

SIX POETS



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Six Poets

Clement Byrne Christesen



Six Poets:

Kassandra and the Censors Karen Van Dyck, 1998 In this pioneering study of contemporary Greek poetry Karen Van Dyck investigates modernist and postmodernist poetics at the edge of Europe She traces the influential role of Greek women writers back to the sexual politics of censorship under the dictatorship 1967-1974 Reading the effects of censorship in cartoons the dictator's speeches the poetry of the Nobel Laureate George Seferis and the younger generation of poets she shows how women poets use strategies which although initiated in response to the regime's press law prove useful in articulating a feminist critique In poetry collections by Rhea Galanaki Jenny Mastoraki and Maria Laina among others she analyzes how the censors' tactics for stabilizing signification are redeployed to disrupt fixed meanings and gender roles As much a literary analysis of culture as a cultural analysis of literature her book explores how censorship consumerism and feminism influence contemporary Greek women's poetry as well as how the resistance to clarity in this poetry trains readers to rethink these cultural practices Only with greater attention to the cultural and formal specificity of writing Van Dyck argues is it possible to theorize the lessons of censorship and women's writing

Poet Lore, 1906 Critical Perspectives on Classicism in Japanese Painting, 1600-1700 Elizabeth Lillehoj, 2003-11-30 In the West classical art inextricably linked to concerns of a ruling or dominant class commonly refers to art with traditional themes and styles that resurrect a past golden era Although art of the early Edo period 1600-1868 encompasses a spectrum of themes and styles references to the past are so common that many Japanese art historians have variously described this period as a classical revival era of classicism or a renaissance How did seventeenth century artists and patrons imagine the past How did classical manners relate to other styles and themes found in Edo art In considering such questions the contributors to this volume hold that classicism has been an amorphous changing concept in Japan just as in the West The authors of the essays collected here are by no means unanimous in their assessment of the use of the label classicism Although they may not agree on a definition of the term and its applicability to seventeenth century Japanese art all recognize the relevance of recent scholarly currents that call into question methods that privilege Western culture Their various approaches from stylistic analysis and theoretical conceptualization to assessment of related political and literary trends greatly increase our understanding of the art of the period and its function in society Contributors Laura Allen Karen Gerhart Elizabeth Lillehoj Sam Morse Joshua Mostow Keiko Nakamachi Quittman Eugene Phillips Satoko Tamamushi Melanie Trede

A History of Japanese Literature, Volume 2 Jin'ichi Konishi, 2017-03-14 The second of five volumes planned to give a systematic account of Japanese literature from its beginnings to the death of the modern novelist Mishima this book establishes the character of the literature of the early Middle Ages from the ninth to the mid twelfth century Originally published in 1986 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in

durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

The Poets' New England Helen Archibald Clarke,1911 **Six Poets** Charles Bukowski,1979-01-01 Kabuki Plays on Stage. Volume 1 James R. Brandon,Samuel L. Leiter,2002-02-28 Kabuki Plays On Stage represents a monumental achievement in Japanese theatre studies being the first collection of kabuki play translations to be published in twenty five years Fifty one plays published in four volumes vividly trace kabuki s changing relations to Japanese society during the premodern era Volume 1 consists of thirteen plays that showcase early kabuki s scintillating and boisterous styles of performance and illustrates the contrasting dramatic techniques cultivated by actors in Edo Tokyo and Kamigata Osaka and Kyoto The twelve plays translated in Volume 2 cover a brief period but one that saw important developments in kabuki architecture acting dance and the manipulation of characters and themes As the series title indicates the plays were translated to capture the vivacity of performances on stage The translations each accompanied by a thorough introduction that contextualizes the play are based not only on published texts but performance scripts and the study of the plays as they are performed in theatres today Each volume is lavishly illustrated with rare woodblock prints in full color of Tokugawa and Meiji period productions as well as color and black and white photographs of contemporary performances Published with the assistance of the Nippon Foundation **Twentieth-Century Russian Poetry** Katharine Hodgson,Joanne Shelton,Alexandra Smith,2017-04-21 The canon of Russian poetry has been reshaped since the fall of the Soviet Union A multi authored study of changing cultural memory and identity this revisionary work charts Russia s shifting relationship to its own literature in the face of social upheaval Literary canon and national identity are inextricably tied together the composition of a canon being the attempt to single out those literary works that best express a nation s culture This process is of course fluid and subject to significant shifts particularly at times of epochal change This volume explores changes in the canon of twentieth century Russian poetry from the 1991 collapse of the Soviet Union to the end of Putin s second term as Russian President in 2008 In the wake of major institutional changes such as the abolition of state censorship and the introduction of a market economy the way was open for wholesale reinterpretation of twentieth century poets such as Iosif Brodskii Anna Akhmatova and Osip Mandelstam their works and their lives In the last twenty years many critics have discussed the possibility of various coexisting canons rooted in official and non official literature and suggested replacing the term Soviet literature with a new definition Russian literature of the Soviet period Contributions to this volume explore the multiple factors involved in reshaping the canon understood as a body of literary texts given exemplary or representative status as classics Among factors which may influence the composition of the canon are educational institutions competing views of scholars and critics including figures outside Russia and the self canonising activity of poets themselves Canon revision further reflects contemporary concerns with the destabilising effects of emigration and the internet and the desire to reconnect with pre

revolutionary cultural traditions through a narrative of the past which foregrounds continuity Despite persistent nostalgic yearnings in some quarters for a single canon the current situation is defiantly diverse balancing both the Soviet literary tradition and the parallel contemporaneous literary worlds of the emigration and the underground Required reading for students teachers and lovers of Russian literature Twentieth Century Russian Poetry brings our understanding of post Soviet Russia up to date The Congregationalist and Christian World ,1907 **The Atlantic Monthly** ,1888 **Meanjin Papers** Clement Byrne Christesen,1916 The Homiletic Review ,1898 **The Eclectic Magazine of Foreign Literature, Science, and Art** ,1870 Eclectic Magazine, and Monthly Edition of the Living Age John Holmes Agnew,Walter Hilliard Bidwell, Henry T. Steele,1892 *Poetry* Harriet Monroe,1921 *The Indebtedness of Chaucer's Works to the Italian Works of Boccaccio* Hubertis Maurice Cummings,1916 Dismissed as elegant fossils Lee Brusckke-Johnson,2021-11-22 Konoe Nobutada 1565 1614 was a famous calligrapher and head of a high ranking aristocratic family Nobutada s contributions to the art and culture have frequently been overlooked largely because of the common misperception that aristocrats were too outdated impoverished and powerless to be worthy of discussion Dismissed as Elegant Fossils seeks to reinstate aristocrats as key players in the competition for political and artistic supremacy by examining Nobutada s calligraphy and painting his turbulent relationship with Tokugawa Ieyasu and his family s role in marital politics The Last Tosa Sandy Kita,1999-03-01 Iwasa Katsumochi Matabei 1578 1650 is one of the most controversial figures in Japanese art history For more than half a century historians have argued over Matabei s role in Japanese art Was he as he asserted The Last Tosa the school of painters who specialized in Yamato e a kind of classical courtly painting or as others characterized him The Founder of Ukiyo e the style of painting associated with the urban commoner class In this highly original and convincing study Matabei emerges as both an artist in whose work can be seen elements of both Yamato e and Ukiyo e Extending its analysis beyond the individual artist The Last Tosa examines the trends and artistic developments of a transitional period and makes heretofore unexamined connections between the world of the aristocrat and the merchant as well as the two artistic schools that reflected their tastes It addresses these larger issues by identifying Matabei as a member of a social group known as machishu Excerpts from noblemen s diaries an investigation of the etymology of machishu and an analysis of art by its members indicate that machishu included both commoners and gentry thus revealing a rich tradition of egalitarianism an important departure from the conventionally held belief that seventeenth century Japan s urban society was rigidly stratified The Last Tosa provides an exhaustive study of Matabei s paintings including all his important works and key attributions Translations of all documents available on Matabei are given in particular his travel diary a unique source the only known example of such a text by a seventeenth century classical painter With its fusion of cultural history with political social and economic history this sophisticated study will appeal to not only art historians but also to students of history anthropology and culture studies interested in questions of group identity and the

political uses of culture

Museum of Fine Arts Bulletin Museum of Fine Arts, Boston, 1911

Bulletin , 1913

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