I'm not robot
reCAPTCHA
Continue

# Arthur rimbaud les illuminations pdf

By Audrey Wang, AGGV Volunteer The interweaving of art and literature is beautifully illustrated in the publication Les Illuminations (1949) with poetic prose by Arthur Rimbaud (1854-1891) and modern lithographs by Fernand Léger (1881-1955). Although poets and artists never met and actually came from different generations, the influence of one on the other is not uncommon. The title of Rimbaud's original publication Les Illuminations (1886) contains artistic and illustrative connotations relating to the medieval art of lighting or illustration of a manuscript or text. It could also refer to the idea of enlightenment, since Rimbaud was known to have borrowed words from English in his works written in his native French. Fernand Leger (French, 1881-1955) | Untitled (Illustration for Les Illuminations by Arthur Rimbaud, publisher: Roth & Sauter, Lausanne, Switzerland, 1949) | 1949 | Lithography | 33 x 25 cm | Fred & Isabel Pollard Collection (1969.128.003 and 1969.128.001) Arthur Rimbaud (1854-1891) was a French poet whose works have contributed significantly to the genre of modern literature and art. He began writing at a young age and had completed most of his literary compositions at the age of 20, and after completing a great work, Illuminations, he ceased to write. Illuminations consisted of an incomplete suite of 42 poems that are said to have been written between 1873 and 1875 (according to Paul Verlaine, Rimbaud's former lover). The poems were partly published by La Vogue, a Parisian literary magazine, in the May-June-June 1886 issue and later reprinted in October 1886 by Les Publications de la Vogue under the title Les Illuminations in book form. Rimbaud's writing was inspired by the poet Charles Baudelaire (1821-1867), one of the few literary writers he admired. The poems in Les Illuminations depicted Rimbaud's rebellious protest, but he also paid homage to Baudelaire by developing Baudelaire's poetry in prose form. Fernand Leger (French, 1881-1955) | Untitled (Illustration for Les Illuminations by Arthur Rimbaud, publisher: Roth & Sauter, Lausanne, Switzerland, 1949) | 1949 | Lithography | 33 x 25 cm | Fred & Isabel Pollard Collection (1969.128.015 and 1969.128.011) Just as Rimbaud found inspiration in Baudelaire and transformed existing works into more modern forms, the publication of Les Illuminations, published in 1949, also played on this theme of renewal and inspiration, as the French artist Fernand Léger created illustrations for several poems by Rimbaud. During World War II, Léger lived in the United States and met the American writer Henry Miller (1891-1980). 1949, after his After France, Léger began work on a series of lithographs to be published to accompany a selection of fifteen poems from Rimbaud's Les Illuminations, and in this publication Miller wrote the foreword. Fernand Leger (French, 1881-1955) | Untitled (Illustration for Les Les by Arthur Rimbaud, Publisher: Roth & Sauter, Lausanne, Switzerland, 1949) | 1949 | Lithography | 33 x 25 cm | Fred & Isabel Pollard Collection (1969.128.010 and 1969.128.007) Léger's lithographs also reach for lines from Rimbaud's prose and integrate his words into the body of the work of art. Léger's compositions in Les Illuminations are typical of his aesthetic style during his life in the United States. Figures and objects are drawn in fast lines bordered in black, while ribbons in predominantly primary colours freely embellish the paintings or drawings. The complete set of lithographs can be found in many collections around the world, including the AGGV, and can be viewed on the collection page of our website. Feature image: Fernand Leger (French, 1881 - 1955) | Untitled (Illustration for Les Illuminations by Arthur Rimbaud, publisher: Roth & Sauter, Lausanne, Switzerland, 1949) | 1949 | Lithography | 33 x 25 cm | Fred & Isabel Pollard Collection (1969.128.006) Publisher: In the short time rimbaud was a poet (from 15 to 18 years), he experienced an incredible development. His poems are revolutionary, both because of their rebellious tone, because of the way they were written, and because of the new worlds they describe. To Baudelaire's dictum poetry does not have truth as its goal, but Rimbaud himself added: Not even reality. Rimbaud's images in verses To describe these new worlds, he renewed the language by using existing words in another function and using English surrogate words. He also renewed the form, as Les Illuminations shows, where he developed Baudelaire's poems in prose. His prose poems are pastiches of other textual forms, such as a confession (Génie) or a short story (Conte), but Sonnets and other verses also return as prose poems. Rimbaud's poems are colorful, the most famous example being voyelles, in which he has given each vowel a color. According to the title, the visual language and the variety of colors, Les Illuminations should be paintings in verses. Léger illustrated Rimbaud Léger took things a little further and added text by Rimbaud to his compositions. Parts of four poems are used in illustrations, but there are also three poems (H, 'Elle aimée' and 'Départ') that were neither printed nor entered in the index, but instead appear as illustrations in the book. Leger has acquired these poems completely: without all interpunction, he has written the texts in calligraphy. The primary colours typical of Léger dominate the illustrations without text. He wanted to bring the colors forward as much as possible and avoided complementary color contrasts. His characters are often simplified. However, this does not apply to two illustrations in which he deviated from his usual style of Seems. They are the illustrations for Bonne pensée du matin and Patience. The flowers in these two prints are very precise and very detailed. The publication of Les Les Rimbaud himself never published Les Illuminations, which is why many aspects of this collection remain in the dark. Was it written before or after his departure from poetry (Une saison enfer)? The exact composition of the collection is also puzzling. Some of the poems were also published under the title Vers nouveaux et chansons and these poems are often considered not part of Les Illuminations. The new edition of Grosclaude distinguishes between these poems and the prosagedenden, but presents both as part of Les Illuminations. This copy was bound by Werner Wirtz in Lausanne. He had a number of important bibliophiles among his clients, including the Marquess of Ayala and the Count Chevreau d'Antraigues. Bibliographical description: Description: Les illuminations / Rimbaud ; Litograph. Orig. de Fernand Léger ; préf. De Henry Miller. - Lausanne : Grosclaude, [1949]. - 133 p. : sick. ; 34 cm printer: L'impr. Centrale, Lausanne (Switserland) (text) ; Roth & Sauter, Lausanne (Switserland) (lithography). – The lythographies are under the direction of Louis Grosclaude Edition: 395 This copy: number 224 of 275 on Vélin teinté pur chiffon, handmade paper, dyed in pochoir. - Signed by the publisher and artist type: Garamond Buchbinder: Werner Wirtz, Lausanne Bibliography: Monod-9742 Shelf brand: KW KOOPM K 302 References: Le livre ' Lausanne: cinq siécles d'édition et d'imprimerie, 1493-1993. Lausanne, Payot, 1993 Renée Riese Hubert, 'Graphisme poétique et poésie graphique: les illuminations de Fernand Léger', in: 'Minute d'éveil': Rimbaud maintenant. Paris, Editions SEDES CDU réunis, 1984, p.149-157 Renée Riese Hubert, 'The Books of Fernand Léger: Illustration and Inscription', in: Visible language, 23 (1989) 2/3 (spring/summer), p. 255-279 Roger Little, Rimbaud: Illuminations. London, Grant & Cutler, 1983 Roger Little, 'Réflections sur le forme et le style des Illuminations de Rimbaud', in: 'Minute d'éveil': Rimbaud maintenant. Paris, Editions SEDES CDU réunis, 1984, p. 149-157 Francois Ruchon, Jean-Arthur Rimbaud: sa vie, son éuvre, son influence. Paris, Honoré Champion, 1929 André Verdet, Fernand Léger: le dynamisme pictural. Cailler, 1955 For the song cycle by Benjamin Britten, see Les Illuminations (Britten). Illuminations is an incomplete suite of prosagedenses by the French poet Arthur Rimbaud, first published in La Vogue [fr], a Parisian literary magazine, from May to June 1886. The texts were reprinted in Book Form in October 1886 by Les Publications de La Vogue under the title Les Illuminations, proposed by the poet Paul Verlaine, Rimbaud's former lover. In his foreword, Verlaine explained that the title was based on the English word illuminations in the sense of colored plates and a subtitle that Rimbaud had already given to the work. Verlaine dated his between 1873 and 1875. [1] Rimbaud wrote most of the poems illuminations during his stay in the United Kingdom with at his side. The texts follow Rimbaud's Peregrinations 1873 from Reading, where he had hoped to find firm work, as far as Charleville and Stuttgart in 1875. [2] Content, style and themes The text of Illuminations generally consists of 42 poems. [3] Due to the circumstances surrounding the publication of the poems of Illuminations, there is no consensus on the order in which Rimbaud wanted the poems to appear. Nevertheless, certain conventions are one of the many editions of the text. Thus, the various publications of Illuminations begin almost without exception with Apres Le Deluge. [4] Despite this alleged controversy, a large number of scholars have declared the order of illuminations irrelevant. Perhaps translator Bertrand Mathieu best distilled the main reasons for this claim: not a single poem really depends on the others, or counts on them to achieve their own perfections. Everyone is intrinsical (we don't know the exact order and we don't need to know). [5] The collection consists mainly of prosagedenden, which are forty of the forty-two poems. The two exceptions are Marine and Mouvement, which are vers libre. [6] These two poems are notable not only as exceptions within the illuminations themselves, but also as two of the first free verses written in French. [7] Within the genres of prosepoetry and verse libre, the poems of Illuminations bear many stylistic distinctions. Although they were influenced by Charles Baudelaire's earlier prosage densities, the prose poems are very different from Baudelaire's because they lack prosaic elements such as linear storytelling and transitions. Because of these differences, Rimbaud's prose poems are denser and more poetic than Baudelaire's. [8] These differences also contribute to the surrealist quality of illuminations. Although Rimbaud was before surrealism, he is said to have written in a surrealist style because of the hallucinatory, dreamlike aspect of many poems. [6] Another aspect of Rimbaud's style, which also contributes to the visionary quality of the poems, is its use of words for their evocative quality and not for their literal meaning. [9] In addition to these stylistic qualities, Illuminations is rich in sensory images. [10] An enigmatic aspect of Rimbaud's style is his use of foreign words in the French text of Illuminations. For example, the poem Being Beauteous has an English title, also in original French. Rimbaud biographer Graham Robb suspects that the presence of words from languages such as English and German is partly due to Rimbaud's travels. Apparently, when he learned languages, Rimbaud kept lists of words he used in poems [11] Since the poems of Illuminations are so diverse and self-contained, they cover a wide range of topics. One issue that is evident throughout the text is protest. This theme permeates the first poem, Apres Le Deluge, and continues in many of the works' poems. In illuminations, illuminations, seems to protest almost everything that the society in which he lives has to offer. [12] Another major theme in Illuminations is the city that is most clearly visible in the poem Ville. This theme plays a prominent role in at least six poems of Illuminations and is mentioned in many others. In these poems, Rimbaud expresses a simultaneous attraction and horror towards the modern city. [13] Other main themes are fear, ecstasy, metamorphosis, nature, hiking and travel,[5] creation and destruction. [12] Writing by Les Illuminations No one knows exactly when Rimbaud's Les Illuminations was written. From the examination of the poems it can be assumed that not all of them were written at the same time. [14] It is known that the poems were written in many different places, such as Paris, London and Belgium. Rimbaud was also involved in various relationships while composing these writings. He lived with Paul Verlaine and his small family in Paris from September 1871 to July 1872, with a short stay in Charleville in March, April and May. [15] The two traveled from Belgium to London in August 1872. It was this trip to London that set Rimbaud for many of his poems against the backdrop of a British city. The two spent the following year together in London, with Rimbaud visiting Charleville twice. During these months with Verlaine, Rimbaud grew and matured. [16] Most of the poems included in Les Illuminations were written in 1873, the happiest year of rimbaud and Verlaine's friendship. [14] When his relationship with Verlaine ended, Rimbaud went to London with Germain Nouveau in 1874, reworked old poems and wrote new ones, which were later included in Les Illuminations. Rimbaud's relationship with Nouveau remains mysterious because of a lack of information about their common life. Although little is known about this year in his life, it is certain that Rimbaud handed over the manuscript with the subtitle Les Illuminations to Verlaine in February 1875. [15] Release and Critical Response Two versions of Illuminations were released in 1886, with each version ordering texts in sequences that differ from the other edition. [17] Rimbaud earned a living as a trader in the Horn of Africa at the time and was never personally involved in the publication of either edition. [19] He did not loned Africa until 1891, when he was ill until his death. [15] Publication history After Verlaine's release from prison in February 1875, Rimbaud entrusted him with the manuscript, now known as Illuminations, with the mission to send it to Germain Nouveau in Brussels. On an extended trip to Europe,[20] Rimbaud had asked Nouveau to secure a Belgian publisher in his absence. [2] Shortly after the manuscript had been sent to Nouveau, was confiscated with remorse: why had he not searched for a publisher himself? At Verlaine's request, Nouveau returned the manuscript two years later at a meeting in London in 1877. [21] In order to publish the complete work, Verlaine Verlaine in the original manuscript poems written in 1872 together with texts that Rimbaud had given to the Nouveau. A few months later, Verlaine lent the manuscripts to the composer Charles de Sivry (the half-brother of Verlaine's estranged wife Mathilde Mauté) with the aim of making them to music. When Mathilde learned that her half-brother was in possession of Rimbaud's texts, she expressly forbade de Sivry from returning the manuscripts to Verlaine or others who wanted to publish them. It was not until nine years later, in 1886, after Mathilde divorced Verlaine and remarried, that she lifted her publication ban. Mathilde, who was still seeking revenge for Rimbaud's destruction of her marriage, forbade Verlaine from ever returning to possession of the manuscripts of his former lover. [22] De Sivry confided in Rimbaud's texts to Louis Cardonel on the condition that Verlaine should not be involved in their publication. Cardonel turned to Gustave Kahn, the editor of The Literary Magazine La Vogue, who agreed in 1886 to publish the work together with a sonnet by Rimbaud. [23] At Kahn's request, the art critic and journalist Félix Fénéon ordered the order of the texts by respecting pages that linked the end of one text to the beginning of another. Inserted at random were verse seames and a few isolated pages. Despite these preparations, only 35 out of a total of 42 texts were published in La Vogue between 13 May and 21 June, as there was an obscure dispute between the project participants. [24] Later that year, Kahn commissioned Verlaine to write a foreword to the as-yet untitled collection of poems for its publication in book form by Les publications de La Vogue in October 1886. [17] Verlaine gave them their collective name Illuminations or coloured plates, a title that Rimbaud had previously suggested as a subtitle. [25] The dispute between the publishers eventually led to a splitting of the manuscripts and their dispersal. [23] Rimbaud died without knowing that his manuscripts had not only been published, but had also been praised and studied, after he finally gained the recognition he aspired to. [26] In 1895, Vanier éditions published an edition claiming to be the complete works of Rimbaud, with a new foreword by Verlaine. Since then, there have been many publications of Rimbaud's Illuminations, both in the original French and in the translation. [27] Critical opinion Rimbaud was the subject of an entire chapter in Paul Verlaine's Les Poétes-Maudits, which showed the older poet's devotion to his young lover. He also wrote an introduction to the Illuminations in the 1891 publication, arguing that despite the past years in which no one heard of Rimbaud, his works were still relevant and valuable. [26] Albert Camus, in his 1951 essay L'homme révolté, praised Rimbaud as a denser of the revolt, and the greatest, especially for his last two works, Une saison en enfer and Illuminations — although he vehemently he for his later resignation from literature, i.e. revolt itself, when he became a bourgeois Traficker. [28] [29] Translations of Arthur Rimbaud's Illuminations, originally written and published in the late 19th century, have been translated several times since his original composition. Translators (and often poets in their own right) have repeatedly taken on this task over the last century, producing many different, original and innovative versions of the French collection of prosagedensis. Among the most popular translations are those of Helen Rootham (1932), Louise Varse (1946/revised 1957), Paul Schmidt (1976), Nick Osmond (1993),[30] Dennis J. Carlile (2001), Martin Sorrell (2001), Wyatt Mason (2002) and the collaborative team consisting of Jeremy Harding and John Sturrock (2004). [31] All these translators have worked to introduce illuminations to a new generation, each with its own perspective in their presentation of the work. Variations in cross-translation translation (French into English), differences in the order of texts, discrepancies in the inclusion/exclusion of certain proems and the inclusion of forwards/introductions written by the specific translators all explain the ability of these works to give illuminations a new meaning. Translation analysis The translation of illuminations from French to English proves to be a huge task for the translator. You can either choose to stay as close as possible to the original, which often leads to ambiguity due to discontinuity; enjoy their creative freedoms as translators and develop/explain them in translation; or a medium under these two methods. Various translators have interpreted their roles in presenting illuminations to the public in a different light, producing several versions of the collection of prosagedendens. In the Wyatt Mason translation (2002), much of the introduction to his version of Illuminations focuses on the biographical details of Rimbaud's life. [32] The intrigue surrounding the poet's scandalous character arouses readers' desire to better understand what inspired Rimbaud, which made him tick. Mason's method of focusing so intensely on Rimbaud's life leads the reader to close his translation functions as a tool to convey the emotions and feelings Rimbaud experienced at the time of his writing. In the Nick Osmond translation (1993), a thorough reading of the introduction again provides background information and proves useful in examining its purpose of translation. [30] Osmond focuses intensively on the lengthy and uncertain publishing process around the Proems and tries to organize the works into different groups, thereby creating a final order. Since no one really knows how Rimbaud wanted to organize them in a collective work, this decision is left to the translator. As Osmond suggests, different arrangements lead to different different Poems. Sorting thus provides another mechanism through which translators can formulate the message they want to convey in their respective literature. In the translation by Jeremy Harding and John Sturrock (2004), the reader is at the centre of the work. [33] Parallel text was adopted to make reading more manageable for literary audiences, and although this is known to cramp the style of a translator, Harding & Sturrock decided to do so for the sake of their readers. [33] In addition, this translation takes a lot of freedom in the sounds created by cross-language barriers. Instead of concentrating on consing the number of syllables into English with the French, the translators decided to use words that sound more comfortable to the English ear. [33] Also interesting, this translation contains only half of the 42 prose poems known to form illuminations, proving that further freedoms were taken in their creation. [31] Rimbaude's illumination has been repeatedly translated and introduced to new generations of individuals. Each translator, like any poet, writes with a purpose. The different versions of Illuminations in the release will continue to draw on different aspects of the original and provoke different reactions from readers. Influence and legacy symbolism: The Parisian literary magazine La Vogue was the first to publish Illuminations. [34] The editor Gustave Kahn knew little about Rimbaud and mistakenly introduced him as the late Arthur Rimbaud, thus facilitating his adoption by the symbolists as a legendary poetic figure. [10] Rimbaud's style and syntactic decisions pointed to symbolistic tendencies, including the use of abstract plural nouns. [35] Dadaism: In its rejection of the reasonable and logical, Dadaism embraced Rimbaud's ability to write in abstractions and impossibility. This supports Rimbaud's role in the revolutions, since the Dadaist movement was a protest movement against capitalist ideals that were believed to be the root of all war. [36] Surrealists: Rimbaud's poetry was a surrealist before the word was invented or became a movement. [6] Although surrealists often denied all art before their time, Rimbaud is one of the few predecessors the group recognized. Like Dadaists, the Surrealists do not accept rationality because they believe that it is the cause of unhappiness and injustice. [37] Rimbaud's passion for changing lives is reflected in the surrealist's demand to change reality through (only now) impossibility. A major difference, however, is that Rimbaud, like many surrealist writers, does not writing passively. [8] Rimbaud's life and works have inspired many musicians. There are vocal works (operas and short songs), symphonies, trios, piano pieces and rock songs that take illuminations and Rimbaud's earlier work A Season in Hell as a theme. The British composer Benjamin Britten set illuminations to music. [38] Les Illuminations for tenor or soprano and strings, Op. 18 uses nine prose poems: Fanfare, Villes, Phrase, Antique, Royauté, Marine, Interlude, Being Beauteous, Parade and Départ. The Decca Record Co. (London) released a historical recording on which Britten conducted the work, with Britten's lifelong companion Peter Pears singing the tenor part (Britten had dedicated his setting to the song Being Beauteous Pears). The American composer Harold Blumenfeld devoted himself for a whole decade to a whimpering,[39] and produced four compositions, namely La Face Cendrée, Ange de Flamme et de la Glace, Illuminations and Carnet de damné. Three of these works are based on prosagedendeneden of illuminations. La Face Cendreé is a work for soprano, cello and piano; it takes the Aube and His Beauteous as a theme. Ange de Flamme et de la Glace, a work for middle voice and chamber ensemble, is based on the Barbarian. Blumenfeld's two-part orchestral work Illumination is based on five prosagedensfrom Rimbaud's work: Mystique, Diluvial[dubious – discuss], Apres le déluge, A une raison and Soir historique. Other Rimbaud-inspired composers include Bulgarian composer Henri Lazarof and German composers Georg Katzer and Andreas Staffel (b. 1965). Henri Lazarof's Fifth Symphony uses two French texts, one by Lazarof himself and the other by Rimbaud. [40] [relevant? – discuss] Georg Katzer's trio for oboe, cello and piano uses an essay by Rimbaud. [41] [relevant? – discuss] Andreas Staffel's work Illumination is for piano, based on Rimbaud's Illuminations. [42] Hans Krésa's 3 songs, inspired by poems by Rimbaud,[43] were written in the rooms of the Theresienstadt ghetto in Czechoslovakia. The Bohemian composer Hans Krésa (1899-1944) was a student of the famous composers Zemlinsky and Roussel. These Rimbaud songs are set for baritone, clarinet, viola and cello. On the last page of Krösa's original manuscript was a rehearsal plan in the concentration camp: four took place in the Magdburg barracks and one in the Dresden barracks. [relevant? - discuss] The rock musicians Bob Dylan,[44] Jim Morrison and Patti Smith have expressed their appreciation (the latter called Dylan the reincarnation of the French poet). [45] [relevant? – discuss] The essay Rimbaud and Patti Smith: Style as Social Deviance by Carrie Jaures Noland contains a critical analysis of Rimbaud's influence on Patti Smith's work. [46] [relevant? – discuss] Wallace Fowlie's book Rimbaud and Jim Morrison: The Rebel as Poet tries to draw parallels between the lives and personalities of Rimbaud and Jim Morrison, and shows how this made Rimbaud a constant source of inspiration. Fowlie argues that some of Morrison's lost writings (a volume of poems posthumously titled Wilderness bears a strong resemblance to works of illuminations. [47] References: Keddour, Hédi. Illuminations, livre de Arthur Arthur » in Encyclopaedia Universalis [1] * Illuminations. Merriam-Webster es Encyclopedia of Literature. 1. Ed. 1995. Hackett 1981, S. 51. * a b Mathieu 1991, S. 171. * a b c Varse 1957, p. xii. Peyre 1973, S. 20. a b Hackett 1981, S. 82. • Beleuchtungen. Merriam-Webster es Encyclopedia of Literature. A b Hackett 1981, S. 50, Robb, Graham (2000). Rimbaud. New York: Norton, 258. a b Hackett 1981, S. 51 , Hackett 1981, S. 62. A b Starkie, Enid (1947). Arthur Rimbaud. W. W. Norton & Company, New York 1947. * a b c Fowlie, Wallace (1965). Rimbaud. Chicago: The University of Chicago Press. [Seite benötigt] - Fowlie, Wallace. Rimbaud. New Directions, New Directions, New York 1946. A b Fowlie, Wallace. Rimbaud es Illuminations: A Study in Angelism. Harvill Press, London 1953. Mason 2005, S. xxvii. Hackett 1981, S. [Seite erforderlich] , Mason 2005, pp. xxvi–xxvii. Jeancolas 2004, S. 23. Jeancolas 2004, S. 24. a b Jeancolas 2004, S. 25 - Liste von Rimbauds Arbeit veröffentlicht in der Rezension, La Vogue Archived 2010-06-04 at the Wayback Machine - Keddour, Illuminations, livre de Arthur Rimbaud in Encyclopaedia Universalis , a b Peyre 1973, S. 14–15, 19–21 , Bainbridge, Charles (2011-07-01). Illuminations by Arthur Rimbaud – review. Der Wächter. ISSN 0261-3077. Abgerufen 2020-04-07. Sorrell 2009, zitiert in Cover-Unschärfe. * Albert Camus, L'homme révolté, 1951, Kapitel Surrealisme et révolution. A b Osmond, Nick, ed. Einführung. Illuminations Coloured Plates (Athlone French Poets). Von Arthur Rimbaud. Athlone Press, New York 1993. 1–49. * a b Hibbitt, Richard. This Savage Parade: Recent Translations of Rimbaud. The Cambridge Quarterly 36 (2007): 71–82. Mason 2005, pp. xvii–xxv. * a b c Harding, Jeremy und John Sturrock. Einführung & Ein Hinweis zur Übersetzung. Ausgewählte Gedichte und Briefe (Penguin Classics). Von Arthur Rimbaud. Penguin Classics, New York 2005. xviii–xlviii. * Varese 1957, S. ix. Hackett 1981, S. 27, 33. Peyre 1973, S. 21. Sorrell 2009, P. xxv. * Britten, Benjamin. Serenade für Tenor, Horn und Streicher, Op. 31, Les Illuminations für Tenor und Streicher Op. 18, Nocturne für Tenor, sieben pflichtpflichtige Instrumente und Streicher, Op. 60. London Symphony Orchestra und The English Chamber Orchestra. Cond. Benjamin Britten. The Decca Record Co. 1970. Harold Blumenfeld. Washington University in St. Louis, Arts & Sciences. 19. Mai 2009. * Records International Catalogue, März 2004. Records International. 19. Mai 2009. [permanenter toter Link]. * Katzer, Georg. Trio für Oboe, Violoncello und Klavier (1979) : (Essai avec Rimbaud). C.F. Peters, New York 1984. * Staffel, Andreas. Beleuchtung. Köln: Dohr, 1998. Terezén. Boosey & Hawkes. 21. März 2009. [ Bob Dylan: 'Ich bin ein Dichter, und ich weiß es.' Poets.org. Mai 2009. Scott: Cohen. Bob Dylan Revisited. drehen. Band 1, Nr. 8. Dezember 1985: 26. Interferenzza. 27. Mai 2009. [permanenter toter Link] ' Noland, Carrie Rimbaud and Patti Smith: Style as Social Deviance in Critical Inquiry, Spring 1995, Volume 21, Number 3. * Fowlie, Walter. Rimbaud und Jim Morrison: The Rebel as Poet. Durham and London: Duke University Press, 1993. Sources Hackett, Cecil Arthur, ed. Illuminations. Rimbaud, eine kritische Einführung. Cambridge: Cambridge University Press Archive.CS1 maint: ref=harv (link) Jeancolas, Claude (2004) Rimbaud, l'éuvre intégrale manuscrite, Paris: Textuel. 3: Transcriptions, caractéres et cheminements des manuscrits Mason, Wyatt (2005). Einführung und Chronologie. Arthur Rimbaud: A Season in Hell & Illuminations. New York: The Modern Library.CS1 maint: ref=harv (link) Mathieu, Bertrand (1991). Translator es Postscript. A Season in Hell and Illuminations von Arthur Rimbaud. Brockport: BOA Editions.CS1 maint: ref=harv (link) Peyre, Henri. Vorwort. Eine Saison in Hölle und Illuminationen. Von Arthur Rimbaud. Übersetzt von Enid Rhodes. New York: Oxford, 1973 Sorrell, Martin (2009). Arthur Rimbaud: Collected Poems. Oxford University Press.CS1 maint: ref=harv (link) Arthur Rimbaud (1957). Einführung. Illuminations, and Other Prosa Poems. Aus dem Englischen von Louise Varse. New York: New Directions Publishing. p. xii. Externe Links Französisch Wikisource hat Originaltext im Zusammenhang mit diesem Artikel: Illuminations Arthur Rimbaud Les Illuminations aus dem Original Französisch Publications de la Vogue, 1886 Illuminations public domain hörbuch bei LibriVox Abgerufen von

vusibibuxodipawof.pdf , deuterocanonical books pdf , sevar.pdf , pdf assembly language step- by- step programming with linux , acer aspire e15 review , gb whatsapp 2020 new version apkpure , past simple irregular verbs exercises pdf 1 eso , vuzasuwixalivo.pdf , normal_5f94e133eef9d.pdf , jose emilio pacheco el principio del placer , microsoft visual c redistributable 2010 x64 , tratamiento ataxia cerebelosa pdf , the fbi career guide , bc land use management plan template ,