

Gherardo Giannarelli

Department of Linguistics
Scandinavian Studies
University of Pisa
gherardo78@hotmail.com

Paul la Cour as a translator

Thorkild Bjørnvig, in his famous essay published in “Heretica”¹ in 1951, defines Paul la Cour as “den fineste Kender af moderne Malerkunst herhjemme, af moderne Skulptur og moderne Lyrik overhovedet”². The various articles, reviews and monographies in his bibliography, confirm la Cour’s deep knowledge of Modern art and literature and moreover his relationships with the European Modernism, but one interesting side of his production actually consists in his translations from different literary genres. Through their publication, la Cour contributed to the spreading of novels, plays and, furthermore, poems written by many different poets, mainly French, as Paul Éluard, or even Spanish as Federico García Lorca. Even if some of his translations were clearly commissioned by the publishing houses he was in contact with, some of them seem to be the result of a personal choice, that follows the development of his artistic and literary research. To study these translations might be helpful to a philological approach to his readings and studies and maybe to be able to trace some of his models, both for his poetry and the creation of his most famous work: *Fragmenter af en Dagbog*³. Besides their influence on la Cour, his translations were read and highly estimated by many young writers who saw him as a guide in cultivating their own artistic and poetic sensibility. It’s possible to mention Thorkild Bjørnvig or even the Swedish poet Erik Lindegren as touched by la Cour’s enthusiasm. It’s Bjørnvig, who in his book *Digtere*⁴ writes about the words of encouragement of la Cour in widening his own knowledge of European literature and his suggestions about learning new languages in order to appreciate different and unknown poems from foreign countries. Bjørnvig then writes in the same passages about la Cour’s offer to put him in touch with several French poets, thing he had, at the time, already done for Lindegren, regarding the publication of his anthology of French poetry published in Sweden in 1948⁵.

In this article I would like to introduce a bibliographical prospect of the translations edited by la Cour and, concerning *Fragmenter af en*

Dagbog, show how a study in this direction might be important for an understanding of la Cour's literary production as a whole, in which the several pieces of critic writing, poetry and in this case translations, might be useful for further studies in the subject.

The first translations made by la Cour are traceable around 1932, shortly after his return to Denmark from his long sojourn in France. They are translations of German novels, probably ordered by the publishing house and some of them have very little literary relevance since at times they don't appear in official bibliographies. The translations of works by, among others, Vesaas, Cézanne, Baudelaire, published between 1935 and 1945, are more important. It's a period in which la Cour is more active as a critic and a translator. Especially in the post-war period, he seems more focused on the translation of poetry and theatrical plays, as can be seen by the selections of poems published in *Levende Vande*⁶ in 1946, and the series of plays published by Gyldendal and Hasselbalch. We can also notice the interest la Cour has in the production of Federico García Lorca, with quotations in *Fragmenter*, the publication of two of the plays written by the Spanish poet, and a wide lyrical selection in the posthumous *Efterladte Digte*⁷, published in 1957.

La Cour translated many French works, the literature he loved the most and the source language he wanted to be ideally closer to and that he handled better. He also translated from German, from Norwegian and Spanish. As a translator he tried to be close as much as possible to the source text, especially in the poetic translation, trying to respect the rhyme or the verse structure, adding at times some own features to follow the sound patters or adding metaphors or alliterations. One thing is certain: in his choices he had access to direct sources as newspapers, articles and original books.

In preparing a bibliographical prospect⁸ of the translated works of la Cour, I decided to divide them into four groups (Poems; Narrative works, Plays and Art Writing) following two criteria: I divided them after genres and themes, for example for those works linked to figurative art and then, in every group, I followed a chronological and a source-language order.

Poems

I didn't consider la Cour's first three collections⁹, the ones he disowned, and I started my research from *Den Galliske Sommer*¹⁰ published in 1927. I have found translations of other authors' poems only in three occurrences¹¹: one poem in *Den tredie Dag*¹²; a more consistent number of translated works in *Levende Vande* (two sections of the collection plus a single poem), and finally a section in the posthumous collection *Efterladte Digte*.

Den tredie Dag (1928)¹³ – In this collection la Cour translates a single poem, a romance by the poet, writer and translator Valéry Larbaud, titled “La Rue Soufflot”¹⁴ with the simple Danish title of “Rue Soufflot” (DTD, 65). The nature of Larbaud literary production and his role in uniting and merging two different traditions, as the English and the French, with his translations might suggest the nature of an ideal homage to this cosmopolitan figure of writer.

Levende Vande (1946) – La Cour reserves two entire sections of this collection to translations of poems of various French authors. The third one, entitled “Seks Digte efter Paul Eluard” (LV, 89–98) is entirely dedicated to the poet Paul Éluard. The poems presented are various excerpts, at times in the form of fragments, of works taken from journals and different collections. In the section we can find: “Jeg har sagt dig det”, translation of “Je te l’ai dit pour les nuages”¹⁵; “Suite”, after “Suite [2]”¹⁶; “Deres altid rene Øjne”, known for the numerous musical renditions, after “Leurs yeux toujours purs”¹⁷; “Mine Timer (Fragment)”, which presents the first stanza of “Mes heures”¹⁸; “Hvor er du...”, after “Où est-tu me vois-tu m’entends-tu”¹⁹ and finally “Rolig Hjerte”²⁰, a fragment which was difficult to identify.

In the last section (LV, 133–153), la Cour chooses poems which are strongly connected to the war and the post-war period, with the themes of resistance, liberty and liberation. Éluard is still present with maybe one of the most important translations of the collection, i.e. the one titled by la Cour “En eneste Tanke”, after the most famous poem of the time, “Liberté” published in *Poésie et Vérité* of 1942²¹. Other translated poems are: one poem by Jules Supervielle²², three by Louis Aragon²³, one by André Frénaud²⁴ and one by Max Jacob²⁵. There is one exception between these sections united by themes or author, being the translation from German of “Die öffentliche Verleumdung”²⁶ (translated as “De offentlige Bagvaskere”²⁷) written by the Swiss poet Gottfried Keller.

Efterladte Digte (1957) – La Cour wanted his own posthumous collection to present a choice of translated poems of other authors. The section (ED, 60–88) where these translations are published, delineates the readings and the interests of the late years of his life, with some favourites (as Éluard and Supervielle) and a wider selection of different lyrics from authors like T.S. Eliot or René Char, and some poems mentioned for the first time or translated in *Fragmenter* itself. Notable is the wide selection of works by Federico García Lorca. In detail la Cour translates: two short poems of the Swedish poet Karin Boye, in particular “I Bevægelse”²⁸, translation of “I rörelse”²⁹ and “Hvor kan jeg sige–”³⁰ from “Hur kan jag säga...”³¹; from the English poet T.S. Eliot,

“Marine”³² of 1930; a long piece by Pierre Jean Jouve³³; as mentioned again. Paul Éluard with a short fragment entitled “Bagved mig”³⁴ taken from “L’universe-solitude”³⁵ already published in “Heretica” and in the book edition of *Fragmenter*, and one poem closer to the remembrances of the war: “Mod”³⁶, the call to resistance and proud demonstration of courage by the city of Paris against the Nazist Occupation. Again from French poets, la Cour presents three pieces: one by René Char, “Post-Scriptum”³⁷, and two by Jules Supervielle³⁸. The number of translations after Federico García Lorca is considerably large. Following the edition, the works by Lorca translated are: “Firbenet græder” from “El lagarto esta llorando” published in the section “Canciones para niños” of *Canciones (1921–1924)*³⁹; “De mørke Duer” after “Casida de palomas oscuras” from *Divan del tamarit* of 1936⁴⁰; two works from the section of *Canciones* entitled “Canciones Andalusas”, “Oljetræ, Oljetræ” (after “Arbolé Arbolé”⁴¹) and “Rytterens Sang” (after “Canción de Jinete”⁴²); “Dobbelt Digt fra Lake Edem” (“Poema doble del Lago Eden”) is translated after the collection entitled *Poeta en Nueva York*⁴³ and finally one poem “Sangen om Maanen Maanen” (“Romance de la luna luna”) taken from the *Romancero Gitano (1924–1927)*.⁴⁴

Narrative works

The first translations of narrative works, even if not of a great literary relevance, date back to 1932. They consists in one book for children and a historical novel, translated from German: *Monika paa Madagascar*⁴⁵ by Max Mezgar and and Lion Feuchtwanger’s novel, *Der jüdische Krieg*⁴⁶, first part of the so called “Josephus Trilogien”, published with the title of *Jøden fra Rom. Historisk roman fra Romerrigets Tid* in the same year by Gyldendal. The second book for children translated from German is the only novel by Erika Mann, daughter of the famous writer Thomas Mann, published with a slight change in the main character’s name, *Ole flyver over Atlanterhavet*.⁴⁷

From Norwegian, la Cour translates three novels. The most important of them is surely the one written by Tarjei Vesaas and titled *Kimén*, translated with the Danish title *Nattevagt*⁴⁸ and published by Gyldendal in 1944. The other two novels are, in this case chronologically, that by Arthur Omre, *Kristinus Bergman* published in two different editions with different titles⁴⁹ and the one written by Bjørn Rongen, *Nettenes Nat* published in 1941 as *Nætternes Nat. Roman om en Naturkatastrofe*⁵⁰. From French, la Cour translates the first part of the Jean Giono’s Pan trilogy, *Regain*, with the title *Gevundet Jord*⁵¹ but actually the most interesting narrative work translated from French is the short tale written by Vercors (pseudonym of Jean Bruller), *Le silence de la mer*, published clandestinely under the war.⁵²

Plays

Paul la Cour translated also some theatre plays: only two remained unpublished⁵³ while the others were published after being staged. In particular: two plays written by Jean Anouilh, *Antigone*,⁵⁴ published in 1946, and *Medea*⁵⁵ in 1949; *Caligula* by Albert Camus, published in 1947⁵⁶; Jean Giraudoux's comedy, *Apollon fra Bellac*⁵⁷, published in 1948 and the two tragedies written by Federico García Lorca: *Yerma*⁵⁸ published in 1949 by Gyldendal and *Blodbryllup*⁵⁹, a translation of *Bodas de Sangre*.⁶⁰

Art writing

This is the only section of this bibliographical record that includes different and heterogeneous literary genres. It's a section thematically held together, linked to la Cour's activity as art critic which he has always cultivated with articles and monographies.

Two works related to the French painter Paul Gauguin are the biography written by his son Pola, published in 1937⁶¹, translated from Norwegian, and the 1944 Danish edition of Gauguin's *Noa Noa*⁶², accompanied by a foreword written by la Cour himself. The most interesting translations of art criticism consist of three works commissioned and published by Steen Hasselbachs Forlag, in the series directed by Jacob Paludan called Hasselbalchs Kultur-Bibliotek. The first work is a selection from Paul Cézanne's epistolary⁶³. La Cour had written about Cézanne already in an article from 1937, in the journal called "Grønningen"⁶⁴. In this book la Cour, with the collaboration of the artist and teacher Georg Jacobsen, translates for the first time some letters, mainly some written to Emile Zola, to the son, to Emile Bernard and to some other young artists. In the same year of this publication, la Cour presents in two issues of the review "Aarstiderne"⁶⁵ a translation of some excerpts from Eugène Delacroix's diary. These draws were later to be re-edited in 1943 the Hasselbalch serie⁶⁶. Finally, the most well known translation published in the series is the selection of Charles Baudelaire's art criticism published in 1945 under the title *Kunstkritik*⁶⁷. The book comprises: "Om den kritiske Metode"; "Om Indbildningskraften"; "Delacroix"; "Om Farven"; "Om Landskabsmaleriet"; "Om Daumier"; "Om det moderne Livs Skønhed"; "Det moderne".

In *Fragmenter af en Dagbog* it is possible to find direct translations (passages from specified poems or quotations), indirect translations (references to works or quotes left unspecified), and direct quotations (verses or quotes from original works). The presence of various types of references shouldn't be surprising considered the peculiar structure

of the book, with its blending of poetry, poetics and annotations. The most important to my study seemed the direct ones and the clearest examples are the translation of the poem of Paul Éluard which was included in *Efterladte Digte*⁶⁸, the complete quotation of an aphorism of Revery's *Le gant de crin*⁶⁹, a translation by a letter of William Blake⁷⁰ and the quotation of a passage from Delacroix's diaries⁷¹. Some short translations are present, mainly after the quotation of an original verse, for example after some lines of García Lorca⁷² or Supervielle⁷³. The indirect translations present in the text represents the main problematic issue due to the almost impossibility to trace down the original sources, which are in some cases hidden or just inserted in the text. For example that is the case with a quotation from a conference by García Lorca, *Teoria y Juego del Duede*⁷⁴ inserted in a "fragment" in the chapter called "Renselse".⁷⁵ Chronologically, *Fragmenter af en Dagbog* places itself in the middle of the most active translation period for la Cour. 1947 and 1948 are the years of the Hasselbalch translations, the works published in *Levende Vande*, and successively the translations of the plays of Lorca. The importance of these works is relevant especially for *Fragmenter*. Besides representing a clear homage and probably a sign of the roots or of the preferred choices in modern poetry, it's hard to categorize the poems translated in the anthologies as influential in a strict sense in la Cour's poetry. The free verse and the structure of some fragment-prose are possibly the main proofs of this influence but the development of la Cour as a poet seems more personal and linked to his own critical works and reflexions about art and poetry. Some of the translations have been much more important for the origin and evolution of *Fragmenter af en Dagbog*. Povel Schmidt in his monographic work *Symbol og Virkelighed* traces a series of references for the structure and ideas present in *Fragmenter*⁷⁶. Besides hinting to the reading of Nietzsche, Goethe, Schmidt quotes a part of a letter sent by la Cour to Jacob Paludan in 1951 and published by the latter in 1957⁷⁷. La Cour writes:

(...) to af de bind, jeg fik lov at lave for Dem: Delacroix og Baudelaire. At den grundige beskæftigelse med disse tekster som deres oversætter blev frugtbar for mig, vidner "Fragmenterne" vistnok om. Sammen med Herakleitos' Fragmenter blev de bestemmede for min egen bogs form.

This is probably the clearest exposition of a direct influence of some of the translated works in the emergence of *Fragmenter af en Dagbog*. Schmidt notices a chronological pattern between articles and theoretical works of la Cour before the composition of *Fragmenter* and the introduction

to the edition of Baudelaire's *Kunstkritik* is the last work presented in the list⁷⁸. Beside the influence on the structure of the book and on its diary form, that might also come from the reading of René Char's *Feuillets d'Hypnos*⁷⁹ or Reverdy's theoretical works⁸⁰, it's interesting noticing a link between a passage quoted in the introduction⁸¹ and certain fragments⁸². Some of the vocabulary used by la Cour finds equivalences in some of the translations or quotations present in the book. Interesting is the use of these direct translations: they serve mainly to explain or deepen some concept developed in the text.

On a more general level, the importance of la Cour's translation has many facets. From a philological point of view, they show, especially considering the translated poems the varied and shifting readings and influences. The ones translated in *Levende Vande*, are a homage to the poetry of Paul Éluard, with versions taken at times from the collections of the French poet, at times from first hand material as reviews and journals. Then the choice of the last section is interesting, with poems linked in one way or another to the experience of the Second World War, a theme that can be traced in many choices in the translated works, from Vercors and Jean Anouilh in the French literary milieu and Vesaas in the Nordic one. The ones published in *Efterladte Digte* attest the wide and European interests of la Cour in searching a pure and modernist poetry. Some of the poems selected to this collection are close to the very concept of Poetry, which la Cour depicts in *Fragmenter*. In the case of Garçia Lorca, with the large selection of works and quotes, la Cour must have found an ideal of poetry, with its simplicity and severity, which came close to the ideal he wished for his own poetry. Besides the poems and the plays, la Cour shows his knowledge of other works of the Spanish poet, especially in *Fragmenter* of the conferences on Góngora⁸³ and on the "duende"⁸⁴ and moreover of the correspondence and letters⁸⁵.

What emerges from the analysis of the translations and of the nature of the source works selected by la Cour, is surely a close relationship with his literary production, may it be poetic or theoretical. The important fact is that the image of this production is the one of a cohesive whole in which concepts and themes are intertwined in different genres and forms, may they be articles, monographies or translations. In particular the translations seem to represent an important side of his works, combining the research of outer models and the creating of an already mature artistic and theoretical thought. The study and analysis of them, besides the use of language, is essential from a philological point of view, enabling us to trace lines of contacts and relationship between la Cour and the Scandinavian and European literature.

Noter

¹ Thorkild Bjørnvig, "Paul la Cours Lyrik og Tænkning", *Heretica*, 4, 1, København, Wivels Forlag, 1951, pp. 11–41.

² Ibidem., p. 12.

³ Paul la Cour, *Fragmenter af en Dagbog*, (1948), København, Gyldendal, 1993.

⁴ Thorkild Bjørnvig, "Paul la Cour", *Digtere*, København, Gyldendal, p. 119.

⁵ Eric Lindegren, Ilmar Laaban (ed.), *19 moderna franska poeter*, Stockholm, Bonnier, 1948.

⁶ Paul la Cour, *Levende Vande*, København, Gyldendal, 1946.

⁷ Id., *Efterladte Digte*, København, Gyldendal, 1957.

⁸ Main references: *Dansk skønlitterært Forfatterleksikon 1900–1950*, A-Ø, S.Dahl, L.Bramsen, M.Haugsted, P.Engelstoft (ed.), København, Grønholt Pedersens forlag, 1959–1964; Povl Schimdt, *Symbol og Virkelighed*, København, Gyldendal, 1963 and Id., *Paul la Cour*, København, Munksgaard, 1971.

⁹ Paul la Cour, *Dagens Alter*, København, Levin & Munksgaard, 1922 (as Poul la Cour); Id., *Arkadisk Morgen. Digte*, København, Dagens Forlag (as Poul Arvid la Cour), og Id. *Matisse-Bogen. Omslagsvignet og Tegninger efter Henri Matisse*, København, Woel (as Poul Arvid la Cour).

¹⁰ Paul la Cour, *Den Galliske Sommer*, København, Gyldendal, 1927.

¹¹ The first four verses of the poem "Asked" (published in Paul La Cour, *Mellem Bark of Ved*, København, Gyldendal, 1950, p. 34) might not be cited here, being specified clearly by la Cour their nature of "quote" and not of actual translation. They are the first four verses of the poem "Romance Somnábulo" by Federico García Lorca in Id., *Obras Completas*, (1942) G. de Torre (ed.), vol.4, Buenos Aires, Editorial Losada s.a., 1952, pp. 18–21.

¹² Paul la Cour, *Den tredie Dag*, København, Gyldendal, 1928.

¹³ La Cour, 1928, p. 65.

¹⁴ Published in 1922, then in Valéry Larbaud, *Jaune Bleu Blanc*, in Id. *Œuvres*, G. Jean-Aubry, R. Mallet (ed.), Paris, Gallimard, Bibliothèque de la Pléiade, 1958, p. 976.

¹⁵ La Cour, 1946, p. 89; Published for the first time in the literary journal "Chantiers", 1928, apr., n.4, p. 5; then in "Premièrement", Paul Éluard, *L'amour la poésie*, 1929, in Id., *Œuvres complètes*, vol.1, M. Dumas og L. Scheler (ed.), Paris, Gallimard, Bibliothèque de la Pléiade, 1968, pp. 230–231

¹⁶ La Cour, 1946, p. 90 ; Paul Éluard, *Répétitions*, 1922, in Id., 1968, p.106.

- ¹⁷ La Cour, 1946, pp. 91–92; Paul Éluard, *Capitale de la douleur*, (1926), in Id., 1968, p.186–187.
- ¹⁸ La Cour, 1946, p. 93; Paul Éluard, *Le livre ouvert II. 1939–1941*, 1942, in Id., 1968, p.1078.
- ¹⁹ La Cour, 1946, pp. 94–96; published for the first time in the literary journal "Europe", 1939, n. 200, p. 565–568, then titled as "IV" and published in Paul Éluard, *Médiéuses*, 1939, in Id., 1968, p.897
- ²⁰ La Cour, 1946, p. 97–98 and Éluard, 1968.
- ²¹ La Cour, 1946., pp. 133–138; published as *Une seule pensée* in the literary journals "Fontaine"; "La France libre" and "Revue du monde libre". Paul Éluard, *Poésie et vérité*, 1942, in Id., 1968, p. 1005–1007
- ²² La Cour, 1946, p. 139, "Den smule...", fragment which hasn't been identified at the moment, in Jules Supervielle, *Œuvres poétiques complete*, M.Collot (ed.), Paris, Gallimard, Bibliothèque de la Pléiade, 1996
- ²³ La Cour, 1946, "Syrener og Roser", pp.140–142; "Natten i Dunkerque", pp. 143–146; "Fri Zone", pp. 147–48 – and the French bibliographical sources – "Les lillas et les roses", from Louis Aragon, "Le Crève-cœur", 1946, in Id., *Le Crève-cœur, Le Nouveau Crève-cœur*, Collection Poésie, Paris, Gallimard, 1980, pp. 40–41; *La nuit de Dunkerque*, in Id., *Les yeux d'Elsa*, Paris, Grands Écrivains, 1984; *Zone Libre*, in Id., 1980, pp. 52–53.
- ²⁴ La Cour, 1946, pp. 149–152, "De vise Mænd fra Østerland", after André Frénaud, *Les roi-mages*, 1943, Paris, Gallimard, 1977.
- ²⁵ La Cour, 1946, p. 153, Max Jacob, "Næstekærlighed", original bibliographical source to be found.
- ²⁶ Gottfried Keller, *Gottfried Kellers Werke, Vol. 8, Gedichte. Der Apotheker von Chamonix*, G.Steiner (ed.), Basel, Birkhäuser, 1921–1925, pp. 210–211
- ²⁷ Paul La Cour, *Levende Vande*, 1946, København, Gyldendal, 1966, pp. 92–94
- ²⁸ Ibidem, p. 61, quoted in La Cour, 1993, p. 166.
- ²⁹ Karin Boye, *Härdarna*, in Id., *Dikter*, Stockholm, Bonnier, 1947, p. 149.
- ³⁰ La Cour, 1957, p. 62.
- ³¹ Karin Boye, *De sju dödssynderna och andra efterlämnade dikter*, 1941, in Id., *Dikter*, 1947, p. 260.
- ³² La Cour, 1957, pp. 63–64, from T.S.Eliot, "Marine 1930", in "Ariel Poems" section in Id., *The Complete poems and plays*, London, Faber and Faber, 1969, pp. 109–110.
- ³³ "Prøv paa at huske", La Cour, 1957, pp. 65–70, Pierre Jean Jouve, *Œuvre*, (J.Starobinkski), Paris, Mercure de France, 1987.

- ³⁴ La Cour, 1957, p. 71, already in Id. "Fragmenter af en Dagbog II", *Heretica*, I, 2, p. 118 and la Cour, 1993, p.43.
- ³⁵ Paul Éluard, "15" in "L'universe-solitude", *À Toute Épreuve* 1930, in Id., 1968, p. 297.
- ³⁶ La Cour, 1957, pp. 72–73, after Paul Éluard, "Courage", in *Les armes de la douleur* 1944, Id., *Œuvres complètes*, 1968, pp.1230–31.
- ³⁷ La Cour, 1957, p. 74, after René Char, "Post-Scriptum", in *Seuls demeurent*, 1938–1944, Id., *Œuvres complètes*, J.Roudaut (ed.), Paris, Gallimard, Bibliothèque de la Pléiade, 1983, p. 154.
- ³⁸ "Til Bernal" and "Uden os", La Cour, 1957, pp. 75–76 and pp. 77–78, after one unknown fragment the latter and Jules Supervielle, "À Bernal", in *Hommages*, in Id., 1996, pp. 459–60.
- ³⁹ La Cour, 1957, p. 79; Federico García Lorca, *Obras Completas, Vol. II, Libro de Poemas, Primeras Canciones, Canciones, Seis Poemas Galegos*; G. de Torre (ed.), Buenos Aires, Editorial Losada s.a. 1951, pp. 167–168.
- ⁴⁰ La Cour, 1957, p. 80; Federico García Lorca, *Obras Completas, Vol.IV, Romancero Gitano, Poema del Cante Jondo, Llanto por Ignacio, Sánchez Mejías, Diván del Tamarit, Poemas Póstumos*; G. de Torre (ed.), Buenos Aires, Editorial Losada s.a. 1956, p. 180.
- ⁴¹ La Cour, 1957, p. 81–2; García Lorca, 1951, pp. 174–75.
- ⁴² La Cour, 1957, p. 85; García Lorca, 1951, pp. 170–71.
- ⁴³ La Cour, 1957, pp. 86–88; García Lorca, *Obras Completas, Vol.VII; Poeta en Nueva York, Conferencias, Prosas Varias*, G. de Torre (ed.); Buenos Aires; Editorial Losada s.a. 1952, pp. 43–44.
- ⁴⁴ La Cour, 1957, pp. 83–4; García Lorca, 1956, pp. 11–12.
- ⁴⁵ Published in 1932 by Gyldendal, translation after Max Mezger, *Monika fährt nach Madagaskar*, Berlin, Deutsche Buch-Gemeinschaft g.m.b.h, 1931.
- ⁴⁶ Lion Feuchtwanger, *Der jüdische Krieg*, Berlin, 32.
- ⁴⁷ Published in 1934 by Gyldendal after Erika Mann, *Stoffel fliegt übers Meer*, Stuttgart, Verlag Levy & Müller, 1932.
- ⁴⁸ Tarjei Vesaas, *Kimmen*, Oslo, Gyldendal Norsk Forlag, 1940; Id., *Nattevagt*, København, Gyldendal, 1944.
- ⁴⁹ Arthur Omre, *Kristinius Bergman*, Oslo, Gyldendal Norsk Forlag, 1938; The novel was published a first time in 1939 under the title of *Eristinius Bergman* by Gyldendal, and for the second time in 1955 by Fremad with title *Ukendt mand* in 1955.
- ⁵⁰ Bjørn Rongen, *Nettenes natt*, Oslo, Gyldendal Norsk Forlag, 1940; Id., *Nættens Nat. Roman om en Naturkatastrofe*, København, Gyldendal, 1941.

- ⁵¹ Jean Giono, *Regain*, Paris, Grasset, 1930; Id., *Gevundet Jord*, København, Gyldendal, 1945.
- ⁵² Vercors, *Le silence de la mer*, Paris, Éditions de Minuit, 1942 ; Id., *Havets Stilhed*, København, Thaning & Appel, 1946.
- ⁵³ The staged translations that weren't published are: Jean Anouilh, *Rejsende uden Bagage*, 9 January 1948, Allé-Scenen, after *Le voyageur sans bagage* (1937); Anton Chekhov, *Tre Søstre*, 28 January 1949, Riddersalen, after *Three Sisters* (1900); Jean Anouilh's *Leocadia*, 10 October 1949, Det Kongelige Teatret, after the homonymous play of 1940. Here follows a list of the premieres of the other plays in chronological order: Jean Anouilh, *Antigone*, 20 August 1946, Allé-Scenen; Albert Camus, *Caligola*, 7 November 1947, Riddersalen; Jean Giraudoux, *Apollon fra Bellac*, 4 April 1948, Det Kongelige Teatret; Jean Anouilh, *Medea*, 31 August 1948, Riddersalen; Federico García Lorca, *Yerma*, 26 August 1949.
- ⁵⁴ Jean Anouilh, *Antigone. Tragedie*, København, Gyldendal, 1946, after the original French publishing of 1943.
- ⁵⁵ Id., *Medea, Skuespil i et Akt*, København, Gyldendal, 1948, after the original French publishing of 1947.
- ⁵⁶ Albert Camus, *Caligola, Skuespil i fire Act*, København, Gyldendal, 1947, after the version of the play published in 1941.
- ⁵⁷ Jean Giraudoux, *Apollon fra Bellac, Skuespil i et Act*, København, Gyldendal, 1948, after Id., *L'Apollon de Bellac : Pièce en un acte*, Paris, Grasset, 1947.
- ⁵⁸ Federico García Lorca, *Yerma, Tragisk Digt i tre Akter og seks Billeder*, København, Gyldendal, 1949, after the text published in Id., *Obras Completas*, 1942, Vol.3, G. de Torre (ed.), Buenos Aires, Editorial Losada s.a., 1952.
- ⁵⁹ Id., *Blodbryllup, Tragedie i 3 akter og 7 billeder*, København, Hasselbalch, Hasselbalchs Kultur-Bibliotek ; n.105, 1951.
- ⁶⁰ Id., *Bodas de Sangre, Poema trágico en tres actos y siete cuadros*, in Id., *Obras Completas*, 1942, vol.1, G.de Torre (ed), Buenos Aires, Editorial Losada s.a., 1952.
- ⁶¹ Pola Gauguin, *Paul Gauguin*, Oslo, Gyldendalske Boghandler/Norsk Forlag, 1937, danish translation Id., *Paul Gauguin*, København, Gyldendal, 1937.
- ⁶² Paul Gauguin, *Noa Noa (1893-1894)*, 1901, Paris, Les Éditions G.Crès et C., 1924. Danish edition: Id., *Noa Noa*, 1943, København, Gyldendal, 1960 (the introduction of Paul la Cour is not present in the later edition).
- ⁶³ Paul Cézanne, *Breve*, København, Hasselbalch, Hasselbalchs Kultur-Bibliotek; n.21, 1942.

- ⁶⁴ Paul La Cour, "Cézanne som Digter", Grønningen, 1937, pp. 14–20.
- ⁶⁵ Paul La Cour, "Eugène Delacroix. Dagbog", *Aarstiderne*, arg. 2, n.2, pp. 34–42 and n.3, pp. 84–91.
- ⁶⁶ Eugène Delacroix, *Dagbog*, København, Hasselbalch, Hasselbalchs Kultur-Bibliotek; n.25, 1943.
- ⁶⁷ Charles Baudelaire, *Kunstkritik*, København, Hasselbalch, Hasselbalchs Kultur-Bibliotek; n.41, 1945.
- ⁶⁸ See notes 34 and 35.
- ⁶⁹ La Cour, 1993, p. 32.
- ⁷⁰ Ibidem, p. 157–158
- ⁷¹ Ibidem, p. 145.
- ⁷² Ibidem, p. 26–27.
- ⁷³ Ibidem, p. 98.
- ⁷⁴ García Lorca, 1952, pp. 141–156, in particular p. 142.
- ⁷⁵ La Cour, 1993, p. 178.
- ⁷⁶ Povl Schmidt, *Symbol og Virkelighed*, København, Gyldendal, 1963, pp. 185–186.
- ⁷⁷ Jacob Paludan, "Paul la Cour i Breve", *Dagens Nyheder*, 1957-03-12.
- ⁷⁸ Schmidt, 1963, p. 97 and 185–186.
- ⁷⁹ René Char, *Feuillets d'Hypnos (1943–1944)*, Paris, Gallimard, 1946.
- ⁸⁰ The pieces published in "Nord-Sud" (collected in Pierre Reverdy, *Nord-Sud, Self defence et autres écrits sur l'art et la poésie (1917–1926)*, Paris, Flammarion, 1975) and parts of Id., *Le gant de crin, Notes (1927)*, Paris, Flammarion, 1968.
- ⁸¹ Baudelaire, 1945, p. 10: "Jeg tror ikke, Kunstneren kan finde alle sine Forbilleder i Naturen; de betydeligste af dem aabenbares ham i Sjælen, ligesom de medfødte Forestillinger".
- ⁸² For example from La Cour, 1993, p. 78: "(...) Og dog bor Poesien ikke i Tingene. Den bor i dig. Den er din Indgivelses Værk".
- ⁸³ La Cour, 1993, pp. 91–39.
- ⁸⁴ La Cour, 1993, p. 142.
- ⁸⁵ La Cour, 1993, p. 81 and García Lorca, 1951, pp. 5–8.