

SIX FRENCH POETS

STUDIES IN CONTEMPORARY
LITERATURE

BY
AMY LOWELL



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Six French Poets Studies In Contemporary Literature

Padhraic Smyth



Six French Poets Studies In Contemporary Literature:

Six French Poets Amy Lowell,1916 **Six French Poets** Amy Lowell,1967 SIX FRENCH POETS AMY. LOWELL,2018 **6 FRENCH POETS STUDIES IN CONT** Amy 1874-1925 Lowell,2016-08-27 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around the world and other notations in the work This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work As a reproduction of a historical artifact this work may contain missing or blurred pages poor pictures errant marks etc Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant Six French Poets (Émile Verhaeren, Albert Samain, Remy de Gourmont, Henri de Régnier, Francis Jammes, Paul Fort): Studies in Contemporary Literature. [With Portraits and Bibliographies.] Amy Lowell,Paul FORT,Remy de Gourmont,Henri de RÉGNIER,Albert Samain,1915

Bulletin of the New Rochelle Public Library New Rochelle Public Library,1910 *Ezra Pound and the Appropriation of Chinese Poetry* Ming Xie,2021-12-12 First published in 1999 The subject of this book is the translation and appropriation of Chinese poetry by some English and American writers in the early decades of this century The author explores the be concerned as much with English translation of Chinese poetry per se as with the relationship between this body of translation from the Chinese and the developing poetics and practices of what is usually referred to as Imagism as much with the question of historical influence or ascription as with certain interpretive and critical aspects of this correlative relationship Focusing on the direct influence of Chinese poetry upon the theory and practice of Imagism attributing to Imagist poets in general and Ezra Pound in particular the perception in Chinese poetry of the essential qualities and principles for rejuvenating English poetry in the early decades of the century **The Nation** ,1915 Bulletin Rosenberg Library,1919

Bulletin of the Rosenberg Library Rosenberg Library,1920 **Into the World's Great Heart** Edna St. Vincent Millay,2023-04-25 An annotated selection of the letters of the Pulitzer Prize winning poet and playwright Edna St Vincent Millay from childhood through the last year of her life Throughout her life Edna St Vincent Millay wrote hundreds of letters which together create a colorful tapestry of her inner life This selection based on archival research represents Millay s correspondence from 1900 when she was eight until 1950 the last year of her life Through her letters readers encounter the vast range of Millay s interests including world literature music and horse racing as well as her strong commitment to gender equality and social justice This collection edited by Timothy F Jackson includes previously unpublished correspondence as

well as letters containing early versions of poems revealing new dimensions in Millay's creative process and influences. It is enriched by Jackson's thoughtful introduction and notes plus a foreword by Millay's literary executor Holly Peppe. Millay's observations on her inner life and the world around her which speak to contemporary concerns as well add to our understanding of American literature in the first half of the twentieth century. To Build and Be Built Eric Zakim, 2006-02-09 Eric Zakim follows the literary and intellectual career of the powerful Zionist slogan to build and be built from its conceptual origin in reaction to the Kishinev pogroms of 1903 when it first served as an expression of settlement aspiration until the end of pre-state national expansion in Palestine in 1938. Draining the swamps and making the desert bloom, the Jewish settlers imagined themselves as performing miracles on the land. By these acts they were also meant to reinvent the very notion of what it was to be a Jew in the modern world. As Jewish settlers reshaped nature in the Holy Land by turning it from one thing into another, they too were newly constructed. Zakim argues that in the period leading up to the establishment of the state of Israel, the action of working the land and building its cities in order to transform both into something essentially Jewish increasingly came to mark a turn inward toward the reclamation of a Jewish subject tied to the very soil of Palestine. To Build and Be Built radically recontextualizes modernist Hebrew literature to demonstrate how literary aesthetics of nature formed the very political discourse they nominally reflected. Zakim's work sees no division between politics and representation. Instead, the depiction of nature in literature, art, and architecture became constitutive of a political and social understanding of the Jew's place in the Middle East. By refusing to acknowledge the disciplinary boundaries of standard works on literature, history, and political thought, To Build and Be Built challenges the methodological certainties that have guided popular and academic understandings of the development of Zionist involvement in the land of Israel. For this reason, To Build and Be Built will be of interest to people beyond literature, in particular those working in history and those outside of Israel studies who have an interest in modernism and the representation of nature in the history of culture. 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 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 Dial* Francis Fisher Browne, Waldo Ralph Browne, Scofield Thayer, 1915 **Library**

Association Record Library Association, 1916 Proceedings of the 22d 33d annual conference of the Library Association in v 1 12 proceedings of the 34th 44th 47th 57th annual conference issued as a supplement to v 13 23 new ser v 3 ser 4 v 1

Rhythmical Subjects Laura Marcus, 2024-02-15 Drawing on extensive archival research Rhythmical Subjects shows the ways in which literature dance music the visual arts and architecture drew from and fed into the realms of social and anthropological thought *Bulletin [Accessions to the Library]* Mercantile Library Association (New York, N.Y.), 1914

Bulletin of the Wilmington Institute Free Library Wilmington Institute Free Library (Wilmington, Del.), 1912

Saturday Review of Literature , 1926 **Flint on a Bright Stone** Kirsten Blythe Painter, 2006 Flint on a Bright Stone closes a significant gap in the history of Modernist poetry by identifying the existence of Tempered Modernism an international phenomenon exemplified by Akhmatova Rilke H D and Williams and characterized by small poems written with precision restraint simplicity equilibrium and hardness

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