The Interior Landscape: Love Poems From A Classical Tamil Anthology

A. K. Ramanujan

Classic writings from the great Zen master in exquisite versions by Thomas Merton, in a new edition with a preface by His Holiness the Dalai Lama. Working from existing translations, Thomas Merton composed a series of his own versions of the classic sayings of Chuang Tzu, the most spiritual of Chinese philosophers. Chuang Tzu, who wrote in the fourth and third centuries B.C., is the chief authentic historical spokesperson for Taoism and its founder Lao Tzu (a legendary character known largely through Chuang Tzu’s writings).

His essay "Where Mirrors Are Windows: Toward an Anthology of Reflections" (1989), and his commentaries in The Interior Landscape: Love Poems from a Classical Tamil Anthology (1967) and Folktales from India, Oral Tales from Twenty Indian Languages (1991) are good examples of his work in Indian folklore studies. Controversy Regarding His Essay. His 1991 essay "Three Hundred Ramayanas: Five Examples and Three Thoughts on Translations" courted controversy over its inclusion in B.A., History syllabus of Delhi University. It was included in 2006. In this essay, he had written about The Interior Landscape: Love Poems from a Classical Tamil Anthology, 1967. Å The Oxford India Anthology of Twelve Modern Indian Poets (1992) ed. by Arvind Krishna Mehrotra and published by Oxford University Press, New Delhi[27][28]. The Golden Treasure of Writers Workshop Poetry (2008) ed. by Rubana Huq and published by Writers Workshop, Calcutta[29]. Further reading[edit]. In The Interior Landscape the great Indian poet and translator A.K. Ramanujan has drawn on a celebrated anthology of classical Tamil poetry to compose an unforgettable sequence of love poems. The story unfolds in a series of dramatic exchanges between a shifting array of characters—the lovers, relatives, friends, rivals, and sundry passersby—and as it does we are conducted through five phases of love, from first meeting, anxiety, infidelity and separation to final union, each associated with a lush interior landscape of its own. Immersed in the glories of the natural world, the poems evoke the