sit with Pound on the hospital grounds, bring him news of the outside world, and discuss everything from literary gossip to past escapades. This was perhaps the world’s most unorthodox literary salon: convened by a fascist and held in a lunatic asylum. Those who came often recorded what they saw. Pound was at his most infamous, most hated, and most followed. At St. Elizabeths he was a genius and a madman, a contrarian and a poet, and impossible to ignore. In The Bughouse, Daniel Swift traces Pound and his legacy, walking the halls of St. Elizabeths and meeting modern-day neofascists in Rome. Unlike a traditional biography, The

...at a critical moment both in Pound’s own life and in twentieth-century art and politics. It portrays a fascinating, multifaceted artist, and illuminates the many great poets who gravitated toward this most difficult of men.

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Christianity and Confucianism - Christopher Hancock - 2020-12-10
Christianity and Confucianism: Culture, Faith and Politics, sets comparative textual analysis against the backcloth of 2000 years of cultural, 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 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.
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Brill’s Companion to the Reception of Classics in International Modernism and the Avant-Garde - - 2016-12-01
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.

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Translating China for Western Readers -
Ming Dong Gu - 2014-11-07
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
premodern texts. This book explores the 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 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.

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Explores the challenges of translating Chinese works for Western readers, particularly
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.

**Apparitions of Asia** - Josephine Park - 2014-09-01

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The Buddha in the Machine - R. John Williams
- 2014-06-24
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 - 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.

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

**Ezra Pound and the Career of Modern Criticism** - Michael Coyle - 2018-06-22
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 asked.

**Responding to Creative Writing** - Graeme Harper - 2020-09-29
Creative writing is a responsive human activity. We use it to respond to the world, to our feelings,
We use it to respond to the world, to our feelings, 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 understanding of creative writing.

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**Short Form American Poetry** - Will Montgomery - 2020-06-18
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Reading a century of American poetry through the prism of short form, this book analyses the centrality of an aesthetic of brevity to American modernist verse.

The Oxford Handbook of Global Modernisms - Mark Wollaeger - 2013-10
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.

A Companion to Twentieth-Century Poetry - Neil Roberts - 2008-06-09
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 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
contexts, discussing poetry's relationships with 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).

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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, metatheatre 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 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.

Making and Seeing Modern Texts - Jonathan
Locke Hart - 2018-07-04
Making and Seeing Modern Texts explores the
poetics of texts through a close reading and
analysis across the genres of poetry, drama,
and beliefs that made them possible. By periodicals, historical events, and contemporaries.

The Ezra Pound Encyclopedia - Spyros I. Tryphonopoulosp - 2005
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.

Consumption and Depression in Gertrude Stein, Louis Zukovsky and Ezra Pound - L. Carson - 1999-01-29
The career of Ezra Pound has come to represent the political tendencies which, it has been claimed, are inherent to modernist aesthetics. But the political impulses of the modernists cannot be adequately represented by Pound's extreme positions; Pound's own political activities and commitments, in fact, do not adequately articulate the contradictory attitudes contrasting Pound's politics to the political values and beliefs of Gertrude Stein and Louis Zukofsky during the Depression, this book argues that these three very different writers share a complex set of attitudes and beliefs that are grounded in a collective social fantasy corresponding to the rise of mass consumption and the emergency of corporate social forms.

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Language - John M. Kirk - 2013-10-01 during the Depression, this book argues that these three very different writers share a complex set of attitudes and beliefs that are grounded in a collective social fantasy corresponding to the rise of mass consumption and the emergency of corporate social forms.

Pacific Rim Modernisms - Mary Ann Gillies - 2009 Pacific Rim Modernisms explores the complex ways that writers, artists, and intellectuals of the Pacific Rim have contributed to modernist culture, literature, and identity.

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Scots: Studies in its Literature and Language - John M. Kirk - 2013-10-01 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.
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Ezra Pound and Neoplatonism - P. Th. M. G. Liebregts - 2004
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.

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The Chinese Written Character as a Medium for Poetry - Ernest Fenollosa - 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 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
powerful conception of language that continues 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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by Haun Saussy, Christopher Bush, and Timothy Billings.

**Cathay** - Ezra Pound - 2018-10-02
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.

**Ezra Pound's Eriugena** - Mark Byron - 2014-06-19
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
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Ezra Pound and Confucianism - Feng Lan - 2004-12-01
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
Confucian canon, Pound's Confucian humanism 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

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Ezra Pound and Confucianism - Feng Lan - 2004-12-01
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A Preface to Ezra Pound - Peter Wilson - 2014-09-11
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
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Critical commentaries are then given on all of
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A gazeteer, glossary, and suggestions for further
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Ezra Pound and the Symbolist Inheritance -
Scott Hamilton - 2014-07-14
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
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including Thophile Gautier, Tristan Corbire, Jules
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and Stphane Mallarm. This exploration of
Pound's canon demonstrates his logic in borrowing from the French tradition 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 Mallarm, 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.

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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 paradoxical circularity to his poetic development. 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.


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
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**Ezra Pound's Early Verse and Lyric Tradition** - Robert Stark - 2012-10-15
Traces the lyricism and musicality in Pound's early verse through to his radical Modernist style. Robert Stark argues that Pound learned how to write poetry more or less as if it was a foreign tongue - or poetic 'jargon' - with a unique lexicon, grammar, and even morphology, and that his most innovative poetry is the result of his ambivalent orientation towards different European literary traditions. Stark contextualizes Pound's poetic craft by examining his relationship to the Mediaeval and Classical originators of the methods he employs and by considering the practice and criticism of his immediate Victorian and Romantic predecessors. He explores the influence of poets such as Francois Villon, Guido Cavalcanti, Robert Burns, Robert Browning, Algernon Charles Swinburne and Walt Whitman on Pound's lyrical style. For
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Ezra Pound and 20th-Century Theories of
Ezra Pound is one of the most significant poets of
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Modernism Of Ezra Pound - Martin A Kayman - 1986-06-16

A Selected Catalog of the Ezra Pound Collection at Hamilton College - Hamilton College (Clinton, N.Y.). Library - 2005

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Astern in the Dinghy: Commentaries on Ezra’s Pound’s Thrones de los Cantares XCVI—CIX - Alexander Howard - 2018-04-27
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
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Alex Pestell (Independent Scholar) Deep Rustication in Canto C

Shipwrecks and Mountaintops: Notes on Canto CII

Mark Steven (University of Exeter) Revised Intentions: James Buchanan and the Antebellum White House in Canto CIII

Commentaries on Ezra’s Pound’s Thrones de los Cantares 96-109 Edited by Alexander Howard

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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
Shahid Ali, Ramazani reveals the many ways in genre, influence, modernity, decolonization, and diaspora—he discovers poetic connection and dialogue across nations and even hemispheres.

**A Transnational Poetics** - Jahan Ramazani - 2015-09-04

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**Translations of Greek Tragedy in the Work of Ezra Pound** - Peter Liebregts - 2019-10-03

Turning the tables on the misconception that Ezra Pound knew little Greek, this volume looks at his work translating Greek tragedy and
correspondence with classical scholars such as F. R. Earp and Rudd Fleming, as well as manuscript versions and other as-yet-unpublished drafts and texts which illuminate his working methodology.

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