

# DOWNLOAD PDF ANTHOLOGY OF GERMAN POETRY FROM HOLDERLIN TO RILKE

## Chapter 1 : German poetry – Translations into English | LibraryThing

*Full text of "Anthology of German poetry from Hölderlin to Rilke in English translation" See other formats.*

His father, the manager of a church estate, died when he was two years old, and Friedrich and his sister, Heinrike, were brought up by their mother. In 1773, Johann Gok died at the age of 17. In preparation for entrance exams into a monastery, he received additional instruction in Greek, Hebrew, Latin and rhetoric, starting in 1774. At Denkendorf, he discovered the poetry of Friedrich Schiller and Friedrich Gottlieb Klopstock, and took tentative steps in composing his own verses. Career[ edit ] After obtaining his magister degree in 1780, his mother expected him to enter the ministry. He then lived in Homburg from 1780 to 1782, meeting Susette in secret once a month and attempting to establish himself as a poet, but his life was plagued by financial worries and he had to accept a small allowance from his mother. From 1782 to 1784, he produced three versions – all unfinished – of a tragedy in the Greek manner, *The Death of Empedocles*, and composed odes in the vein of the Ancient Greeks Alcaeus and Asclepiades of Samos. After a sojourn in Stuttgart at the end of 1784, likely to work on his translations of Pindar, he found further employment as a tutor in Hauptwyl, Switzerland and then at the household of the Hamburg consul in Bordeaux, in 1785. His stay in the French city is celebrated in *Andenken "Remembrance"*, one of his greatest poems. In a few months, however, he returned home on foot via Paris where he saw authentic Greek sculptures, as opposed to Roman or modern copies, for the only time in his life. Johann Heinrich Ferdinand von Autenrieth, the inventor of a mask for the prevention of screaming in the mentally ill. His residence in the building made up the second half of his life and is also referred to as the *Turmzeit* or "Tower period". As time went on he became a minor tourist attraction and was visited by curious travelers and autograph-hunters. Often he would play the piano or spontaneously write short verses for such visitors, pure in versification but almost empty of affect – although a few of these such as the famous *Die Linien des Lebens* "The Lines of Life", which he wrote out for his carer Zimmer on a piece of wood have a piercing beauty and have been set to music by many composers. His mother and sister never visited him, and his stepbrother only once did so. His mother died in 1787. Neither of them attended his funeral in 1789, nor had the friends of his childhood, Hegel and Schelling, had anything to do with him for years; the Zimmer family were his only mourners. His inheritance, including the patrimony left to him by his father when he was two, had been kept from him by his mother and was untouched and continually accruing interest. He died a rich man, but did not know it. In the years after his return from Bordeaux, he completed some of his greatest poems but also, once they were finished, returned to them repeatedly, creating new and stranger versions sometimes in several layers on the same manuscript, which makes the editing of his works troublesome. Some of these later versions and some later poems are fragmentary, but they have astonishing intensity. He seems sometimes also to have considered the fragments, even with unfinished lines and incomplete sentence-structure, to be poems in themselves. This obsessive revising and his stand-alone fragments were once considered evidence of his mental disorder, but they were to prove very influential on later poets such as Paul Celan. Various individual poems were published but attracted little attention. In 1790 he produced a periodical, *Iduna*. In 1791, his translations of the dramas of Sophocles were published but were generally met with derision over their apparent artificiality and difficulty, which according to his critics were caused by transposing Greek idioms into German. However, 20th-century theorists of translation such as Walter Benjamin have vindicated them, showing their importance as a new – and greatly influential – model of poetic translation. *Der Rhein* and *Patmos*, two of the longest and most densely charged of his hymns, appeared in a poetic calendar in 1792. Although his hymns can hardly be imitated, they have become a powerful influence on modern poetry in German and other languages, and are sometimes cited as the very crown of German lyric poetry. The Berlin Edition was to some extent superseded by the Stuttgart Edition *Grosse Stuttgarter Ausgabe*, which began to be published in 1886 and eventually saw completion in 1904. Meanwhile, a third complete edition, the Frankfurt Critical Edition *Frankfurter Historisch-kritische Ausgabe*, began publication in 1928 under the editorship of Dietrich Sattler. He also had an

## DOWNLOAD PDF ANTHOLOGY OF GERMAN POETRY FROM HOLDERLIN TO RILKE

influence on the poetry of Hermann Hesse and Paul Celan. His theoretical works, such as the essays "Das Werden im Vergehen" "Becoming in Dissolution" and "Urteil und Sein" "Judgement and Being" are insightful and important if somewhat tortuous and difficult to parse.

# DOWNLOAD PDF ANTHOLOGY OF GERMAN POETRY FROM HOLDERLIN TO RILKE

## Chapter 2 : Ghazals in English

*An Anthology of German Poetry from Holderlin to Rilke [Angel Flores] on blog.quintoapp.com \*FREE\* shipping on qualifying offers. , First Edition, Cover and typography by Edward Gorey, pages.*

These translators render Hafiz in a number of English forms, but one of them, Walter Leaf, uses all three traditional devices in his versions. Agha Shahid Ali does not mention meter at all even though he denounces free verse ghazals. Obviously, meter or rhythm is significant. Avachat emphasizes more clearly than Ali that each couplet must be an independent poem. He does allow for an overall thematic unity. Is this the core of the "ghazal perspective"? Both the ghazal and surrealism seem to share discontinuity and unexpected juxtapositions. It seems only natural that American poets would frame ghazals in surrealist terms. Fifty Poems , Arberry says that at the end of his life, Hafiz was "experimenting in a sort of surrealistic treatment of the ghazal" This couplet is called the makhta. Should poets writing in English incorporate the signature couplet? A signature sometimes seems precious to me, although it can also effectively conclude the poem. Since writing the previous paragraph, I have found the signature couplet much more useful. It adds a completion to the ghazal that is very satisfactory. Should English ghazals be limited to the traditional themes of wine, sexual love, and mystical love? While my own poems deal a lot with love and mysticism, I think the ghazal as an English form should have as wide a range of themes as possible. I first read about ghazals in Lynx , in a short note which presented them as having "jumps" between couplets. I found the idea provocative; it led me to write a number of poems which I have called ghazals. Perhaps that is not the best term for these poems, but it does indicate something about their intention. The German Romantics were interested in ghazals. Schlegel and Goethe wrote them. August, Graf Von Platen , published a collection, Ghaselen in Here is a couplet matla from one of his ghazals, with an English translation by Edwin Morgan. Two of these are original in English. Metrically, they are longish six to seven feet iambic lines. Both poems are good examples of what a traditional ghazal in English can be. His essay in Lynx , "The Philosophy of Ghazals," de-emphasizes the Discontinuity between couplets, stressing that there is "some thread of connection" between successive couplets. A study of the connections between links in traditional renga can suggest some of the ways couplets in a ghazal can connect. Here are the opening matla and closing makhta couplets of one of his ghazals: I hate to think of the day that gives me pain at night But I still recall the Sun that used to rain at night. Lynx publishes ghazals by several poets, notably William Dennis and Bruce Williams, among others exploring the form in productive ways. Jane and Werner Reichhold are also working with ghazals, as well as encouraging the form in Lynx. Several well-known poets, including Adrienne Rich, Jim Harrison, and Denise Levertov, have worked at least briefly with ghazals. It seems to me, though, that the more recent poets working with ghazals are engaging the form more seriously than the earlier efforts in English. The issue of Lynx with Dr. Having read these various pieces on ghazals, I want to make the following suggestions about ghazals written in English: Poets unfamiliar with traditional ghazals should learn as much as they can about the form in its original cultures and the poets who produced ghazals. As poets writing in English learn more about the form in Persian, Urdu, Hindi, etc. Some poets writing English ghazals have experimented with other placements of the monorhyme. In English, either will carry the ghazal form well. Also, the monorhyme can be placed in midline when there is a refrain, although this placement tends to obscure the monorhyme which might not always be a bad thing. We should maintain the independence of each couplet. Apparently ghazals are not titled. Should English ghazals be titled? Untitled poems in English seem to bother some editors and readers. There is, however, the precedent of haiku and tanka. Since writing the paragraph above, I had decided on the following practice: In The Country Without a Post Office , the ghazals are identified only as "Ghazal" in the table of contents and by the first words of the first line in the acknowledgements. I feel that some kind of title is merited because of the length and density of the ghazal, as opposed to haiku and tanka which are quite brief and have a much different perspective. Avachat cites the Hindi term for such ghazals: Free ghazal is a possible term for ghazals without

# DOWNLOAD PDF ANTHOLOGY OF GERMAN POETRY FROM HOLDERLIN TO RILKE

radif or qafia. I would hate to see the English ghazal so confined by formal restrictions that it would be a minor form, used only for poets to demonstrate their technical cleverness rather like sestinas or villanelles. I believe the ghazal promises to be a major form in English poetry if given room to sink the roots of the English language in its various flavors. I have been experimenting with the form in a strict sense. AHA Books Online has published a collection of 30 of my ghazals. Both free and traditional ghazals are included. There are also what I call "parasyntactic" ghazals, one or two with qafia and radif. The parasyntactic ghazals are composed of individual words selected for sound, rhythm, and connotation, but arranged so that no syntactical structures arise. Real Ghazals in English. See especially "Basic Points about the Ghazal," pp. An Invitation from the Real Ghazal.

## Chapter 3 : An Anthology of German Poetry from Holderlin to Rilke by Ángel Flores

*Anthology of German poetry from Hölderlin to Rilke in English translation Anthology of German poetry from Hölderlin to Rilke in English translation.*

## Chapter 4 : A Chunk of Info: The Poetry of Friedrich Holderlin, a German Poet

*An Anthology of German Poetry from Holderlin to Rilke has 3 ratings and 0 reviews. Here, in new translations done especially for this volume, are major a.*

## Chapter 5 : Friedrich Hölderlin - Wikipedia

*An anthology of German Poetry from Hölderlin to Rilke in English Translation [Angel Flores] on blog.quintoapp.com \*FREE\* shipping on qualifying offers.*

## Chapter 6 : Angel Flores | LibraryThing

*Get this from a library! An anthology of German poetry from Hölderlin to Rilke in English translation with German originals. [Angel Flores;] -- English and German for each poem.*

## Chapter 7 : An Anthology of German Poetry from Holderlin to Rilke: Angel Flores: blog.quintoapp.com: Books

*DOWNLOAD AN ANTHOLOGY OF GERMAN POETRY FROM HOLDERLIN TO RILKE an anthology of german pdf Anthology 2 is a compilation album by the Beatles, released on 18 March by Apple Records as part of.*

## Chapter 8 : Lyric Orientations, Hölderlin, Rilke, and the Poetics of Community

*An anthology of German poetry from Hölderlin to Rilke in English translation.. > # An anthology of German poetry from Hölderlin " Friedrich Holderlin.*

## Chapter 9 : Angel Flores | Open Library

*An anthology of German poetry from H Iderlin to Rilke in English translation. Flores, An anthology of German poetry from H Iderlin to Rilke in English translation.*