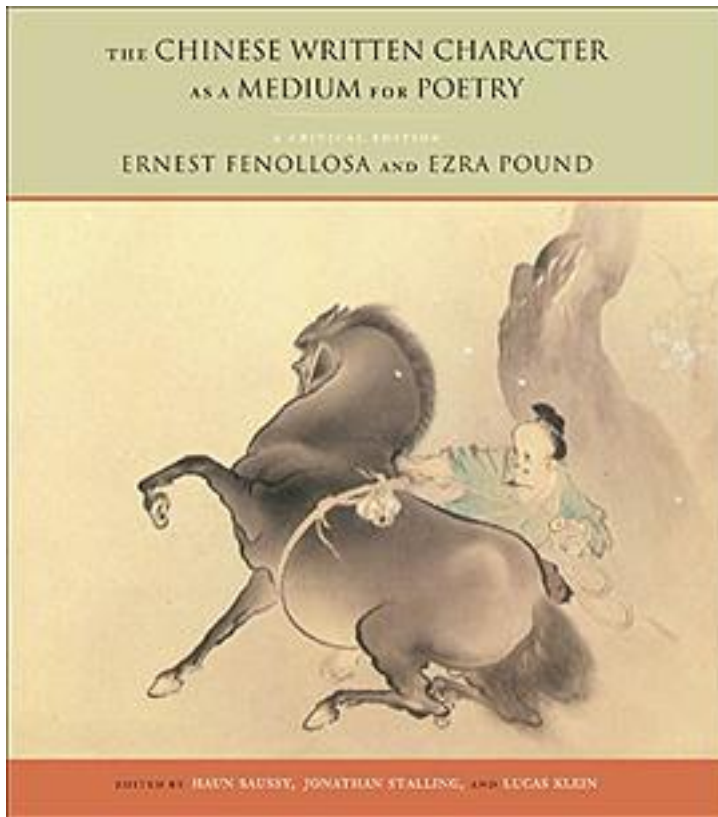


The Chinese Written Character as a Medium for Poetry



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著者:Ernest F. Fenollosa

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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.

作者介绍:

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标签

汉字

诗歌

Ezra_Pound

诗

漢字

EzraPound

Ernest_Fenollosa

评论

我基本不赞同庞德类似于解（字）谜的症状式的阅读是汉字诗歌的精髓，也不认为纽约客体主义诗歌流派跟汉字书写本身有本质上的关联。大家也都意识到了这是东方主义，中国诗歌不只有意象、自然、秩序等等。可取之处也许在于其表演性。

很可以想见当年庞德君喜逢知己时的雀跃之情。不过这真是典型的误读然后为己所用啊
…如：芳： plants over knife引申为疯长的必须被根除的东西——杂草 ||
不过F君对中文动词性的论述还是颇得要领，可惜庞德没往这头深究，一个劲研究正名和用象形字直捣所指能指任意性的老巢去了…

Fascinating.

批评语言课最近在做的research, 汉字艺术传媒。

看完只能说……庞德你个傻逗比……

一本小书，里面的某些观点还是挺有意思的，最近在看说文，尔雅，发现训诂学里大有文章

useful ideas about Chinese ideographs~

就要考试了 保佑啊

诗以字载字里有诗

为了research一字一句地啃，越读越入迷。

二刷本书印象最深的是Haun在Intro中提到的Olson和Derrida对于Fenollosa的二分解读：前者强调action，后者the irreducible graphic。另外Haun今天也肯定了不同象形文字书写讨论之间的联系（FenollosaOlson's Mayan Letters），解决了上学期Edgar García没回答的问题

在当时的美国学界，这一定是石破天惊的。汉字显然被神话了，但对东方文化的崇拜，不失学者的纯真。它启发了庞德。

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书评

Ernest Fenollosa这本书本质上就是live embodiment of the term “借他人酒杯，浇自己块垒”。从技术层面而言，不仅对于中文的讨论有许多不明所以的错误，包括对日语的讨论也有不少不准确之处。比如将日语简单的归为inflected language就显然过于模糊了屈折语和黏着语之间的界...

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