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The Modernist Response to Chinese Art-Zhaoming Qian
2003 The Modernist Response to Chinese Art is a work of both erudition and sympathy that reveals the root of modernist poets' otherwise baffling interest in and use of Chinese art. Most impressive, perhaps, is the depth of their embrace of it, as Qian has so convincingly documented. -- Patricia C. Williams.

British Modernism and Chinoiserie-Anne Witchard
2015-03-01 This volume examines the ways in which an intellectual vogue for a mythic China was a constituent element of British modernism.
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 Heavy Industries's Dakota, 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.

East-West Exchange and Late Modernism - Zhaoming Qian 2017-11-07 In East-West Exchange and Late Modernism, Zhaoming Qian examines the nature and extent of Asian influence on some of the literary masterpieces of Western late modernism. Focusing on the poets William Carlos Williams, Marianne Moore, and Ezra Pound, Qian relates captivating stories about their interactions with Chinese artists and scholars and shows how these cross-cultural encounters helped ignite a return to their early experimental modes. Qian’s sinuous readings of the three modernists’ last books of verse—Williams’s Pictures from Brueghel (1962), Moore’s Tell Me, Tell Me (1966), and Pound’s Drafts and Fragments of Cantos CX-CXVII (1969)—expand our understanding of late modernism by bringing into focus its heightened attention to meaning in space, its obsession with imaginative sensibility, and its increased respect for harmony between

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humanity and nature.

**Interpreting Modernism in Korean Art**-Kyunghee Pyun  
2021-09-30  
This book examines the development of national emblems, photographic portraiture, oil painting, world expositions, modern spaces for art exhibitions, university programs of visual arts, and other agencies of modern art in Korea. With few books on modern art in Korea available in English, this book is an authoritative volume on the topic and provides a comparative perspective on Asian modernism including Japan, China, and India. In turn, these essays also shed a light on Asian reception of and response to the Orientalism and exoticism popular in Europe and North America in the early twentieth century. The book will be of interest to scholars working in art history, the history of Asia, Asian studies, colonialism, nationalism, and cultural identity.

**Volume I**-Richard Parker  
2018-05  
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 History and Spirit of Chinese Art (Volume 1)**-Zhang Fa  
2015-11-06  
Art is always a product of cultural evolution, and The History and Spirit of Chinese Art looks at this universal process as it unfolded in ancient China. With “mountain-water” landscape paintings, works of classical Chinese calligraphy, and blue and white porcelain widely displayed in museums and fetching high prices in auction houses worldwide, Chinese art is no longer foreign to the Western world. However, to many, the making of such cultural artefacts remains an enigmatic process. Indeed, Chinese art, the product of such an old civilization, was shaped by an ongoing process of evolution along the ebbs and flows of China’s history as
a nation. In The History and Spirit of Chinese Art, aesthetics expert Zhang Fa deciphers the philosophies and thoughts that have defined Chinese art since the very beginning of the Chinese civilization, moving through the dynastic landmarks of artistic development with discussions of numerous art forms including paintings, architecture, dance and music, calligraphy, and literature.

**Wallace Stevens in Context**

Glen MacLeod
2016-12-22 This book aims to provide an in-depth introduction to the multifaceted life and times of Wallace Stevens, who is generally considered one of the great twentieth-century American poets. In thirty-six short essays, an international team of distinguished scholars have created a comprehensive overview of Stevens' life and the world of his poetry. Individual chapters relate Stevens to important contexts such as the large Western movements of romanticism and modernism; particular American and European philosophical traditions; contemporary and later poets; the professional realms of law and insurance; the parallel art forms of painting, music, and theater; his publication history, critical reception, and his international reputation. Other chapters address topics of current interest such as war, politics, religion, race and the feminine. Informed by the latest developments in the field, but written in clear, jargon-free prose, Wallace Stevens in Context is an indispensable introduction to this great modern poet.

**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 available for the first time the forgotten stories of Pound and his Chinese friends.
Modernist Literature and Postcolonial Studies - Rajeev S Patke 2013-05-20 This book provides a fresh account of modernist writing in a perspective based on the reading strategies developed by postcolonial studies.

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 Handbook of Modernism Studies - Jean-Michel Rabaté 2015-12-21 Featuring the latest research findings and exploring the fascinating interplay of modernist authors and intellectual luminaries, from Beckett and Kafka to Derrida and Adorno, this bold new collection of essays gives students a deeper grasp of key texts in modernist literature. Provides a wealth of fresh perspectives on canonical modernist texts, featuring the latest research data. Adopts an original and creative thematic approach to the subject, with concepts such as race, law, gender, class, time, and ideology forming the structure of the collection. Explores current and ongoing debates on the links between the aesthetics and praxis of authors and modernist theoreticians. Reveals the profound ways in which modernist authors have influenced key thinkers, and vice versa.

Edinburgh Companion to Ezra Pound and the Arts - Roxana Preda 2019-01-22 Showcases Ezra Pound's close involvement with the arts throughout his career. The present volume of new, interdisciplinary scholarship investigates the arts with which Pound had a lifelong interaction including architecture, ballet, cinema, music, painting, photography and sculpture. Divided into 5 historically and thematically arranged sections, the 28 chapters foreground the
shifting significance of art forms throughout Pound's life which he spent in London, Paris, Rapallo and Washington. The Companion maps Pound's practices of engagement with the arts, deepening areas of study that have recently emerged, such as his musical compositions. At the same time, it opens up new fields, particularly Pound's interaction with the performing arts: opera, dance, and cinema. The volume demonstrates overall that Ezra Pound was no mere spectator of the modernist revolution in the arts; rather he was an agent of change, a doer and promoter who also had a deep emotional response to the arts.

Key Features: The first book to gather together all the different aspects of the subject of Pound and the arts.

Chapters are devoted to topics never covered before: (cinema; political anarchism; early music; Agnes Bedford; the artists Munch, Lekakis, Martinelli, Frampton)

Presents the ways Pound's interests and activities in the arts change over time in a continuous story, from his beginnings to his old age

Includes portraits of friendships and short biographies of artists connected to Pound, showing his personal impact in the arts world.

Ideographic Modernism

Christopher Bush 2010-02-01

Ideographic Modernism offers a critical account of the ideograph (Chinese writing as imagined in the West) as a modernist invention. Through analyses of works by Claudel, Pound, Kafka, Benjamin, Segalen, and Valery, among others, Christopher Bush traces the interweaving of Western modernity's ethnographic and technological imaginaries, in which the cultural effects of technological media assumed "Chinese" forms, even as traditional representations of "the Orient" lived on in modernist-era responses to media. The book also makes a methodological argument, demonstrating new ways of recovering the generally overlooked presence of China in the text of Western modernism.
Cultures of Modernism - Cristanne Miller 2007
Examining the influences of location on the literary achievements of three modernist women writers, this text shows how the structure and location of literary communities influence who writes, what they write about, and their openness to formal experimentation - and in particular, women writers.

Late Modernism and Expatriation - Lauren Arrington 2021
"Late Modernism & Expatriation encompasses writing from the 1930s to the present day and considers expatriation in both its voluntary and coerced manifestations. Together, the essays in this book shape our understanding of how migration (especially in its late twentieth- and twenty-first century complexities) affects late modernism's temporalities"--

The New Ezra Pound Studies - Mark Byron
2019-11-30 Essays on recent developments in Pound scholarship and research, including newly available primary sources and methodological advances in cognate fields.

Edinburgh Companion to T. S. Eliot and the Arts - Frances Dickey 2016-08-16
From his early "Curtain Raiser" to the late Four Quartets, T. S. Eliot took an interest in all the arts, drawing on them for poetic inspiration and for analysis in his prose. T. S. Eliot and the Arts provides extensive, high quality research about his many-sided engagement with painting, sculpture, museum artefacts, architecture, music, drama, music hall, opera and dance, as well as the emerging media of recorded sound, film and radio. Building on the newly published editions of Eliot's prose and poetry, this contemporary research collection opens avenues for understanding Eliot both in his own right as a poet and critic and as a foremost exemplar of interarts modernism.
Modernism and Colonialism - Richard Begam

2007-09-24 This collection of essays by renowned literary scholars offers a sustained and comprehensive account of the relation of British and Irish literary modernism to colonialism. Bringing postcolonial studies into dialogue with modernist studies, the contributors move beyond depoliticized appreciations of modernist aesthetics as well as the dismissal of literary modernism as irredeemably complicit in the evils of colonialism. They demonstrate that the modernists were not unapologetic supporters of empire. Many were avowedly and vociferously opposed to colonialism, and all of the writers considered in this volume were concerned with the political and cultural significance of colonialism, including its negative consequences for both the colonizer and the colonized. Ranging over poetry, fiction, and criticism, the essays provide fresh appraisals of Joseph Conrad, T. S. Eliot, Ezra Pound, Virginia Woolf, D. H. Lawrence, Wyndham Lewis, E. M. Forster, W. B. Yeats, James Joyce, Elizabeth Bowen, Hugh MacDiarmid, and Evelyn Waugh, as well as Robert Louis Stevenson and H. Rider Haggard. The essays that bookend the collection connect the modernists to their Victorian precursors, to postwar literary critics, and to postcolonial poets. The rest treat major works written or published between 1899 and 1939, the boom years of literary modernism and the period during which the British empire reached its greatest geographic expanse. Among the essays are explorations of how primitivism figured in the fiction of Lawrence and Lewis; how, in Ulysses, Joyce used modernist techniques toward anticolonial ends; and how British imperialism inspired Conrad, Woolf, and Eliot to seek new aesthetic forms appropriate to the sense of dislocation they associated with empire.

Contributors. Nicholas Allen, Rita Barnard, Richard Begam, Nicholas Daly, Maria DiBattista, Ian Duncan, Jed Esty, Andrzej Gąsiorek, Declan Kiberd, Brian May, Michael Valdez Moses, Jahan
E.E. Cummings: Poetry and Ecology - Etienne Terblanche
2012-01-01

By employing the modernist devices of fragmentation, recombination, and accentuated blank space, E. E. Cummings engages singularly with being on earth. This ecological achievement was largely ignored by the New Critics, and the subsequent semiotic spirit which has been holding that the sign hardly has to do with concrete existence on earth ironically perpetuated the neglect. In this book Etienne Terblanche shows that Cummings’s ecology relocates his oeuvre and status in contemporary discourse. For, the poet follows, mimes, and connects with the unfolding changes of earthly existence and growth—what he views as the ‘Tao’ of being—in his lyricism, sex poems, satire, and visual-verbal poems. This is true especially of the elusive manner or ‘how’ of his poetry overall. Careful ecocritical reading of this active culture-nature integrity in his poetry brings about an imperative new understanding and placement of his project. It further serves to show that, in their different ways, T. S. Eliot and Ezra Pound engage with nature in a similar way, thus again accentuating the importance of Cummings’s poetic project to the neglected and vital ecocritical perception of modernism in poetry.

Writing China - Peter J. Kitson
2016

New essays on the cultural representations of the relationship between Britain and China in the nineteenth century, focusing on the Amherst diplomatic problem.

Modernism Revisited
2007-01-01

Offering essays from some of the leading academic writers and younger scholars in the field of American studies from both the United States and Europe, this volume constitutes a rich and varied reconsideration of Modernist American poetry. Its contributions fall into two general categories: new and original discussions of many of the principal figures of the
movement (Frost, Pound, Eliot, Williams, Cummings and Stevens) and reflections on the phenomenon of Modernism within a broader cultural context (the influence of Haiku, parallels and connections with Surrealism, responses to the Modernist accomplishment by later American poets). Because of its mixture of European and American perspectives, Modernism Revisited will be of vital interest to students and scholars of American literature and Modernism in general and of twentieth-century comparative literature and art.

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.

Planetary Modernisms-
Susan Stanford Friedman 2015-08-18 Drawing on a vast archive of world history, anthropology, geography, cultural theory, postcolonial studies, gender studies, literature, and art, Susan Stanford Friedman recasts modernity as a networked, circulating, and recurrent phenomenon producing multiple aesthetic innovations across millennia. Considering cosmopolitan as well as nomadic and oceanic worlds, she radically revises the scope of modernist critique and opens the practice to more integrated study. Friedman moves from large-scale instances of pre-1500 modernities, such as Tang Dynasty China and the Mongol Empire, to small-scale instances of modernisms, including the poetry of Du Fu and Kabir and Abbasid ceramic art. She maps the interconnected modernisms of the long twentieth century, pairing Joseph Conrad with Tayeb Salih, E. M. Forster with Arundhati Roy, Virginia Woolf with the Tagores, and Aimé Césaire with Theresa Hak Kyung Cha. She reads postcolonial works from Sudan and India and engages with the idea of Négritude. Rejecting the modernist concepts of marginality, othering, and major/minor, Friedman instead favors
rupture, mobility, speed, networks, and divergence, elevating the agencies and creative capacities of all cultures not only in the past and present but also in the century to come.

**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.

**Ezra Pound in Context** - Ira B. Nadel

2010-11-11 Long at the centre of the modernist project, from editing Eliot's The Waste Land to publishing Joyce, Pound has also been a provocateur and instigator of new movements, while initiating a new poetics. This is the first volume to summarize and analyze the multiple contexts of Pound's work, underlining the magnitude of his contribution and drawing on new archival, textual and theoretical studies. Pound's political and economic ideas also receive attention. With its concentration on the contexts of history, sociology, aesthetics and politics, the volume will provide a portrait of Pound's unusually international reach: an American-born, modern poet absorbing the cultures of England, France, Italy and China. These essays situate Pound in the social and material realities of his time and will be invaluable for students and scholars of Pound and modernism.

**Marianne Moore and the Cultures of Modernity** - Dr Victoria Bazin

2013-04-28 Victoria Bazin examines the
poetry of Marianne Moore as it is shaped by and responsive to the experience of being a modern woman, of living in the aftermath of the First World War, of being interpellated as a modern consumer and of writing in "the age of mechanical reproduction." She argues that Moore's textual collages and syllabic sculptures are based on the cultural clutter or debris of modernity, on textual extracts and reproductions, on the phantasmagoria of city life revealing something modernism worked hard to conceal: its relation to modernity, more specifically its relation to the new emerging and expanding mass consumer culture. Drawing extensively on archival resources to trace Moore's influences and to describe her own distinctive modernist aesthetic, this book argues that it was her feminist adaptation of pragmatism that shaped her poetic response to modernity. Moore's use of the quoted fragment is conceptualised in relation not only to Walter Benjamin's philosophical history but also to William James's image of the world as a series of "partial stories." As such, this account of Marianne Moore not only contributes to a greater understanding of the poet and her work, but it also offers up a more politicized and historically nuanced understanding of poetic modernism between the wars, one that retains a sense of the formal complexities of poetic language and the poet's own ethical imperatives whilst also recognising the material impact of modernity upon the modernist poem. This book will appeal, therefore, not only to scholars already familiar with Moore's poetry but more widely to those interested in modernism and American culture between the wars.

**Foreign Accents**-Steven G. Yao 2010-10-07 Foreign Accents examines the various transpacific signifying strategies by which poets of Chinese descent in the U.S. have sought to represent cultural tradition in their articulations of an ethnic subjectivity, in Chinese as well as in English. In assessing both the dynamics
and the politics of poetic expression by writers engaging with a specific cultural heritage, the study develops a general theory of ethnic literary production that clarifies the significance of "Asian American" literature in relation to both other forms of U.S. "minority discourse," as well as canonical "American" literature more generally. At the same time, it maps an expanded textual arena and a new methodology for Asian American literary studies that can be further explored by scholars of other traditions. Yao discusses a range of works, including Ezra Pound's Cathay and the Angel Island poems. He examines the careers of four contemporary Chinese/American poets: Ha Jin, Li-young Lee, Marilyn Chin, and John Yau, each of whom bears a distinctive relationship to the linguistic and cultural tradition he or she seeks to represent. Specifically, Yao investigates the range of rhetorical and formal strategies by which these writers have sought to incorporate Chinese culture and, especially, language in their works. Combining such analysis with extensive social contextualization, Foreign Accents delineates an historical poetics of Chinese American verse from the early twentieth century to the present.

**Constructing a System of Irregularities**

Chee Lay Tan 2015-11-25 This book investigates the poetics of three of the most internationally renowned contemporary Chinese poets – Bei Dao, Yang Lian and Duoduo – who were all exiled from China after the 1989 Tiananmen student movement. Their poetry was later to be labelled 'Misty poetry' (Menglongshi). Emphasising polyvalent imagery and irregular syntax, Misty poetry engenders a multiplicity of meanings, often leading to interpretational indeterminacy. This book examines three aspects of the 'Mistiness' of the poets' oeuvre: the socio-historic background where Misty poets live and write; imagery; and linguistic elements. After first identifying the roots of Mistiness, this book identifies imagistic and linguistic clues in order to construct a
A hermeneutical system that examines the irregularities of the Misty poetics and appreciates the polysemy of the poets’ works. Stylometry is used to analyse image frequency and its significance in a stylistic manner, and a semiotic approach is then systematically applied to analyse the poets’ highly irregular images, syntax and the different effects of their poems’ obscurity. Through these approaches that unveil the poems’ evocativeness, the irregularity of the poetry’s Mistiness is established as its most powerful linguistic and imagistic aspect. The book then places the three poets’ different misty characteristics into contrast: Bei Dao’s twisted imagery and elliptical syntax, Yang’s imagery in a classically-inspired syntax, and Duoduo’s integration of images into a rhythmic syntax. While the poets’ progressions from pre- to post-exile poetics suggest the potential of a non-nationally specific, or borderless poetics, their seemingly irregular poetic Mistiness is the most powerful trait of Misty poetry for evoking its system of multifaceted significations and alternative aesthetics.

**Chinese Art**-Maxwell K. Hearn 2001

**Forging Romantic China**-Peter J. Kitson 2013-11-21
The first major cultural study to focus exclusively on this decisive period in modern British-Chinese relations. Based on extensive archival investigations, Peter J. Kitson shows how British knowledge of China was constructed from the writings and translations of a diverse range of missionaries, diplomats, travellers, traders, and literary men and women during the Romantic period. The new perceptions of China that it gave rise to were mediated via a dynamic print culture to a diverse range of poets, novelists, essayists, dramatists and reviewers, including Jane Austen, Thomas Percy, William Jones, S. T. Coleridge, George Colman, Robert Southey, Charles Lamb, William and Dorothy Wordsworth and others, informing new British understandings and imaginings of China on the
eve of the Opium War of 1839–42. Kitson aims to restore China to its true global presence in our understandings of the culture and literature of Britain in the late eighteenth and early nineteenth centuries.

**Chinese Dreams**-Eric R. J. Hayot 2009-12-14 China’s profound influence on the avant-garde in the 20th century was nowhere more apparent than in the work of Ezra Pound, Bertolt Brecht, and the writers associated with the Parisian literary journal Tel quel. Chinese Dreams explores the complex, intricate relationship between various “Chinas”—as texts—and the nation/culture known simply as “China”—their context—within the work of these writers. Eric Hayot calls into question the very means of representing otherness in the history of the West and ultimately asks if it might be possible to attend to the political meaning of imagining the other, while still enjoying the pleasures and possibilities of such dreaming. The latest edition of this critically acclaimed book includes a new preface by the author. “Lucid and accessible . . . an important contribution to the field of East-West comparative studies, Asian studies, and modernism.” —Comparative Literature Studies “Instead of trying to decipher the indecipherable ‘China’ in Western literary texts and critical discourses, Hayot chose to show us why and how ‘China’ has remained, and will probably always be, an enchanting, ever-elusive dream. His approach is nuanced and refreshing, his analysis rigorous and illuminating.” —Michelle Yeh, University of California, Davis

**Twenty-First Century Marianne Moore**-Elizabeth Gregory 2017-12-07 This collection represents a new range of critical awareness and marks the burgeoning of what is a twenty-first-century Marianne Moore renaissance. The essays explore Moore’s participation in modernist movements and communities, her impact on subsequent generations of artists, and the dynamics of her largely disregarded post-World War II
career. At the same time, they track the intersection of the evolution of her poetics with cultural politics across her career. Drawing on fresh perspectives from previously unknown biographical material and new editions and archives of Moore’s work, the essays offer particularly interesting insights on Moore’s relationships and her late career role as a culture icon.

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

The New Wallace Stevens Studies-Bart Eeckhout 2021-07-08 This book offers a wide-ranging display of innovative critical perspectives on the poetry of the American modernist Wallace Stevens.
Form and Meaning in Avant-Garde Collage and Montage - Magda Dragu
2020-02-06 This book uses intermedial theories to study collage and montage, tracing the transformation of visual collage into photomontage in the early avant-garde period. Magda Dragu distinguishes between the concepts of collage and montage, as defined across several media (fine arts, literature, music, film, photography), based on the type of artistic meaning they generate, rather than the mechanical procedures involved. The book applies theories of intermediality to collage and montage, which is crucial for understanding collage as a form of cultural production. Throughout, the author considers the political implications, as collages and montages were often used for propagandistic purposes. This book combines research methods used in several areas of inquiry: art history, literary criticism, analytical philosophy, musicology, and aesthetics.

Ezra Pound and Poetic Influence - 2021-09-13 This collection of twenty essays investigates a series of different aspects of poetic influence in relation to the major modernist poet, Ezra Pound. The volume commences with five essays on matters to do with translation and poetic influence, which situate Ezra Pound as an important transitional figure between 19th-century and 20th-century translation strategies. The next five essays consider different influences on Pound’s poetry, and introduce the reader to new research in a variety of areas, including how specific Chinese cultural artefacts inform his poetry. The following five essays explore Pound’s influence on some of his major contemporaries, such as Eugenio Montale and Charles Olson, and also (through the reading he gave her as a girl) on his daughter, Mary de Rachewiltz. The concluding five essays exemplify different approaches to the thorny issue of Pound and politics, and end with two diametrically opposed interpretations of Pound’s
political / poetic thought. The collection will be of great interest to scholars of Ezra Pound and of modern to postmodern poetry; but it will also serve as a useful and lively introduction to some of the debates within Pound scholarship to students coming to his work for the first time.

**Pound, Frost, Moore, and Poetic Precision**-Barry Ahearn 2020-02-04

Pound, Frost, Moore and Poetic Precision: Science in American Modernist Poetry examines three major poets in light of the demand that poetry aspire to scientific precision. The critical insistence that poetry be precise affected every one of these poets, and looking at how they responded to this insistence offers a new perspective on their achievements and, by extension, twentieth-century poetry in general. Ezra Pound sought to associate poetry with the precision of modern science, technology and mathematics as a way to eliminate or reduce error. Robert Frost, however, welcomed imprecision as a fundamental aspect of existence that the poet could use. Marianne Moore appreciated the value of both precision and imprecision, especially with respect to her religious perspective on human and natural phenomena. By analyzing these particular poets’ reaction to the value placed on precision, Barry Ahearn explores how that emphasis influenced the broader culture, literary culture and twentieth-century Modernist American poetry.

**Myth, Meaning and Performance**-Ronald Eyerman 2015-12-03

The cultural and performative turns in social theory have enlivened sociology. For the first time these new developments are fully integrated into new approaches to the sociology of the arts in this important new book. Building on the established research into art worlds, what is interesting for the new sociology of the arts, understood in the broad sense to include popular culture as well the classical focus on
music, painting, and literature, is the relationship between art works and meaning, myth, and performance. Also reflected in these rich essays, which range from Beethoven to John Lennon to Chinese avant garde artists, is the lived experience of the artist and its impact on the process of creation and innovation.