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Autore	Fenollosa Ernest <1853-1908.>
Titolo	The Chinese written character as a medium for poetry : a critical edition // Ernest Fenollosa and Ezra Pound; edited by Haun Saussy, Jonathan Stalling, and Lucas Klein
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Descrizione fisica	1 online resource (336 p.)
Altri autori (Persone)	PoundEzra <1885-1972.> SaussyHaun <1960-> StallingJonathan KleinLucas
Disciplina	808.1
Soggetti	Chinese language - Writing Chinese poetry - History and criticism Grammar, Comparative and general
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Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	Frontmatter -- Contents -- List of Illustrations -- Conventions -- Preface -- Fenollosa Compounded: A Discrimination -- The Chinese Written Character as a Medium for Poetry: An Ars Poetica -- Appendix: With Some Notes by a Very Ignorant Man -- The Chinese Written Language as a Medium for Poetry -- Synopsis of Lectures on Chinese and Japanese Poetry -- Chinese and Japanese Poetry. Draft of Lecture I. Vol. II. -- Chinese and Japanese Traits -- The Coming Fusion of East and West -- Chinese Ideals -- [Retrospect on the Fenollosa Papers] -- Notes -- Works Cited
Sommario/riassunto	First published in 1919 by Ezra Pound, Ernest Fenollosa's essay on the Chinese written language has become one of the most often "ed 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.
