

History of a Poetic Method by Euzébio de Almeida

Ideogram



Ideogram History Of A Poetic Method

Hilary Clark



Ideogram History Of A Poetic Method:

Ideogram Laszlo K. Géfin, 1982-10-01 The ideogram changed the course of modern American poetry and Ideogram is the first history of this important poetic tradition In modern poetry the ideogram is an idea presented to the reader by means of the juxtaposition of concrete particulars usually without connective words or phrases The poem is therefore presented in precise images usually very tersely and free from conventional form and meter The idea of presenting a concept in this manner derives in part from Ernest Fenollosa's essay The Chinese Character as a Medium for Poetry the Chinese written character itself being a juxtaposition of pictographs to form a new meaning Ezra Pound's search for an alternative to traditional forms of verse composition resulted in his use of the ideogrammic method which Laszlo K G fin asserts became the major mode of presentation in twentieth century American poetry Two generations of avant garde experimental poets since Pound have turned to it for inspiration evolving their own methods from its principles G fin begins by tracing the development of Pound's poetics from the pre Imagist stage through Imagism and Vorticism to the formulation of the ideogrammic method He then examines the Objectivist poetics of Louis Zukofsky Charles Reznikoff and George Oppen the contributions to the ideogrammic tradition of William Carlos Williams and the Projectivist theories of Charles Olson Robert Duncan and Robert Creeley He concludes with an exploration of Allen Ginsberg's theory of the ellipse and Gary Snyder's riprap method Throughout G fin maintains that the ideogrammic mode is the literary representation of the twentieth century post logical even post humanist world view

On the Poetry of Allen Ginsberg Lewis Hyde, 1984 Essays and reviews that trace the changes in Ginsberg's career and in his poetry

Ideograms in China Henri Michaux, Gustaf Sobin, 2016-01-08 Previously available only as a limited edition Henri Michaux's *Ideograms in China* is now available as a New Directions paperback Peerlessly translated by the American poet Gustaf Sobin this long beautifully illustrated and annotated prose poem was originally written as an introduction to Leon Chang's *La calligraphie chinoise* 1971 a work that now stands as an important complement to Pound and Ernest Fenollosa's classic study *The Chinese Written Character as a Medium for Poetry* Allen Ginsberg called Michaux a genius and Jorge Luis Borges said that his work is without equal in the literature of our time Henri Michaux 1899 1984 wrote *Ideograms in China* as an introduction to Leon Chang's *La calligraphie chinoise* 1971 a work that now stands as an important complement to Ezra Pound and Ernest Fenollosa's classic study *The Chinese Written Character as a Medium for Poetry* Previously available only as a limited edition *Ideograms in China* is a long gorgeously illustrated and annotated prose poem containing a very deep consideration of the world's oldest living language Poet Gustaf Sobin's luminous English version beautifully captures the astounding and strange French original For Michaux the Chinese culture ranked as the world's richest a culture grounded in its written language which bound China together through three millennia and across its enormous territories *Ideograms in China* presents an oblique history of that culture through the changing variety and beauty of the ideograms Michaux looks into a dozen scripts from ancient bronze vessels bearing *ku wen*

script to running script to standard k ai shu characters and the poem carries the rhythms of someone discovering the soul of a civilization in its impression of ink on paper

Ezra Pound and Confucianism Feng Lan, 2011-11-01 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.

"Voi Altri Pochi" Mark Kyburz, 2013-03-09 Critical tradition has established a certain way of reading Ezra Pound: one that places the meanings of the words on the page at the centre of interest and neglects poetic communication. The present study contributes to the recent challenge to this critical orthodoxy which has led to his canonization as a difficult poet by investigating the pragmatic dimension of Pound's work. In its effort to reconstruct the dynamic communicative interface between Pound and his audiences in the early period of his career (1908-1925), this study draws on relevance theory, a recent sharpening in pragmatic theory, not so much to produce a new reading of his poetry but to suggest how Pound became difficult. It is argued that the relative success and failure of his poetry to enhance cognitive and civic renewal depended on the dialectic between his presumptions of audience and the interpretive expectations and skills of his actual historical readers.

Modern Visual Poetry Willard Bohn, 2001 Far from frivolous playthings, modern visual poems represent serious experiments. Together with other members of the avant-garde, the visual poets sought to restructure the basic vision of reality that they inherited from their predecessors. This statement describes contemporary visual poets as well as those who like their earlier colleagues strive to say things that are more meaningful in ways that are more meaningful.

BOOK JACKET [Ezra Pound's Confucian Translations](#) Mary Paterson Cheadle, 1997 Provides bold insights into Pound's Fascism

Solid Objects Douglas Mao, 1998-09-28 In this provocative and wide ranging study Douglas Mao argues that a profound tension between veneration of human production and anxiety about production's dangers lay at the heart of literary modernism Focusing on the work of Virginia Woolf Wyndham Lewis Ezra Pound and Wallace Stevens Mao shows that modernists were captivated by physical objects which regarded as objects seemed to partake of a utopian serenity beyond the reach of human ideological conflicts Under a variety of historical pressures Mao observes these writers came to revere the making of such things and especially the crafting of the work of art as the surest guarantee of meaning for an individual life Yet they also found troubling contradictions here since any kind of making be it handicraft or mass production could also be understood as a violation of the nonhuman world by an increasingly predatory and imperialistic subjectivity If modernists began by embracing production as a test of meaning then they frequently ended by testing production itself and finding it wanting To make this case Mao interweaves social and political history with readings in literature the visual arts philosophy and economics He explores modernism's relation to aestheticism existentialism and the culture of consumption joining current debates on the politics of engagement and the social meanings of art And he shows conclusively in this elegantly written and consistently surprising work that we cannot understand the theories and practices of modernism without addressing the question of the object and production's ambivalent allure

Bodies of Poems Lennart Nyberg, 2009 The traditional borders between the arts have been eroded to reveal new connections and create new links between art forms Cultural Interactions is intended to provide a forum for this activity It will publish monographs edited collections and volumes of primary material on points of crossover such as those between literature and the visual arts or photography and fiction music and theatre sculpture and historiography

Hieroglyphic Modernisms Jesse Schotter, 2018-01-15 Explores the transformative reign of the Catholic King James VII and the revolution that brought about his fall

Occidentalism

Xiaomei Chen, 2002 This revised and expanded edition of the first comprehensive study of Occidentalism in post Mao China includes a new preface foreword and chapter on Chinese diaspora writings in the Chinese language Xiaomei Chen offers an insightful account of the unremittingly favorable depiction of Western culture and its negative characterization of Chinese culture in post Mao China since 1978 She examines the cultural and political interrelationship between the East and West from a vantage point more complex than that accommodated by most current theories of Western imperialism and colonialism Going beyond Edward Said's construction in *Orientalism* of cross cultural appropriations as a defining facet of Western imperialism Chen argues that the appropriation of Western discourse what she calls Occidentalism can actually have a politically and ideologically liberating effect on contemporary non Western culture She maintains that simplistic allegations of Orientalism frequently found in current critical discourses seriously underestimate the complexities of intercultural and multicultural relationships Using China as the focus of her analysis Chen examines a variety of cultural media from Shakespearean drama to modernist poetry to contemporary Chinese television and popular fiction She thus places sinology in

the general context of Western theoretical discourses such as Eurocentrism postcolonialism nationalism modernism feminism and literary hermeneutics showing that it has a vital role to play in the study of Orient and Occident and their now unavoidable symbiotic relationship Occidentalism presents a new model of comparative literary and cultural studies that reenvisions cross cultural appropriation It will be indispensable to future discussions of Orientalism Occidentalism and postcolonialism as well as subaltern studies Asian studies comparative literature cultural studies and non Western drama

The Celestial Tradition Demetres P. Tryphonopoulos, 2010-10-30 Despite the painstaking work of Pound scholars the mythos of The Cantos has yet to be properly understood primarily because until now its occult sources have not been examined sufficiently Drawing upon archival as well as recently published material this study traces Pound's intimate engagement with specific occultists W B Yeats Allen Upward Alfred Orage and G R S Mead and their ideas The author argues that speculative occultism was a major factor in the evolution of Pound's extraordinary aesthetic and religious sensibility much noticed in Pound criticism The discussion falls into two sections The first section details Pound's interest in particular occult movements It describes the tradition of Hellenistic occultism from Eleusis to the present and establishes that Pound's contact with the occult began at least as early as his undergraduate years and that he came to London already primed on the occult Many of his London acquaintances were unquestionably occultists The second section outlines a tripartite schema for The Cantos katabasis dromena epopteia which in turn is applied to the poem It is argued here that The Cantos is structured on the model of a initiation rather than a journey and that the poem does not so much describe an initiation rite as enact one for the reader In exploring and attempting to understand Pound's occultism and its implications to his Pound's oeuvre Tryphonopoulos sheds new light upon one of the great works of modern Western literature Advertising Tower William O. Gardner, 2020-05-11 On a December morning in 1925 a newspaper journalist reported receiving 25 different handbills in an hour's walk in downtown Tokyo advertising everything from Western style clothing and furniture to sweet shops charity organizations phonograph recordings plays and films The activities of advertisers and the new entertainment culture and patterns of consumption that they promoted helped to define a new urban aesthetic emerging in the 1920s This book examines some of the responses of Japanese authors to the transformation of Tokyo in the early decades of the twentieth century In particular it explores the themes and formal strategies of the modernist literature that flourished in the 1920s focusing on the work of Hagiwara Kyojiro 1899 1938 and Hayashi Fumiko 1903 1951 William Gardner shows how modernist works offer new constructions of individual subjectivity amid the social and technological changes that provided the ground for the appearance of mass media Hagiwara's conception of the poem and poet as an electric radio advertising tower provides an emblem for the aesthetic tensions and multiple discourses of technology media urbanism commerce and propaganda that were circulating through the urban environment at the time while Hayashi's work with its references to popular songs plays and movies suggests an understanding of everyday life as the interface between individual subjectivity

and a highly mediated environment **Off the Page** Tom Lavazzi,2016-11-01 Off the Page offers a series of critical scripts exploring various cultural texts and a working definition of performative criticism grounded in poststructuralist literary cultural and performance theory The Aesthetics of Visual Poetry, 1914-1928 Willard Bohn,1993-12-15 In this the only full length study of the visual poetry of the early twentieth century Willard Bohn expertly illuminates the works of Apollinaire Josep Maria Junow Guillermo de Torre and others His fascinating aesthetic insights bring to life this elusive and often misunderstood genre An important contribution Highly sophisticated the study tends to raise its reader s impression of visual poetry in the twentieth century from trivial pastime to serious preoccupation Eric Sellin Journal of Modern Literature With his definitive analyses full of quotable observations and sharp critical insights Bohn has provided a model pioneering study one from which current and future studies of visual poetry will most certainly benefit Gerald J Janacek Romance Quarterly Bohn substantiates his thesis with thoughtful and often ingenious explications of texts both well known and hard to find Aesthetics of Visual Poetry is a thoroughly researched beautifully written and fascinating introduction to an infinitely intriguing genre Mechthild Cranston French Review **The New Ezra Pound Studies** Mark Byron,2020 Essays on recent developments in Pound scholarship and research including newly available primary sources and methodological advances in cognate fields **Avatar Emergency** Gregory L. Ulmer,2012-08-15 A new experience of identity is emerging within the digital apparatus under the rubric of avatar This study develops concept avatar as an opportunity to invent a practice of citizenship native to the Internet that simulates the functionality of measure dramatized in the traditions of descent avatar or incarnation including the original usage in the Bhagavad Gita and the Western evolution of the virtue of prudence from the Ancient daimon through genius and character to the contemporary sinthome *The Fictional Encyclopaedia (Routledge Revivals)* Hilary Clark,2018-07-18 First published in 1990 this work offers an analysis of the phenomenon of encyclopaedism in literature Hilary Clark develops the theory of an encyclopaedic form in the interests of making clear distinctions between the realist narrative form and that of the encyclopaedic parodic or fictional encyclopaedia She makes clear the special links that non realist parodic fictions have with the forms of essay Menippean satire and epic and indeed with the encyclopaedia itself The study pays particular attention to the way in which literary encyclopaedism has flourished in the twentieth century with special reference to the works of James Joyce Ezra Pound and Philippe Sollers **Chinese Walls in Time and Space** Roger Des Forges,Minglu Gao,Chiao-mei Liu,Haun Saussy,2010-03-31 Are walls remnants of ancient and medieval societies destined to become anachronistic in modern and post modern times Or will they persist shaping as well as adjusting to new conditions Do walls necessarily constrain and even isolate those who live within them or can they act as a medium of support and communication for people on both sides This volume addresses these questions Authors from six disciplines history art law medicine communication and film provide multiple perspectives on various kinds of walls material ones around and within states cities and towns as well as virtual ones regulating the administration of justice the flow of pathogens and the

transmission of information **Guy Davenport** Andre Furlani, 2007-07-20 Guy Davenport 1927 2005 an American writer of fiction poetry criticism and essays a translator painter intellectual and teacher brought a breadth and depth of knowledge to his pursuits that few other writers could approach let alone appraise In Andre Furlani this twentieth century American master has finally found an apt critical reader In this first sustained critical study of Davenport Furlani elucidates the depths of Davenport s fiction and its poetic precedents brings a rare understanding to the author s reworking of twentieth century literature and intellectual history and offers unusual insight into his compositional technique Furlani explores key themes across the spectrum of Davenport s fiction pastoral utopia twentieth century dystopia sexual ethics the mythologizing of childhood the inseparability of the archaic and the modern and a celebration of the union of sophia eros and poesia Whether Davenport s view of art and the cosmos should be called postmodern is a question that Furlani considers closely offering finally a new aesthetic for this American original who in these pages at last receives the thorough and meticulous attention he has long merited

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