

Lusignolo Italiano Russo Edizione Bilingue Illustrato

An old woman is awoken in the dead of night by knocks at her front door. The woman opens it to find her daughter, Doruntine, standing there alone in the darkness. She has been brought home from a distant land by a mysterious rider she claims is her brother Konstandin. But unbeknownst to her, Konstandin has been dead for years. What follows is chain of events which plunges a medieval village into fear and mistrust. Who is the ghost rider?

After Words investigates how the suicide of an author informs critical interpretations of the author's works. Suicide itself is a form of authorship as well as a revision, both on the part of the author, who has written his or her final scene and revised the `natural' course of his or her life, and on the part of the reader, who must make sense of this final act of writing. Elizabeth Leake focuses on twentieth-century Italian writers Guido Mor-selli, Amelia Rosselli, Cesare Pavese, and Primo Levi, examining personal correspondence, diaries, and obituaries along with popular and academic commemorative writings to elucidate the ramifications of the authors' suicides for their readership. She argues that authorial suicide points to the limitations of those critical stances that exclude the author from the practice of reading. In this innovative and accessible assessment of some of the key issues of authorship, Leake shows that in the aftermath of suicide, an author's life and death themselves become texts to be read.

Looking at modern contemporary Italian literature, this book presents a study of authors who choose to write their narratives or poems from the sensitivity and sensibility of the opposite sex, and thus metaphorically try to penetrate and possess the body and psyche of the opposite sex, whether it be for political, provoking or literary reasons.

The best of Eluard's poems in a bilingual edition as chosen and arranged chronologically by the editor and translator. Surrealist, resistance fighter during the Nazi occupation of Paris, connoisseur of art, litter'ateur, and lover of common people, Eluard exemplifies for many the poet of pure diction.

Paolozzi and Wittgenstein The Artist and the Philosopher Springer

Dr Baines' 1977 study examines Mandelstam's later poetry between 1930 and 1937.

"Friedin writes just the kind of criticism Mandelstam wrote and which he would have loved: grounded in careful reading but never timid, quirky but never merely eccentric, the product of a mind and sensibility keenly alive to the times, both historical and critical. . . . Nothing I have read on Mandelstam has so provoked my own thinking as has Freidin's work. . . .

. It is stimulating in every sense of the word and will move the study of Mandelstam off the point at which it has been stuck for far too long." - John E. Malmstad, Harvard University "Combining as it does sensitive close readings of the Mandelstam texts with an uncommonly wide range of literary and sociocultural reference, A Coat of Many Colors is a

welcome and significant addition to the body of scholarship bearing on one of our century's finest poets." -Victor Erlich, Yale University

A musician, musicologist, and self-defined “poet of research,” Amelia Rosselli (1930–96) was one of the most important poets to emerge from Europe in the aftermath of World War II. Following a childhood and adolescence spent in exile from Fascist Italy between France, England, and the United States, Rosselli was driven to express the hopes and devastations of the postwar epoch through her demanding and defamiliarizing lines. Rosselli’s trilingual body of work synthesizes a hybrid literary heritage stretching from Dante and the troubadours through Ezra Pound and John Berryman, in which playful inventions across Italian, English, and French coexist with unadorned social critique. In a period dominated by the confessional mode, Rosselli aspired to compose stanzas characterized by a new objectivity and collective orientation, “where the I is the public, where the I is things, where the I is the things that happen.” Having chosen Italy as an “ideal fatherland,” Rosselli wrote searching and often discomposing verse that redefined the domain of Italian poetics and, in the process, irrevocably changed the Italian language. This collection, the first to bring together a generous selection of her poems and prose in English and in translation, is enhanced by an extensive critical introduction and notes by translator Jennifer Scappettone. Equipping readers with the context for better apprehending Rosselli’s experimental approach to language, Locomotrix seeks to introduce English-language readers to the extraordinary career of this crucial, if still eclipsed, voice of the twentieth century.

Poems deal with the ethical need to discover and portray the truth, the power of propaganda, and the experience of political repression

Presenting the stories of Zeus and Europa, Theseus and Ariadne, the birth of Athens and the fall of Troy, in all their variants, Calasso also uncovers the distant origins of secrets and tragedy, virginity, and rape. "A perfect work like no other. (Calasso) has re-created . . . the morning of our world."--Gore Vidal. 15 engravings.

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.

An important collection of around 500 aphorisms (gregueras), which are a landmark of innovative literary technique akin to that of Futurism. Ramn Gmez de la Serna introduced Spain to European avant-garde literature with this new genre, presented here in a stunningly thorough representation of an influential form and including an in-depth analysis by the translator. The book also includes a list of other works by Gmez de la Serna in English translation, two brief bibliographies, and a keyword index.

Lord Arthur Savile, about to be married to a sweetly innocent maiden, learns to his horror that a psychic can see a crime of violence in his palm. The clairvoyant tells Saville that before he can marry his beloved, he must murder a distant relative. What

follows is a hilarious account of Lord Saville's various failed attempts through poison, explosives and more to do the terrible deed. After the last frustrating attempt he decides he rather murder the psychic instead!

This impressive edited collection investigates the relationship between British Pop Art pioneer Eduardo Paolozzi and the philosopher Ludwig Wittgenstein. At this time, when Paolozzi's oeuvre is in the process of being rediscovered, his long-time fascination with Wittgenstein requires thorough exploration, as it discloses a deeper understanding of his artistic production, further helping to reassess the philosopher's actual impact on visual arts and its theory in the second half of the 20th century. With 13 diverse and comprehensive chapters, bringing together philosophers and art historians, this volume aims at retracing and pondering the influence of Wittgenstein on the idea of art in Paolozzi, thus giving an unprecedented insight into Wittgenstein's philosophy as employed by contemporary artists.

Brodsky was a friend of the author's family and confided his thoughts and feelings to her, as well as poetry in progress, over more than thirty years both before and after their emigration. Includes never before published poems and numerous photographs.

Osip Mandel'shtam (1891-1938) is considered by many to have been the best Russian poet of his era. This book is the first attempt to describe in a comprehensive way Mandel'shtam's intellectual world and its effect on his evolution as a thinker.

This is an imaginative work of literary criticism. Thirteen scholars have selected a wide variety of Joseph Brodsky's poems written between 1970 and 1994 for detailed discussion in the context of his whole output. The choice of poems reflects Brodsky's diversity of themes and devices. Together they offer a perspective on one of the most original and profound modern poets. This collection should fulfil the often-expressed need for a comprehensive approach to the study of Brodsky's poetry, which is linguistically as well as intellectually demanding.

Renowned scholar George Steiner explores the power and presence of the unseen in art. "It takes someone of [his] stature to tackle this theme head-on" (The New York Times). There is a philosophical school of thought that believes the presence of God in art, literature, and music—in creativity in general—is a vacant metaphor, an eroded figure of speech, a ghost in humanity's common parlance. George Steiner posits the opposite—that any coherent understanding of language and art, any capacity to communicate meaning and feeling, is premised on God. In doing so, he argues against the kind of criticism that obscures, instead of elucidates, meaning. From the power of language to vital philosophical tenets, *Real Presences* examines the role of meaning and of the spiritual in art throughout history and across cultures.

The Symbolism of the Cross is a major doctrinal study of the central symbol of Christianity from the standpoint of the universal metaphysical tradition, the 'perennial philosophy' as it is called in the West. As Guenon points out, the cross is one of the most universal of all symbols and is far from belonging to Christianity alone. Indeed, Christians have sometimes tended to lose sight of its symbolism of its symbolical significance and to regard it as no more than the sign of a historical event. By restoring to the full spiritual value as a symbol, but without in any way detracting from its historical importance for Christianity, Guenon has performed a task of inestimable importance which perhaps only he, with his unrivaled knowledge of the symbolic languages of both East and

West, was qualified to perform.

This unique book weaves linguistic, cultural, and historical themes together to form a concise and accessible account of the development of the Slavic languages. Alexander Schenker demonstrates that inquiry into early Slavic culture requires an understanding of history, language, and texts and that an understanding of early Slavic writing is incomplete outside the context of medieval culture. Drawing on contemporary manuscripts and other primary sources, Schenker presents a historical sketch of Slavic settlement in Europe, tracing the migrations, the political maneuvers, and the integration of the Slavs into the medieval European cultural commonwealth. He next outlines the development of Slavic from its Indo-European origins to the breakup of Slavic linguistic unity and the formation of individual Slavic dialects. In a chapter devoted to the beginnings of Slavic writing, he includes a thematic classification of the oldest Slavic texts, a section on Slavic paleography, and a discussion of the formation of Old Church Slavonic and its role as the first Slavic literary language. An overview of the development of Slavic philology, samples of early Slavic writing with facsimile illustrations, maps, and a chronological table contribute further valuable material to this volume.

In the immediate aftermath of World War II, Paul Celan moved to Bucharest, where he spent more than two years working as a translator at Carta Rusa publishing house. During that time he was introduced to poet and translator Petre Solomon and began a close friendship that would endure many years, despite the distances that separated them and the turbulent times in which they lived. In this poignant memoir, Solomon recalls the experiences he shared with Celan and captures the ways in which Bucharest profoundly influenced Celan's evolution as a poet. He recounts the publication of the famous "Todesfuge" for the first time in the Romanian magazine Agora and his fertile connection with the Romanian surrealist movement. Through Solomon's vivid recollection and various letters Celan sent to friends, readers also get an intimate glimpse of Celan's personality, one characterized by a joyful appreciation of friendship and a subtle sense of humor. Translated from the original, Tegla's edition makes this remarkable memoir available to a much-deserved wider audience for the first time.

Music is rooted in the heart of Western culture. The absence of music from the usual publications of medieval history and history of art of the Middle Ages is understandable, considering the rarity of sources. And yet, throughout the last decades, an intense activity of historico-musicological research has been carried out internationally by a select group of specialized scholars. The ambitious goal of this work is to set medieval music within its historical and cultural context and to provide readers interested in different disciplines with an overall picture of music in the Middle Ages; multi-faceted, enjoyable, yet scientifically rigorous. To achieve this goal, the most prominent scholars of medieval musicology were invited to participate, along with archaeologists, experts of acoustics and architecture, historians and philosophers of medieval thought. The volume offers exceptional iconography and several maps, to accompany the reader in a fascinating journey through a network of places, cultural influences, rituals and themes.

Twentieth Century Poetic Translation analyses translations of Italian and English poetry and their roles in shaping national identities by merging historical, cultural and theoretical perspectives. Focusing on specific case studies within the Italian, English and North American literary communities, spanning from 'authoritative' translations of poets by poets to the role of dialect poetry and anthologies of poetry, the

book looks at the role of translation in the development of poetic languages and in the construction of poetic canons. It brings together leading scholars in the history of the Italian language, literary historians and translators, specialists in theory of translation and history of publishing to explore the cultural dynamics between poetic traditions in Italian and English in the twentieth century.

Poetry. Translated from the French by Lee Fahnestock. First published in 1942 and considered the keystone of Francis Ponge's work, *Le parti pris de choses* appears here in its entirety. It reveals his preoccupation with nature and its metaphoric transformation through the creative ambiguity of language. "My immediate reaction to Lee Fahnenstock's translation was: this must certainly be 'Ponge's voice in English'...[She] gives us his tones, rhythms, humor...[and] maneuvers his word play with respect and unostentatious discretion"--Barbara Wright, translator of Queneau, Pinget, Sarraute.

"Komla-Ebri writes about what he knows best: Togo remembered and revisited, Italy as his country of adoption, cross-cultural diversity and similarity, the challenges of assimilation and retention of cultural identity, and the struggle of the individual within these contexts. Each of these contexts, characteristic of today's migrant writers, are reassumed in the universal theme of nostalgia and return that is the inspiration and theme of *Neyla*. With this theme and through the use of various narrative strategies, Komla-Ebri has achieved, in *Neyla*, a universal lyric quality that transcends the categorization of African-Italian and places him in the mainstream of Italian and world literature."--BOOK JACKET. In the century between 1870 and 1970, about twenty-seven million migrants left Italy to work and live abroad. As a result, the worldwide Italian diaspora reportedly numbers more than sixty million people. Until now, however, there has not been an anthology devoted to the literature of the Italian diaspora that places it in a global context. This landmark volume presents a truly international selection of works by more than seventy Italian-language poets who are writing in countries from Australia to Venezuela. Their poetry is collected here into eleven geographical regions. The history and current state of Italian-language poetry in each region receives a critical overview by a knowledgeable scholar, who also introduces each poet and provides a bibliography of his or her work. All poems appear on facing pages in both Italian and English. *Poets of the Italian Diaspora* is part of a long-range project, by the editors and contributors, to expand the boundaries of the Italian literary canon.

Gezim Hajdari (b. 1957) was born in Lushnja, Albania, but has lived in Frosinone, Italy, since 1992, initially in the ruins of an abandoned building, but now in an apartment that he was awarded by the town council after he was awarded the prestigious Montale Prize. He writes in both Albanian and Italian, but is perhaps more recognised in his adopted country than in his native land. *Stigmat / Vrage* appeared in a bilingual edition in 2002 and here receives its first complete English translation. "My identity is Gezim, my body is my fatherland," says the author.

"In these dialogues, Tullia shows herself a match to her male contemporaries in verbal and intellectual dexterity. As a sexually and financially independent woman, Tullia held a unique position among Renaissance poets in a category apart from other women poets of the era. Her wish to be immortalized in print, renowned in her own "eternal lines to time," will be fulfilled through this bilingual edition. Retaining the music of the Italian, these translations bring Tullia's work to life for an English audience."--Jacket.

The story of the poet Osip Mandelstam, who suffered continuous persecution under Stalin, but whose wife constantly supported both him and his writings until he died in 1938. Since 1917 The Modern Library prides itself as The Modern Library of the World's Best Books. Featuring introductions by leading writers, stunning translations, scholarly endnotes and reading group guides.

Production values emphasize superior quality and readability. Competitive prices, coupled with exciting cover design make these an ideal gift to be cherished by the avid reader. Of the eighty-one years of her life, Nadezhda Mandelstam spent nineteen as the wife of Russia's greatest poet in this century, Osip Mandelstam, and forty-two as his widow. The rest was childhood and youth." So writes Joseph Brodsky in his appreciation of Nadezhda Mandelstam that is reprinted here as an Introduction. *Hope Against Hope* was first published in English in 1970. It is Nadezhda Mandelstam's memoir of her life with Osip, who was first arrested in 1934 and died in Stalin's Great Purge of 1937-38. *Hope Against Hope* is a vital eyewitness account of Stalin's Soviet Union and one of the greatest testaments to the value of literature and imaginative freedom ever written. But it is also a profound inspiration--a love story that relates the daily struggle to keep both love and art alive in the most desperate circumstances.

The fascinating process of translation in its many varieties is the subject of the essays in this book. Five of the essays discuss the theoretical aspects common to all works of translation. Other essays elucidate the particular processes of translating literature, drama, social science, classics, and songs. How computers can assist in translation and the economics of translation are the subjects of two of the essays. Considering translation as a discipline, the sixteen authors of these essays provide a complete perspective on translation for students considering translation as a career and for anyone interested in how a translation is made. Such an approach flows naturally from Pollak's fundamental insight that the key to Mandelstam's work is his name, the irreducible kernel of his identity - as a Russian, as a Jew, and as a modernist.

Erminia Passannanti's analysis is lucid even as she compiles the daunting number of references that Fortini drew on in writing this tour de force. Her critique winds through the eighteen meandering octaves (in seven sections or "fragments") to signal allusions to literary, ideological, and mytho-religious sources. Particularly apt are the critic's elucidation of Fortini's use of an expressionist style, one which was not his own but which he employed in order to critique a particular historical-poetic mode of inertia and self-indulgence (broadly understood as experimentalist). Fortini's poem stands, as Passannanti notes, as an epochal reassertion of the "dignity" of the Italian poetic tradition. (Thomas E. Peterson, University of Georgia)

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