

SELECTED WRITINGS OF JULES LAFORGUE



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Selected Writings Of Jules Laforge

O. Classe



Selected Writings Of Jules Laforgue:

Selected Writings Jules Laforgue,1956 *Selected Writings of Jules Laforgue* Jules Laforgue,1972 Selected Writings of Jules Laforgue. Edited and Trans. by William Jay Smith Jules Laforgue,1956 *Selected Writings of Jules Laforgue*. Edited & Translated by William Jay Smith Jules LAFORGUE,William Jay SMITH,1956 Encyclopedia of Literary Translation Into English: A-L O. Classe,2000 *Selected writings* William Sharp,1912 **Selected Writings** Juan Ramón Jiménez,1958 **The Making of T.S. Eliot** Joseph Maddrey,2009-05-13 This chronological survey of major influences on T S Eliot s worldview covers the poet s spiritual and intellectual evolution in stages by trying to see the world as Eliot did It examines his childhood influences as well as the literary influences that inspired him to write his earliest poetry his life as an American expatriate living in London from 1915 to 1930 including his ill fated marriage and his intellectual engagement with the literary traditions of his new country and the ways in which his intellectual pursuits fostered a spiritual rebirth that simultaneously reflected his past and revealed his future demonstrating how the early Romantic revolutionary became a staunch defender of tradition The First Moderns William R. Everdell,1998-07-15 This history of modernism is filled with portraits of genius and intellectual breakthroughs that evoke the fin de siecle atmosphere of Paris Vienna St Louis and St Petersburg This book offers readers a look at the unfolding of an age The Letters of Robert Lowell Robert Lowell,2007-03-20 These letters document the evolution of Lowell s work and illuminate another side of his life his deep friendships with other writers his manic depression his marriages to three prose writers and his involvement with the antiwar movement of the 1960s *Reading and Interpreting the Works of T.S. Eliot* Naomi Pasachoff,2016-12-15 Students often approach the complex poetry of T S Eliot with some degree of trepidation but as this comprehensive text demonstrates that need not be the case With its thoughtful analysis and engaging writing style this guide provides readers with the tools they need to approach Eliot s works with confidence while at the same time encouraging them to draw their own meaning from the words and sounds of the poetry The text also explores Eliot s life beyond his poems including his extensive work as an essayist editor and critic Given this context readers will establish a deeper understanding of the poet as well as his work

Téodor de Wyzewa Elga Liverman Duval,1961 **Selected Works on China** Various Authors, Let me state at the outset that I know no Chinese My duty in Mrs Ayscough s and my joint collaboration has been to turn her literal translations into poems as near to the spirit of the originals as it was in my power to do It has been a long and arduous task but one which has amply repaid every hour spent upon it To be suddenly introduced to a new and magnificent literature not through the medium of the usual more or less accurate translation but directly as one might burrow it out for one s self with the aid of a dictionary is an exciting and inspiring thing The method we adopted made this possible as I shall attempt to show The study of Chinese is so difficult that it is a life work in itself so is the study of poetry A sinologue has no time to learn how to write poetry a poet has no time to learn how to read Chinese Since neither of us pretended to any knowledge of the other s craft

our association has been a continually augmenting pleasure I was lucky indeed to approach Chinese poetry through such a medium The translations I had previously read had given me nothing Mrs Ayscough has been to me the pathway to a new world No one could be a more sympathetic go between for a poet and his translator and Mrs Ayscough was well fitted for her task She was born in Shanghai Her father who was engaged in business there was a Canadian and her mother an American She lived in China until she was eleven when her parents returned to America in order that their children might finish their education in this country It was then that I met her so that our friendship is no new thing but has persisted in spite of distance for more than thirty years to ripen in the end into a partnership which is its culmination Returning to China in her early twenties she became engaged to an Englishman connected with a large British importing house in Shanghai and on her marriage which took place almost immediately went back to China where she has lived ever since A diligent student of Chinese life and manners she soon took up the difficult study of literary Chinese and also accepted the position of honorary librarian of the library of the North China Branch of the Royal Asiatic Society Of late years she has delivered a number of lectures on Chinese subjects in China Japan America and Canada and has also found time to write various pamphlets on Chinese literature and customs In the Autumn of 1917 Mrs Ayscough arrived in America on one of her periodic visits to this country She brought with her a large collection of Chinese paintings for exhibition and among these paintings were a number of examples of the Written Pictures Of these she had made some rough translations which she intended to use to illustrate her lectures She brought them to me with a request that I put them into poetic shape I was fascinated by the poems and as we talked them over we realized that here was a field in which we should like to work When she returned to China it was agreed that we should make a volume of translations from the classic Chinese writers Such translations were in the line of her usual work and I was anxious to read the Chinese poets as nearly in the original as it was possible for me to do At first we hardly considered publication Mrs Ayscough lives in Shanghai and I in Boston and the war time mails were anything but expeditious but an enthusiastic publisher kept constantly before us our ultimate if remote goal Four years have passed and after many unavoidable delays the book is finished We have not done it all by correspondence Mrs Ayscough has come back to America several times during its preparation but whether together or apart the plan on which we have worked has always been the same Very early in our studies we realized that the component parts of the Chinese written character counted for more in the composition of poetry than has generally been recognized that the poet chose one character rather than another which meant practically the same thing because of the descriptive allusion in the make up of that particular character that the poem was enriched precisely through this undercurrent of meaning in the structure of its characters But not always and here was the difficulty Usually the character must be taken merely as the word it had been created to mean It was a nice distinction when to allow one's self the use of these character undercurrents and when to leave them out of count entirely But I would not have my readers suppose that I have changed or exaggerated the Chinese text Such has not been the case

The analysis of characters has been employed very rarely and only when the text seemed to lean on the allusion for an added vividness or zest. In only one case in the book have I permitted myself to use an adjective not inherent in the character with which I was dealing and in that case the connotation was in the word itself being descriptive of an architectural structure for which we have no equivalent except in the Written Pictures where as Mrs Ayscough has stated in her Introduction we allowed ourselves a somewhat freer treatment. It has been necessary of course to acquire some knowledge of the laws of Chinese versification. But equally of course these rules could only serve to bring me into closer relations with the poems and the technical limits of the various forms. It was totally impossible to follow either the rhythms or the rhyme schemes of the originals. All that could be done was to let the English words fall into their natural rhythm and not attempt to handicap the exact word by introducing rhyme at all. This is the method I followed in my translations of French poems in my book *Six French Poets*. I hold that it is more important to reproduce the perfume of a poem than its metrical form and no translation can possibly reproduce both.

The Early T. S. Eliot and Western Philosophy Rafey Habib, 1999-06-28 Study of Eliot's philosophical writings assessing their impact on his early poetry and literary criticism **The Ironic Vision in Modern Literature** Charles I. Glicksberg, 2012-12-06 *The Age of Absurdity* Michael Foley, 2010-09-16 Like Alain de Botton crossed with Charlie Brooker Foley succeeds in educating and enlightening us in this wry take on the existential dilemmas of modern life. Fascinating the quest for happiness and how we are getting it all wrong. Jeremy Vine Sunday Telegraph The good news is that the great thinkers from history have proposed the same strategies for happiness and fulfilment. The bad news is that these turn out to be the very things most discouraged by contemporary culture. This knotty dilemma is the subject of *The Age of Absurdity* a humorous and accessible investigation into how the desirable states of wellbeing and satisfaction are constantly undermined by modern life. Michael Foley examines the elusive conditions of happiness common to philosophy spiritual teachings and contemporary psychology then shows how these are becoming increasingly difficult to apply in a world of high expectations. The common challenges of earning a living maintaining a relationship and ageing are becoming battlegrounds of existential angst and self loathing in a culture that demands conspicuous consumption high octane partnerships and perpetual youth. Rather than denouncing and rejecting these challenges Foley presents an entertaining strategy of not just accepting but embracing today's world finding happiness in its absurdity. *Paperbound Books in Print*, 1962 **James Joyce and the Language of History** Robert Spoo, 1994-09-29 History is a nightmare from which I am trying to awake. Stephen Dedalus's famous complaint articulates a characteristic modern attitude toward the perceived burden of the past. As Robert Spoo shows in this study Joyce's creative achievement from the time of his sojourn in Rome in 1906-07 to the completion of *Ulysses* in 1922 cannot be understood apart from the ferment of historical thought that dominated the nineteenth and early twentieth centuries. Tracing James Joyce's historiographic art to its formative contexts Spoo reveals a modernist author passionately engaged with the problem of history forging a new language that both

dramatizes and redefines that problem **The Madness of Art** Robert Phillips, 2003-03-01 Robert Phillips's conversational yet penetrating approach yields self assessments that read like new essays by the writers themselves Conducted over the course of twenty years many of these pieces were first published in the Paris Review Taken from a passage Henry James the title speaks to the madness that drives our greatest works of creativity Phillips's interviews bring out this madness in its most important sense the writers are seers and visionaries whose works inspire us beyond the limits of reason The conversations recorded in *The Madness of Art* attain that same level of inspiration and power Phillips questions his interviewees about their work methods daily lives influences sources of inspiration relationship to other literary figures response to critics choice of genre audience and reasons for writing **The Anchor Anthology of French Poetry** Angel Flores, 2000-04-18 First published in 1958 this collection introduced an indispensable corpus of western poetry to countless American students Francophiles and would be poets among them Patti Smith whose Introduction to this edition testifies to its epochal impact on her own career The poetic and cultural tradition forged by the symbolist poets featured herein Baudelaire Rimbaud Verlaine Apollinaire and others reverberated throughout the avant garde and countercultures of the twentieth century Surrealism modernism abstract impressionism and the Beat movement all find their roots in the examples of these poets and their theories of art With translations by Richmond Lattimore W S Merwin Richard Wilbur and Louise Varese this rediscovered gem is sure to inspire a new generation

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