

Waley, Arthur

One hundred and
seventy Chinese
poems

Constable

A Hundred And Seventy Chinese Poems

VM Jensen



A Hundred And Seventy Chinese Poems:

A Hundred and Seventy Chinese Poems Anonymous,2022-09-04 A Hundred and Seventy Chinese Poems is a groundbreaking anthology that introduces Western readers to the rich tapestry of Chinese poetry showcasing works that span dynasties and genres The poems translated with both rigor and poetic sensitivity reflect the thematic depth and aesthetic complexity of traditional Chinese literature engaging with themes of nature philosophy love and the passage of time The literary style embodies a harmony between form and meaning capturing the lyrical beauty and emotional resonance of the originals while making them accessible to a diverse audience This collection exemplifies the broader literary context of cross cultural exchange and the increasing appreciation of Eastern literary traditions in the West during its time of publication The enigmatic nature of the author who remains anonymous allows the collection to stand apart as a universal commentary on human experience untouched by individual bias or personality The choice to remain unnamed may have stemmed from a desire to emphasize the collective voice of Chinese poets through the ages rather than focusing on a singular perspective This book can be seen as a reflection of the author s own cultural curiosity and a commitment to fostering intercultural understanding I highly recommend A Hundred and Seventy Chinese Poems to anyone interested in poetic form and cultural exploration Whether you are a seasoned poetry lover or a newcomer this anthology offers profound insights into the human condition through the lens of Chinese thought and tradition It invites readers to savor the beauty of language and the power of emotion across cultural boundaries *A Hundred and Seventy Chinese Poems* ,1945 [A Hundred and Seventy Chinese Poems](#) Arthur Waley,2021-04-26 Excerpt from A Hundred and Seventy Chinese Poems In making this book I have tried to avoid poems which have been translated before A hundred and forty of those I have chosen have not been translated by any one else The remaining thirty odd I have included in many cases because the previous versions were full of mistakes in others because the works in which they appeared are no longer procurable Moreover they are mostly in German a language with which my readers may not all be acquainted With some hesitation I have included literal versions of six poems three of the Seventeen Old Poems Autumn Wind Li Fu jen and On the Death of his Father already skilfully rhymed by Professor Giles in Chinese Poetry in English Verse They were too typical to omit and a comparison of the two renderings may be of interest Some of these translations have appeared in the Bulletin of the School of Oriental Studies in the New Statesman in the Little Review Chicago and in Poetry Chicago **One Hundred & Seventy Chinese Poems** ,1936 *One Hundred and Seventy Chinese Poems* ,1945 *HUNDRED AND SEVENTY CHINESE POEMS* ARTHUR. WALEY,2018 **One Hundred & Seventy Chinese Poems** Pai, Chü-i, 772-846,Arthur Waley,1943 *One Hundred and Seventy Chinese Poems* Arthur Waley,1920 [One Hundred & Seventy Chinese Poems](#) ,1939 [A Hundred and Seventy Chinese Poems - Scholar's Choice Edition](#) Juyi Bai,2015-02-12 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

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line ending with a level has consequently to some extent the effect of a feminine ending Certain causes which I need not specify here led to an increasing importance of tone in the Chinese language from the fifth century onwards It was natural that this change should be reflected in Chinese prosody A certain Sh n Yo a d 441 513 first propounded the laws of tone succession in poetry From that time till the eighth century the L shih or strictly regulated poem gradually evolved But poets continued and continue till to day side by side with their l shih to write in the old metre which disregards tone calling such poems Ku shih old poems Previous European statements about Chinese prosody should be accepted with great caution Writers have attempted to define the l shih with far too great precision A Hundred and Seventy Chinese Poems Translated by Arthur Waley ,1918 **A Hundred and Seventy Chinese poems, translated by A. Waley** Arthur Waley,1918 *A Hundred and Seventy Chinese Poems - Scholar's Choice Edition* Arthur Waley, com,July Bai,2015-02-08 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 A Hundred and Seventy Chinese Poems; 2nd Ed Arthur Waley,1918 *One Hundred and Seventy Chinese Poems* ,2016-07-19 Those who wish to assure themselves that they will lose nothing by ignoring Chinese literature often ask the question Have the Chinese a Homer an Aeschylus a Shakespeare or Tolstoy The answer must be that China has literature of some importance The novel exists and has merits but never became the instrument of great writers Her philosophic literature knows no mean between the traditionalism of Confucius and the nihilism of Chuang tzu In mind as in body the Chinese were for the most part mainlanders Their thoughts set out on no strange quests and adventures just as their ships discovered no new continents yet their literature has a delicacy and refinement that is not found in the Western canon Yet we must recognize that for thousands of years the Chinese maintained a level of rationality and tolerance that the West might well envy They had no Index no Inquisition and no Holy Wars Superstition has indeed played its part among them but it has never as in Europe been perpetually dominant It follows from the limitations of Chinese thought that the literature of the country should excel in reflection rather than in speculation That this is particularly true of its poetry will be gauged from the present volume In the poems of Po Ch i no close reasoning or philosophic subtlety will be discovered but a power of candid reflection and self

analysis which has not been rivalled in the West Turning from thought to emotion the most conspicuous feature of European poetry is its pre occupation with love This is apparent not only in actual love poems but in all poetry where the personality of the writer is in any way obtruded The poet tends to exhibit himself in a romantic light in fact to recommend himself as a lover The Chinese poet has a tendency different but analogous He recommends himself not as a lover but as a friend He poses as a person of infinite leisure which is what we should most like our friends to possess and free from worldly ambitions which constitute the greatest bars to friendship He would have us think of him as a boon companion a great drinker of wine who will not disgrace a social gathering by quitting it sober To the European poet the relation between man and woman is a thing of supreme importance and mystery To the Chinese it is something commonplace obvious a need of the body not a satisfaction of the emotions These he reserves entirely for friendship Accordingly we find that while our poets tend to lay stress on physical courage and other qualities which normal women admire Po Chu i is not ashamed to write such a poem as Alarm at entering the Gorges Our poets imagine themselves very much as Art has portrayed them bare headed and wild eyed with shirts unbuttoned at the neck as though they feared that a seizure of emotion might at any minute suffocate them The Chinese poet introduces himself as a timid recluse Reading the Book of Changes at the Northern Window playing chess with a Taoist priest or practicing calligraphy with an occasional visitor If With a Portrait of the Author had been the rule in the Chinese book market it is in such occupations as these that he would be shown a neat and tranquil figure compared with our lurid frontispieces The macho man myth never took hold with the Chinese One hundred and seventy chinese poems, edited by a. waley Arthur (editor) Waley,1918 **A Hundred and Seventy Chinese Poems - Primary Source Edition** Juyi Bai,2014-02-27 This is a reproduction of a book published before 1923 This book may have occasional imperfections such as missing or blurred pages poor pictures errant marks etc that were either part of the original artifact or were introduced by the scanning process We believe this work is culturally important and despite the imperfections have elected to bring it back into print as part of our continuing commitment to the preservation of printed works worldwide We appreciate your understanding of the imperfections in the preservation process and hope you enjoy this valuable book **A hundred and seventy Chinese poems ...** Arthur Waley,1919

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