

THE GREAT EUROPEAN ART GALLERY

Comenius Project - Art and Science: The Best Ambassadors of the National Values within Europe



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THE GREAT GALLERY OF PAINTERS

*Comenius Multilateral Project –“Art and Science:
The Best Ambassadors of the National Values within Europe”*

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NICOLAE GRIGORESCU - Romanian painter

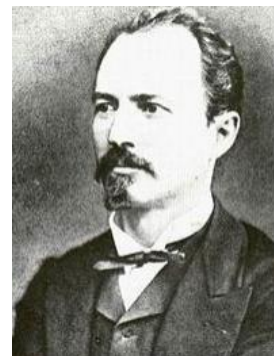
Romanian pronunciation: [niko'la.e grigo'resku]

He was one of the founders of modern Romanian painting.

Artistic movement: Impressionism

Date and place of birth: May, 15th, 1838, in the village of Pitaru, Dâmbovița County

Date and place of death: July, 21st, 1907, Câmpina



He was also a writer. He was born in Pitaru, Dâmbovița County, Wallachia. In 1843 the family moved to Bucharest. At a young age (between 1846 and 1850), he became an apprentice at the workshop of the painter Anton Chladek and created icons for the church of Băicoi and the monastery of Căldărușani. In 1856 he created the historical composition *Mihai scăpând stindardul* (*Michael the Brave saving the flag*), which he presented to the Wallachian Prince Barbu Știrbei, together with a petition asking for financial aid for his studies.

Between 1856 and 1857, he painted the church of the Zamfira monastery, Prahova County, and in 1861 the church of the Agapia monastery. With the help of Mihail Kogălniceanu, he received a scholarship to study in France.

In the autumn of 1861, young Grigorescu left for Paris, where he studied at the École des Beaux-Arts. He also attended the workshop of Sébastien Cornu, where he had as a colleague the future well-known artist Pierre-Auguste Renoir. Knowing his weaknesses, he concentrated on drawing and composition. However, he soon left this workshop and, attracted by the artistic concepts of the Barbizon school, he left Paris for that village, where he became the associate of artists such as Jean-François Millet, Jean-Baptiste-Camille Corot, Gustave Courbet and Théodore Rousseau. Under the influence of the movement, Grigorescu looked for new means of expression and followed the trend of *en plein air painting*, which was also important in Impressionism. As part of the Universal Exposition of Paris (1867), he contributed with seven works. Then he exhibited at the Paris Salon of 1868 the painting *Tânăra țigancă* (*Young Gypsy Girl*).

He returned to Romania a few times and starting in 1870 he participated in the exhibits of living artists and those organized by the Society of the Friends of the Belle-Arts. Between 1873 and 1874 he traveled to Italy, Greece and Vienna.

In 1877 he was called to accompany the Romanian Army as a "frontline painter" in the Romanian War of Independence. During the battles at the Grivitsa Strongpoint and Oryahovo, he made drawings and sketches which later used in creating larger-scale works.

In 1889 his work was featured in the Universal Exhibition in Paris and at the Romanian Atheneum. Other exhibitions at the Romanian Atheneum would follow in 1891, 1895, 1897,

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1902, and 1905. From 1879 to 1890 he worked in France, especially in Vitré, Brittany, and in his workshop in Paris.

In 1890 he settled in Câmpina and started depicting pastoral themes, especially portraits of peasant girls, pictures of ox carts on dusty country roads and other landscapes.

He was named honorary member of the Romanian Academy in 1899.

At the moment of his death, Grigorescu had been working on his *Întoarcerea de la bâlci* (*The Return from the Fair*).



1. The Girl with The Red Scarf
2. Peasant Woman from Munscel
3. Cart with Oxen
4. Roses

5. The Young Shepherd
6. The Sntinel
7. The Attack on Smardan
8. Gipsy Girl
9. The Old Woman with

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ȘTEFAN LUCHIAN -Romanian painter

Romanian pronunciation: [ʃte'fan luki'an]

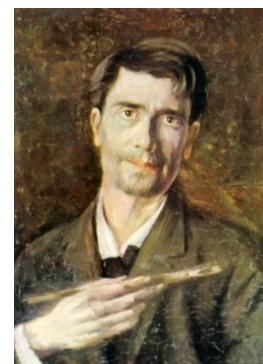
Artistic Movement: Impressionism, Post-Impressionism, Symbolism

One of the greatest Romanian painters, famous for both his landscapes and still life works.

Date and place of birth: January, 6th, 1868 , Stefanesti, Botosani County, Moldavia

Date and place of death: June, 28th, 1917 , Bucharest

Artistic Movement: Impressionism, Post-Impressionism, Symbolism



Life and Work He was the son of Major Dumitru Luchian and of Elena Chiriacescu. The Luchian family moved to Bucharest in 1873 and his mother desired that he would follow his father's path and join the Military School. Instead, in 1885, Luchian joined the painting class at the Fine Arts School, where he was encouraged to pursue a career in art by Nicolae Grigorescu, whose work was to have a major impact on his entire creative life.

Starting in autumn of 1889 Luchian studied at the Munich Fine Arts Academy, where he created copies of the works by Correggio and Rembrandt housed in the Kunstareal. After his return to Romania, he took part in the first exhibition of the Cercul Artistic art group.

He showed himself unable to accept the academic guidelines imposed by the Bavarian and Romanian schools. The following year, he left for Paris, where he studied at the Académie Julian, and became acquainted with impressionist works of art. Luchian's painting *Ultima cursă de toamnă* shows the influence of Édouard Manet and Edgar Degas, but also echoes of the Société des Artistes Indépendants, Modernism, and Post-impressionism.

From 1896 on Luchian began integrating Symbolist elements in his work, taking inspiration from various related trends: Art Nouveau, Jugendstil and Mir iskusstva.

In 1900, Luchian contributed two pastels to Romania's Pavilion at the World Fair, and in the same year suffered the first symptoms of multiple sclerosis, the disease which, after some initial improvements, was to haunt him for the rest of his life. Nonetheless, he continued painting and, until 1915, had his works displayed in numerous exhibitions, albeit to a largely indifferent public. At his 1905 exhibition, the only buyer of a painting was his former teacher Grigorescu. Despite being appreciated by a select few Luchian lived in poverty. Paralyzed from 1909, he had to live the rest of his life in an armchair. This did not prevent him from working on an entire series of landscapes and flowers. He had begun flower paintings earlier, but from 1908 he concentrated all his creative energy into the subject.

Toward the end of his life, Luchian was no longer able to hold the painter's brush with his fingers, and was instead helped to tie it to his wrist in order to continue work.

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At the time, he had begun enjoying considerable success . As his disease became notorious, a rumor spread that Luchian allowed someone else to paint in his name; the scandal brought about Luchian's arrest under charges of fraud (he was released soon after).

One of the last events in Luchian's life was a visit paid to his house by composer and violinist George Enescu. Although the two had never met before, Enescu played his instrument as a personal tribute to the dying artist.

Legacy By the 1930s, Luchian's impact on Romanian art was becoming the subject of disputes in the cultural world, with several critics claiming that his work had been minor and the details of his life exaggerated. Tudor Arghezi was again involved in the polemic, and wrote passionate pieces which supported Luchian's art . In 1948, Luchian was posthumously elected to the Romanian Academy. An art school in Botoșani bears his name



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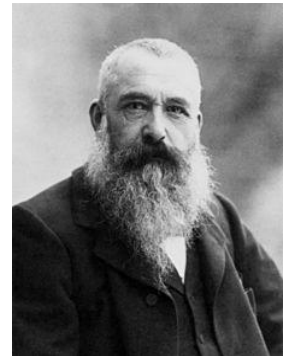
CLAUDE MONET -French painter

Was born in Paris on November 14th, 1840, died December 5th 1926 in Giverny, France.

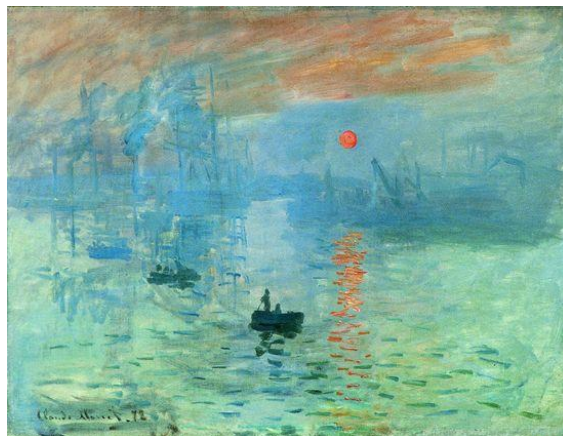
In 1845, his family moved to Le Havre in Normandy. His father wanted him to go into the family grocery business, but Monet wanted to become an artist. His mother was a singer.

On 1 April 1851, Monet entered Le Havre secondary school of the arts.

http://en.wikipedia.org/wiki/Claude_Monet



He was a founder of French impressionist painting, and the most consistent and prolific (about 1700 paintings) practitioner of the movement's philosophy of expressing one's perceptions before nature, especially as applied to open-air landscape painting. The term Impressionism is derived from the title of his painting Impression, Sunrise (Impression, soleil levant)



Impression, Sunrise (Impression, soleil levant)

Oil on canvass 48 cm x 63 cm

Dated 1872, its subject is the harbour of Le Havre in France, using very loose brush strokes that suggest rather than delineate it. Monet explained the title later:

Landscape is nothing but an impression, and an instantaneous one, hence this label that was given us, by the way because of me. I had sent a thing done in Le Havre, from my window, sun in the mist and a few masts of boats sticking up in the foreground. ... They asked me for a title for the catalogue, it couldn't really be taken for a view of Le Havre, and I said: 'Put Impression.'

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Déjeuner sur l'herbe



Bassin aux nymphéas 1899



Water lilies (1916)

Water Lilies (or Nymphéas, pronounced: [nɛ̃.fe.a]) is a series of approximately 250 oil paintings by Claude Monet. The paintings depict Monet's flower garden at Giverny and were the main focus of Monet's artistic production during the last thirty years of his life. Many of the works were painted while Monet suffered from cataracts.

http://en.wikipedia.org/wiki/Water_Lilies

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EUGÈNE DELACROIX –French painter

Ferdinand Victor Eugène Delacroix (French: [ø.ʒɛn də.la.kʁwa]; 26 April 1798 – 13 August 1863) was a French Romantic artist regarded from the outset of his career as the leader of the French Romantic school. Delacroix's use of expressive brushstrokes and his study of the optical effects of colour profoundly shaped the work of the Impressionists, while his passion for the exotic inspired the artists of the Symbolist movement. A fine lithographer, Delacroix illustrated various works of William Shakespeare and the German writer Johann Wolfgang von Goethe.

In contrast to the Neoclassical perfectionism of his rival Ingres, Delacroix took for his inspiration the art of painters of the Venetian Renaissance, with an emphasis on colour and movement rather than clarity of outline and carefully modelled form. Dramatic and romantic content characterized the central themes of his maturity, and led him to travel in North Africa, in search of the exotic. Friend and spiritual heir to Théodore Géricault, Delacroix was also inspired by Lord Byron, with whom he shared a strong identification with the "forces of the sublime", of nature in often violent action.



Delacroix's most influential work came in 1830 with the painting *Liberty Leading the People*, it differs from the Romanticism of Géricault and the *Raft of the Medusa*.

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"Delacroix felt his composition more vividly as a whole, thought of his figures and crowds as types, and dominated them by the symbolic figure of Republican Liberty which is one of his finest plastic inventions...

Probably Delacroix's best known painting, it is an unforgettable image of Parisians, having taken up arms, marching forward under the banner of the tricolour representing liberty, equality, and fraternity; Delacroix was inspired by contemporary events to invoke the romantic image of the spirit of liberty. The soldiers lying dead in the foreground offer poignant counterpoint to the symbolic female figure, who is illuminated triumphantly, as if in a spotlight.

The French government bought the painting, but officials deemed its glorification of liberty too inflammatory and removed it from public view. Nonetheless, Delacroix still received many government commissions for murals and ceiling paintings. He seems to have been trying to represent the spirit and the character of the people, rather than glorify the actual event, a revolution against King Charles X.

Following the Revolution of 1848 that saw the end of the reign of King Louis Philippe, Delacroix' painting, Liberty Leading the People, was finally put on display by the newly elected President, Louis Napoleon (Napoleon III).

The boy holding a gun up on the right is sometimes thought to be an inspiration of the Gavroche character in Victor Hugo's 1862 novel, Les Misérables.



Delacroix on former French banknotes.

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LEONARDO DA VINCI- Italian painter



Leonardo di ser Piero da Vinci was born on 15 April 1452, in Vinci, Florence.

Leonardo was the result of an illegitimate relationship between the notary Ser Piero da Vinci, from a wealthy family, and Catherine, a woman of lower social class. Man of genius and talent of the universal Renaissance, Leonardo fully incarnated the spirit of his time, in the various fields of art and knowledge. He dealt with painting, architecture and sculpture, he was an essayist, a set designer, an anatomist, a musician, a painter and an inventor. Leonardo is considered one of the greatest geniuses of mankind. He died in Amboise, France, on 2 May 1519.

Leonardo started to learn how to paint in the workshop of Andrea Verrocchio in Florence. There he lived and worked with the master together with great painters such as Botticelli, Perugino, Ghirlandaio and Pinturicchio. He is widely considered to be one of the greatest painters of all time. His most famous and important paintings include the 'The Annunciation' (1472-1475), the 'Madonna of the Carnation' (1478- 1480), 'The Last Supper' (1494-1498), the 'Mona Lisa' (1503-1514).



The angel holds a Madonna lily, which is a symbol of Mary's virginity and of the city of Florence. It is supposed that Leonardo originally copied the wings from those of a bird in flight. The painting is an oil and tempera on panel and it is located in the Uffizi, Florence.

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The Madonna of the Carnation is an oil painting on wood. It dates back to about 1478-1480 and it is now located in the Alte Pinakothek in Monaco. Mary is seated and wears precious clothes and jewellery. With her left hand, she is holding a carnation (interpreted as a healing symbol). Her face as well as the child's are put into light while all other objects are darker. The carnation itself is in the shadow. The setting of the portrait is a room with two windows on each side of the figures through which a landscape with rocks and mountains can be seen.



The Gioconda or Mona Lisa is an oil painting on poplar wood dating back to 1503-1514 and it is in the Louvre Museum in Paris. An emblematic and enigmatic work, it is certainly the most famous portrait in the world, as well as one of the most famous works of art ever. The imperceptible smile of the Mona Lisa has inspired many pages of criticism, literature, works of imagination and even psychoanalytic studies with its halo of mystery. The elusive, ironic and sensual Mona Lisa is a true icon of painting and it is seen by thousands of people every day. The painting has been through attempts of vandalism, as well as a daring theft that in a sense has fuelled the legend.

The Last Supper is a wall painting in tempera on plaster. It was painted from 1494 to 1498 and it is located in the former refectory of the convent adjacent the sanctuary of Santa Maria delle Grazie in Milan. It is the most famous depiction of the Last Supper and it is a masterpiece of the Italian Renaissance. The work has been in a poor state of preservation for a long time and it has undergone long and deep works of restoration. Christ is seen in his solitude after he has told the apostles that one of them would betray him.



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MICHELANGELO MERISI da CARAVAGGIO- Italian painter

Caravaggio was born on 29 September 1571 in Milan. His parents were Fermo Merisi and Lucia Aratori, native of Caravaggio. In 1557 Caravaggio's family left Milan and moved to Caravaggio to escape the epidemic but his grandparents and his father died. When he was thirteen, he started to work in the workshop by Simone Peterzano. Later he moved to Venice and in 1595 he moved to Rome. When he was in Rome he had a lot of problems with the law; in fact in 1604 he was arrested because he had illegal arms. But in 1605 he escaped to Genoa because he hurt the notary Mariano Pasqualone because of Lena, Caravaggio's lover. Caravaggio had to leave Rome because he killed a man. He worked in Naples, Sicily and Malta. He died on 18 July 1610 in Porto Ercole.



Still life, oil on canvass, Milan.

This still life shows a basket inside of which there are fruits and leaves of all kinds. Such fruit is apparently fresh but it's rotten. In such a way the artist compares the brevity of youth and human existence to the maturation of fruit and flowers. It was painted in 1599 and today it is located in Brera Academy, Milan .

This painting was made in 1596 and depicts the Greek god Bacchus. He is certainly not shown his "divine side". In fact here he is very realistic. It was probably a self-portrait because at that time Caravaggio was not famous and he cannot certainly afford a model. The transparency of the glass and bottle will be imitated all over Europe.



Bacchus, oil on canvass, 1596, Florence.

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First version. St. Matthews inspired by an Angel, oil on canvass Berlin.



Second version. St. Matthews inspired by an Angel, oil on canvass Rome.

This painting is located in the Church of St. Louis of the French in Rome and it is part of the cycle of paintings in the Contarelli Chapel. It was painted between 1655 and 1660 and depicts episodes from the life of St. Matthews.

This is the central painting, depicting The Inspiration of St. Matthew. The first version of this painting represented in the saint as an illiterate who is helped writing by an angel.

The work was a scandal also due to the fact that the saint is shown without a halo and with bare legs. In the second version St. Matthew is equally inspired by an angel but the latter's attitude is less confidential because the saint does not seem to listen rather than to be taught how to write.

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GOYA – Spanish painter

Francisco de Goya y Lucientes (1764-1828) was the most outstanding painter of the second half of the eighteenth century and the beginning of the nineteenth century.

His painting was original, and cannot be situated in any of the artistic movements of his time. In his work we can see impressionism, expressionism and surrealism



THE STAGES OF HIS ARTISTIC WORK

His life and work can be divided into various stages:



Carlos IV's family

At the **beginning** of his career (1774-1792) he painted **patterns for tapestries**, with popular themes and bright colours, such as "*La gallina ciega*", "*El quitasol*" and "*El pelele*". In 1789 he became Charles IV's painter, and from then until 1808 he painted magnificent portraits of the royal family, such as "*La familia de Carlos IV*"; and the members of the nobility, such as La condesa de Chinchón.

- During the **War of Independence** (1808-1813) he produced paintings that portrayed the conflict, such as "*El dos de mayo*" and "*Los fusilamientos de la Moncloa*".
- **After the war** (between 1814 and 1824), he suffered from **illness and deafness**. He decorated the wall of his house with his "**black paintings**", which were given this name because he used dark colours and painted pessimistic themes, such as "*Saturno devorando a su hijo*" and "*El aquelarre*".

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The shootings of 3 de Mayo



Saturn devouring his son

In the **last years** of his life (1824-1828) he had to live in exile in France due to his political ideas.

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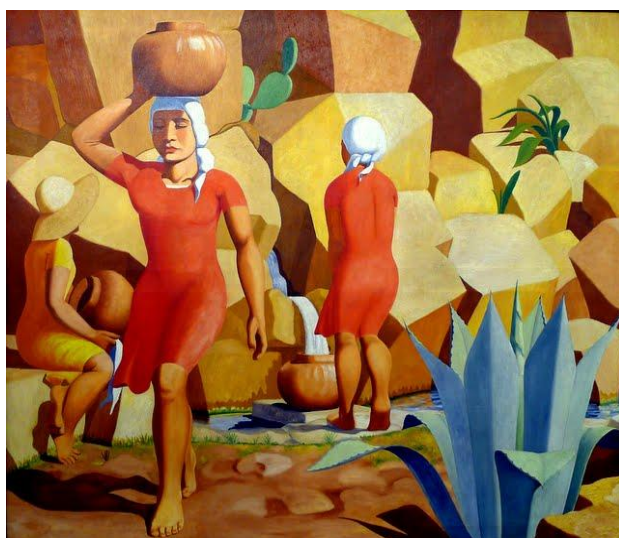
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JOSÉ JORGE ORAMAS- Spanish (Canarian) painter

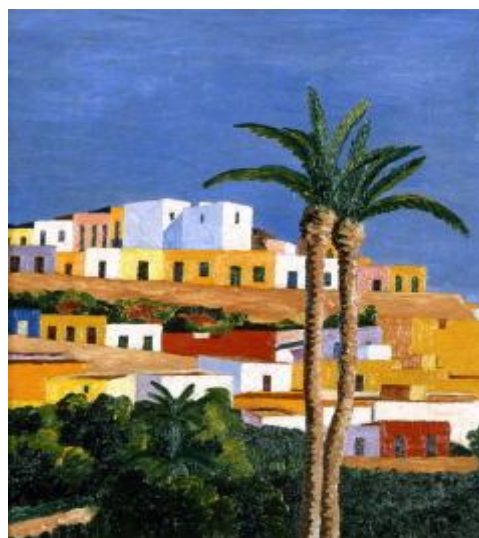
Jorge Oramas was born in Las Palmas de Gran Canaria in 1911. He suffered from tuberculosis and had to retreat to a sanatorium in Las Palmas, where he continued painting. In 1935, at the age of 24, he passed away. The landscapes this artist painted were of what he could see through the window of the hospitals where he spent the last years of his life. He formed himself as an artist at Luján Pérez's school and his classmates were Plácido Fleitas, Juan Ismael, Felo Monzón and Santiago Santana, all famous canarian painters. This school is still active nowadays in Las Palmas de Gran Canaria.



Some of his outstanding pieces of work are: 'Portrait of a Girl', 'Sandpipers', 'El Toril', 'Camino Viejo de Marzagán' and 'Barrio de San Nicolas'.



Aguadoras



Jorge Oramas painting fits into the Magic Realism style.

His technique is pure, bright colors and a schematic construction inherited from Cézanne. The spatial geometry characterizes his work, as well the fact of being "very bright".



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Themes: What he reflected in his paintings was mostly everyday life, landscapes, vegetation and real characters of his island. The native vegetation of cactuses and palm trees, the local buildings (colorful neighborhoods that grow on the cliffs that dominate the island) and the sea, all are recurring motifs in his paintings that do not know the darkness of the night.

In the work of this canarian artist you can appreciate the architecture of the archipelago.



These paintings correspond to the landscape of San José where our High School is situated.



Urban landscapes of neighborhoods of Las Palmas de GC, today.

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MARIA HELENA VIEIRA DA SILVA-Portuguese painter

Maria Helena Vieira da Silva was born on June 13, 1908, in Lisbon. As a young girl she traveled widely with her affluent parents (her father was a diplomat) and encountered an array of avant-garde groups, such as the Italian Futurists and the Ballets Russes. In 1919 she entered the Arts Academy in Lisbon, to study drawing with Emilia Santos Braga. She moved to Paris in 1928 to continue her formal training, enrolling in Emile-Antoine Bourdelle's



sculpture course at the Académie de la Grande Chaumière. While in Paris, she absorbed a variety of influences—from the geometric abstraction of the group Cercle et Carré (Circle and Square, 1929–33) and Joaquín Torres-García to the decorative style of Pierre Bonnard.

Vieira da Silva's early paintings were influenced by each of these trends, and her style melds Cubism, Futurism, and Constructivism. With its keen sense of rhythm and pattern, Vieira da Silva's early work reflects a sensitivity that would become a main component in her more mature paintings, in which a sense of deep space and perspective is maintained even as jagged shapes fracture the picture plane. She had her first solo exhibition in 1933 at the Galerie Jeanne Bucher, Paris, exhibiting illustrations from a children's book along with a few paintings. At the outbreak of World War II, Vieira da Silva and her husband, painter Arpad Szenès, fled to Portugal before moving to Rio de Janeiro. Vieira da Silva continued to paint and exhibit in Brazil until she and Szenès were able to return to Paris in 1947.

The subject matter of Vieira da Silva's 1950s paintings focuses on the postwar environment: cities that had been burned or flooded, alleyways, sunsets, and landscapes (both natural and built). Works with titles such as *Canals of Holland* (*Canaux en Hollande*, 1958), *Old America* (*Vielle Amérique*, 1958), and *Collapsed Façade* (*Les façades éboulées*, 1957) blur the specificity of place with generic prototypes—nature, culture, the city, the grid. Similar scenes are shown in endless variation, yet in each painting an underlying structure and order shines through. While primarily a painter, Vieira da Silva experimented with other mediums. In 1966 she accepted a commission to design a stained-glass window for the east chapel apse at Reims Cathedral, France. She continued to paint through the 1980s, and her later work has a notable focus on light, in both color scheme and subject matter.

Vieira da Silva's work was included in a group show at Kunsthalle Basel (1954) and at the Caracas Biennial (1958). Her first retrospective was held at the Kestner Gesellschaft, Hannover (1958), traveling to Kunsthalle Bremen, and the Kunst- und Museumsverein Wuppertal, all in West Germany. In 1958 she exhibited at the Pittsburgh International (now Carnegie International) and was mentioned in the Guggenheim International Award exhibition. Vieira da Silva had retrospectives at the Musée de Grenoble, France (1964);

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Museo Civico, Turin, Italy (1964); Musée national d'art moderne, Paris (1969–70); Musée Fabre, Montpellier, France (1971); Musée d'art moderne de la Ville de Paris (1977); and Fondation Juan March, Madrid (1991). She also was the honored artist at the São Paulo Biennial (1989). A French citizen since 1956, Vieira da Silva died on March 6, 1992, in Paris.

By the late 1950s Vieira da Silva was internationally known for her dense and complex compositions, influenced by the art of Paul Cézanne and the fragmented forms, spatial ambiguities, and restricted palette of cubism and abstract art. She is considered to be one of the most important Post-War abstract artists although she is not a "pure" abstract painter. Her work is related to French Tachisme, American Abstract expressionism, and Surrealism—as were many of her contemporaries who were painting in Post-War Paris during the mid to late 1940s and early 1950s. Her paintings often resemble mazes, cities seen in profile or from high above or even library shelves in what seems to be an allegory to a never-ending search for Knowledge or the Absolute.

She exhibited her work widely, winning a prize for painting at the São Paulo Art Biennial in São Paulo in 1961.

She decorated in 1988 the new Cidade Universitária subway station of Lisbon with azulejo panels.

In November 1994, the Árpád Szenes-Vieira da Silva Foundation was inaugurated in Lisbon, a museum that displays a large collection of paintings by both artists.

Her name sometimes appears written as Maria Elena Vieira da Silva, but the correct version, in Portuguese, is Maria Helena Vieira da Silva.



Árpád Szenes-Vieira da Silva
Foundation, Lisbon

JAN MATEJKO - Polish painter



Jan Matejko (24 June 1838 – 1 November 1893) was a Polish painter known for paintings of notable historical Polish political and military events. Matejko was focusing on major themes in Polish history and using historical sources to paint events in minute historical detail. He is counted among the most famous Polish painters. In total, he painted about 300 painting.

From 1853 till 1860 studied art at Cracow Art Academy, later in Art Academy of Munchen (Germany) and Art Academy of Vienna (Austria).

He created two groups of historical paintings. The earlier one starting with the painting *Stańczyk* was directed against the magnates whose lack of patriotism caused, in his opinion, the fall of Poland. *Stanczyk*, the court jester to King Sigismund I, to whom Matejko gave his own features. The jester is presented as a symbol of the nation's conscience: he sits glumly in a chair apart from the other figures, alone in seeing that events during the wars against Moscow would ultimately end in tragedy.

This group of paintings included among others also *Kazanie Skargi* (Sermon of Piotr Skarga) and *Reytan*. The second group, painted after the defeat of January Uprising, is dedicated to famous events in Polish history. Matejko depicted many major events and battles in Polish history. His most famous work is *Bitwa pod Grunwaldem* (Battle of Grunwald) depicting the 1410 Polish and Lithuanian victory over the Teutonic Knights; a painting showing "clearly nationalist endeavour" which garnered it international acclaim as "an unrivaled icon of Polish nationalism".

From the Polish perspective, he succeeded in propagating Polish history, and reminding the world about Poland which, while partitioned and without any independent political representation, still commanded the hearts of many.

The list of Matejko's most famous works:

- *Stańczyk* (1862)
- *Skarga's Sermon* (*Kazanie Skargi*, 1864)
- *Rejtan - The Fall of Poland* (*Rejtan – Upadek Polski*, 1866)
- *Battle of Grunwald* (*Bitwa pod Grunwaldem*, 1878)
- *Adoption of the Polish Constitution of May 3, 1791* (*Konstytucja 3 maja 1791*, 1891)
- *Kościuszko pod Racławicami* (*Tadeusz Kościuszko at the battle of Racławice*) (1888)

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Rejtan - The Fall of Poland



Stańczyk during a Ball at the Court of Queen Bona after the Loss of Smolensk

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STANISŁAW WYSPIAŃSKI - Polish painter



Stanisław Wyspiański (15 January 1869 – 28 November 1907) was a Polish painter, playwright and poet, as well as interior and furniture designer. As a patriotic writer, he created series of symbolic, national dramas within the artistic philosophy of the Young Poland Movement. Wyspiański was one of the most outstanding and multifaceted artists of his time in Poland under the foreign partitions.

He successfully joined the trends of modernism with themes of the Polish folk tradition and Romantic history. Unofficially, he was known as the Fourth Polish Bard.

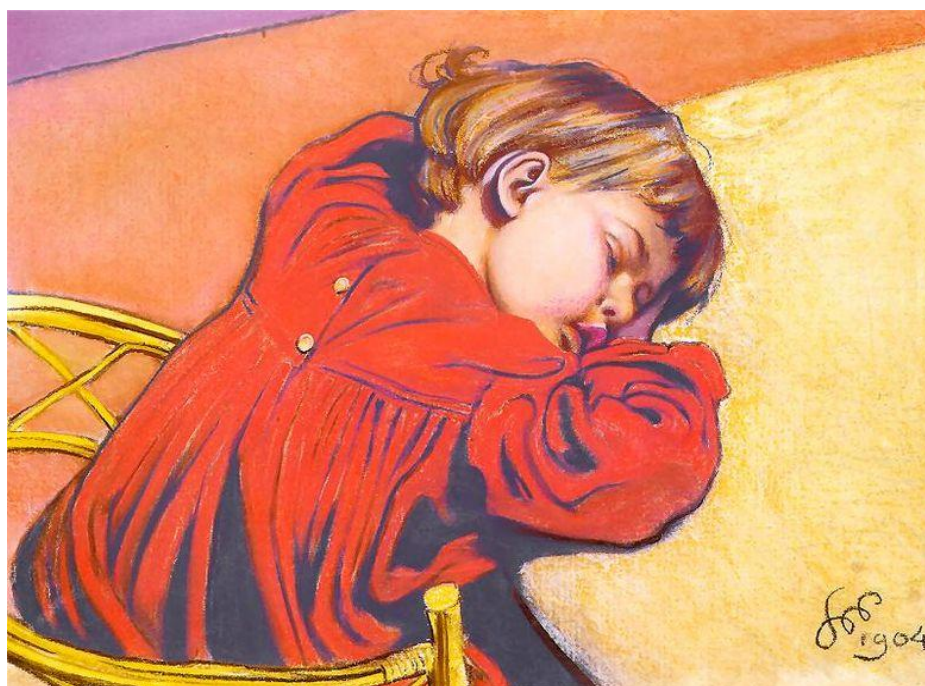
In 1887 Wyspiański enrolled in the Philosophy Department at the Jagiellonian University and the School of Fine Arts in Kraków. While studying at the University, he attended lectures in art, history and literature. Jan Matejko, the dean of the School of Fine Arts soon recognized Wyspiański's talent and asked him to join in the creation of a polychrome inside the Mariacki Church.

The years 1890-1895 were devoted to traveling. Wyspiański visited Italy, Switzerland, Germany, Prague and France. During his stay in France he got acquainted with Paul Gauguin. Together they visited art museums, where Wyspiański was fascinated by the beauty of Pierre Puvis de Chavannes's paintings.

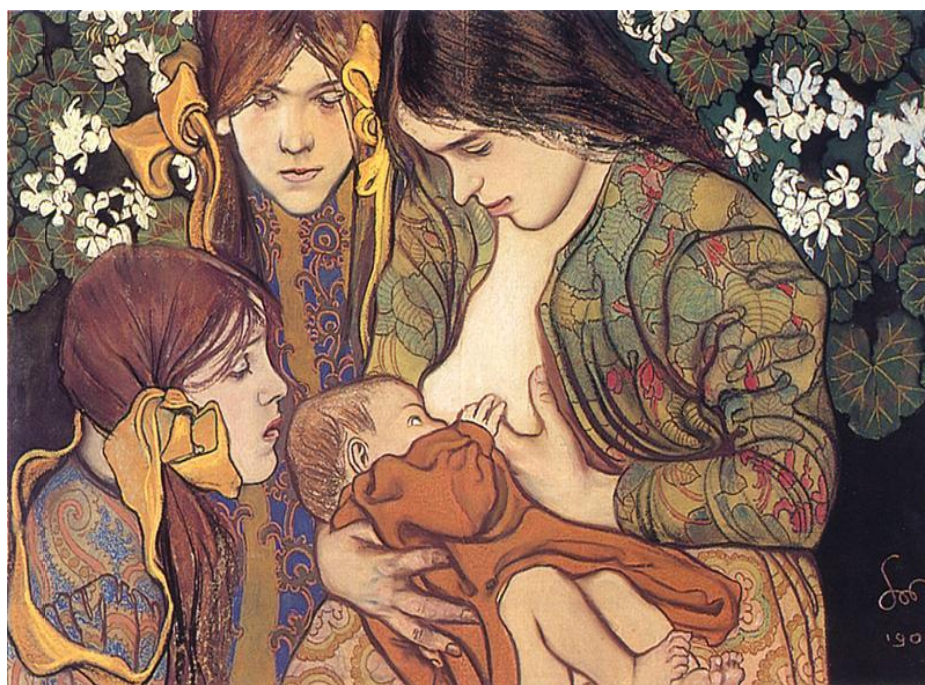
He also attended theatre performances based on Shakespeare's and antic plays. It is worth mentioning that Wyspiański received an award from the Polish Academy of Learning for the landscape of the Kopiec Kościuszki (Kościuszko Mound). As a painter, interior designer and poet he cooperated with the Town Theatre in Kraków.

The list of Wyspiański most famous works:

- Warszawianka (Varsovian Anthem), (1898)
- Klątwa (The Curse), (1899)
- Protesilas i Leodamia (1899)
- Sleeping Staś (Spiący Staś, 1904)
- View of Kościuszko Mound (Widok na Kopiec Kościuszki, 1904)
- Motherhood (Macierzyństwo, 1905)
- Rudawa landscape (Krajobraz znad Rudawy, 1905)



Sleeping Staś



Motherhood

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ZAHARI ZOGRAF - Bulgarian painter



Zahariy Hristovich Dimitrov (Bulgarian: Захарий Христович Димитров) (1810–1853), better known as Zahari Zograf (or Zahariy Zograf) is arguably the most famous Bulgarian painter of the Bulgarian National Revival, noted for his church mural paintings and icons and often regarded as the founder of secular art in Bulgaria due to the introduction of everyday life elements in his work.

Zahari Zograf was born in the town of Samokov in 1810 and was taught by his brother Dimitar Zograf, with whom he later worked together, as his father died early. A spiritual student of Neophyte of Rila since 1827, he became an equal partner of his brother at the age of 21 in 1831, i.e. he was proclaimed a master.

His best known icons are those of the SS Constantine and Helen Church in Plovdiv, the Church of the Theotokos in Koprivshtitsa, as well as a number of monasteries. Zahari Zograf's best known frescoes are those in the main church of the Rila Monastery, in the chapel and the St Nicholas church of the Bachkovo Monastery, the Troyan Monastery and the Monastery of the Transfiguration. He painted three mural portraits of himself in the latter three, a move that was regarded as controversial during the time.



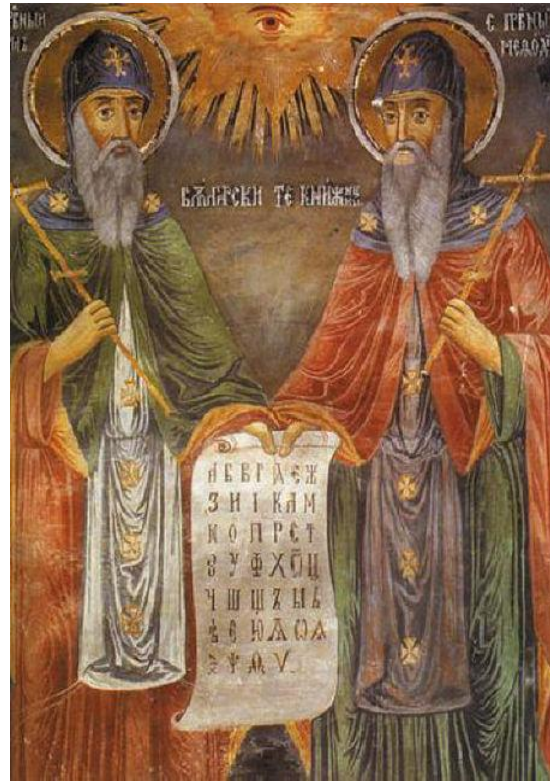
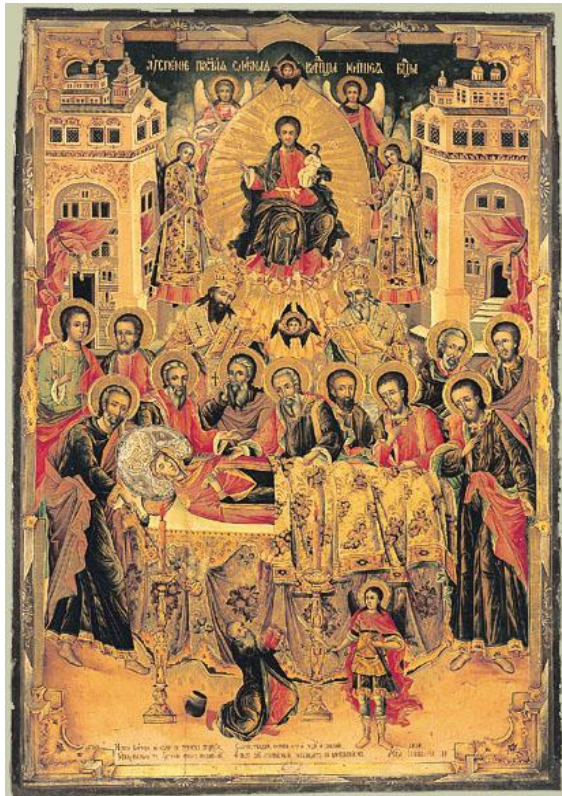
- The circle of life, Transfiguration Monastery, Veliko Tarnovo
- Mary with the young Jesus, church Archangel, Bachkovo Monastery
- Saints Cyril and Methodius (1848), Troyan Monastery

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Zahari Zograf lived and worked on Mount Athos between 1851 and 1852, where he decorated the outer narthex of the Great Lavra. He also did several church donor portraits in his later years, also leaving a large number of unrealized sketches after his death from typhus on 14 June 1853.



- Assumption of the Virgin, by Zahari Zograf (1838), from the Holy Virgin Church in Koprivshitsa
- Portrait of Neofit Rilski (1838), National Art Gallery, Sofia

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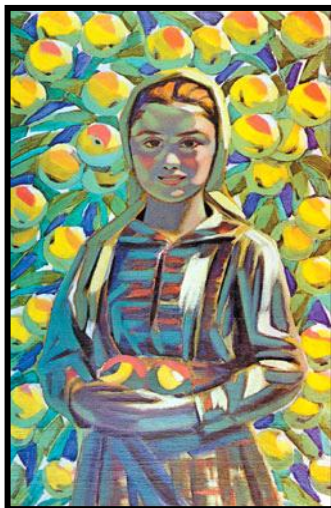
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VLADIMIR DIMITROV - Bulgarian painter

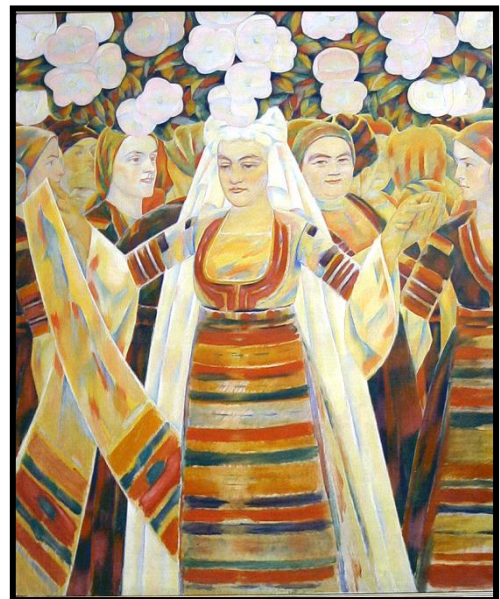


Vladimir Dimitrov — Maystora (1 February 1882 - 29 September 1960) (Bulgarian: Владимир Димитров — Майстора) was a Bulgarian painter, draughtsman and teacher. He is considered one of the most talented 20th century Bulgarian painters and probably the most remarkable stylist in Bulgarian painting in the era after the Russo-Turkish War. His portraits and compositions have expressive and vivid color and idealistic quality of the image, they are symbolic and original. The main topic which he explores is the relation between Man and Nature.

Vladimir Dimitrov was born in Frolosh, near Kyustendil and started his career as a clerk. In 1903 he enrolled in the School of Drawing in Sofia where he had been called the Master (Maystora) for the first time. In 1922 he met the American John Crane in Rome and sold him much of his work for the next few years. In the period before and after the First World War he travelled extensively, visited Russia, Italy, France, Germany and the USA. After that he spent almost all of his life in the village of Shishkovtzi.



Vladimir Dimitrov is famous not solely because of his paintings but also because of his lifestyle. His family was poor but even after he became famous, he was trying to give away all of his possessions and money, living in poverty and asceticism, wearing old clothes, never shaving and eating only vegetarian food. This is the reason



why even while alive, many people believed that he was a saint and showed great affection for him.

More than 700 of his oil paintings are exhibited in the "Vladimir Dimitrov Art Gallery" in Kyustendil.

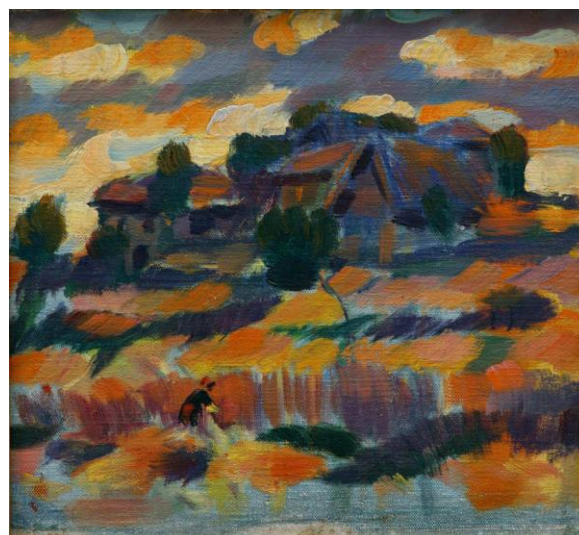
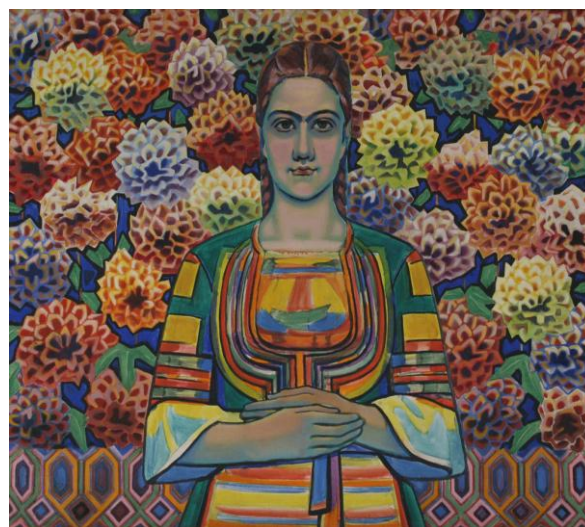
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Maystora Peak on Greenwich Island in the South Shetland Islands, Antarctica is named after the painter.

Some of his paintings:



Art Gallery
“Vladimir Dimitrov” – in
the town Kyustendil



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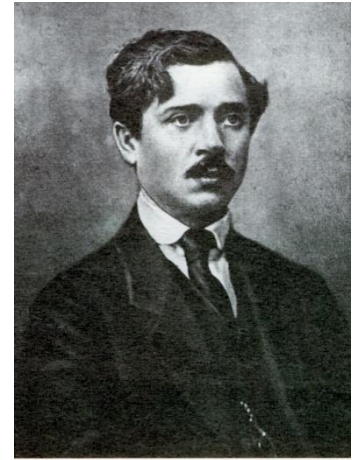
PETRAS KALPOKAS- Lithuanian painter

Petras Kalpokas (1880 –1945) was a well known Lithuanian painter and professor.

Kalpokas was born on 31 March 1880 in the village of Miškinė, near Kvetkai, in the Kovno Governorate of the Russian Empire (in the Biržai district of present-day Lithuania).

From 1890 to 1895 he attended the Gymnasium of Jelgava, Latvia. He was expelled when he drew teacher's cartoon on a stove.

In 1898 Kalpokas moved to Odessa where he spent two years as an art student. In 1890 he received a bronze medal for his still life painting. In 1892 the first exhibition of Kalpokas' drawings was



P. Kalpokas
Dailininkas tapytojas. | Distinguished painter.

organized in Riga. Kalpokas continued his studies of arts in Munich. He studied under guidance of Anton Ažbe and Wilhelm von Debschitz. Kalpokas attended Heimann Academy and Munich University.

Since 1909 till 1920 Kalpokas traveled around Europe: Switzerland, Hungary, Italy. In 1914 he attempted to organize a large one-man exhibition in Germany, but more than 120 of his paintings were lost due to World War I. After he returned to Lithuania, Kalpokas began teaching. First lecturing at drawing courses, established by Justinas Vienožinskis, he later taught at Kaunas Art Institute. In 1928 Kalpokas held a large personal exhibition in Kaunas. In 1930 he published a textbook on painting techniques and in 1945 became a professor.

WORKS

Most of Kalpokas' works are landscapes and portraits, but he experimented with diverse genres (still life, thematic composition, theatrical scenery, monumental painting) and techniques (oil, watercolor, tempera, fresco). Landscapes of Kalpokas are lyric. Some of them are realistic, others have features of impressionism. His portraits are psychological and precise, while frescoes - decorative and dynamic.

Among noted works by Kalpokas are:

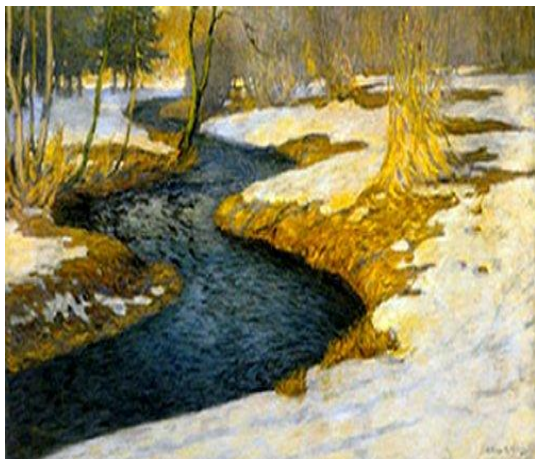
- The Golden Birch Tree (1907)
- Rivulet in Spring (1907)
- Sylvan way (1912)

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- The landscape of Switzerland (1915)
- Wind from the Sea (1942)
- Portrait of Jurgis Šlapelis (1924)
- Portrait of Jonas Jablonskis (1938)
- Portrait of Salomeja Neris (1945)
- Amasone (1933)
- Forest and Cloud (1926).



Start of Spring



Peaceful Life 1926



Forest road 1912



Rural flowers 1932

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MIKALOJUS KONSTANTINAS ČIURLIONIS

Lithuanian painter and composer



Mikalojus Konstantinas Čiurlionis, (1875 - 1911) also known as M. K. Čiurlionis was a Lithuanian painter and composer. Čiurlionis contributed to symbolism and art nouveau and was representative of the fin de siècle epoch. During his short life he composed about 250 pieces of music and created about 300 paintings. The majority of his paintings are housed in the M. K. Čiurlionis National Art Museum in Kaunas, Lithuania. His works have had a profound influence on modern Lithuanian culture. The

asteroid 2420 Čiurlionis is named after him.

Mikalojus Konstantinas Čiurlionis was born in Senoji Varėna, the oldest of nine children of his father, Konstantinas, and his mother, Adelė. Like many educated Lithuanians of the time, Čiurlionis's family spoke Polish, and he began learning Lithuanian only after meeting his fiancée in 1907. In 1878 his family moved to Druskininkai, where his father went on to be the town organist. Čiurlionis was a musical prodigy: he could play by ear at age three and could sight-read music freely by age seven. Three years out of primary school, he went to study at the musical school of Prince Michał Ogiński in Plungė where he learned to play several orchestral instruments, in particular the flute, from 1889 to 1893. Supported by Prince Ogiński's 'scholarship' Čiurlionis studied piano and composition at Warsaw Conservatory from 1894 to 1899. For his graduation, in 1899, he wrote a cantata for mixed chorus and symphonic orchestra titled *De Profundis*, with the guidance of the composer Zygmunt Noskowski. Later he attended composition lectures at the Leipzig Conservatory from 1901 to 1902. He returned to Warsaw in 1902 and studied drawing at the Warsaw School of Fine Arts from 1904 to 1906 and became a friend with a Polish composer and painter Eugeniusz Morawski-Dąbrowa. After the 1905 Russian Revolution, which resulted in the loosening of cultural restrictions on the Empire's minorities, he began to identify himself as a Lithuanian.

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He was one of the initiators of, and a participant in, the First Exhibition of Lithuanian Art that took place in 1907 in Vileišis Palace, Vilnius. Soon after this event the Lithuanian Union of Arts was founded, and Čiurlionis was one of its 19 founding members.

In 1907 he became acquainted with Sofija Kymantaitė (1886–1958), an art critic. Through this association Čiurlionis learned to speak better Lithuanian. Early in 1909 he married Sofija. At the end of that year he traveled to St. Petersburg, where he exhibited some of his paintings. On Christmas Eve Čiurlionis fell into a profound depression and at the beginning of 1910 was hospitalized in a psychiatric hospital "Czerwony Dwór" (Red Manor) in Pustelnik, northeast of Warsaw. While a patient there he died of pneumonia in 1911 at 35 years of age. He was buried at the Rasos Cemetery in Vilnius. He never saw his daughter Danutė (1910–1995).

Čiurlionis felt that he was a synesthete; that is, he perceived colors and music simultaneously. Many of his paintings bear the names of musical pieces: sonatas, fugues, and preludes.

In 1911 the first posthumous exhibition of Mikalojus Konstantinas Čiurlionis's art was held in Vilnius and Kaunas. During the same year an exhibition of his art was held in Moscow, and in 1912 his works were exhibited in St. Petersburg. In 1957 the Lithuanian community in Chicago opened the Čiurlionis Art Gallery, hosting collections of his works. In 1963 the Čiurlionis Memorial Museum was opened in Druskininkai, in the house where Čiurlionis and his family lived. This museum holds biographical documents as well as photographs and reproductions of the artist's works. The National M. K. Čiurlionis School of Art in Vilnius was named after him in 1965.

Čiurlionis inspired the Lithuanian composer Osvaldas Balakauskas' work Sonata of the Mountains (1975), and every four years junior musical performers from Lithuania and neighbouring countries take part in the Čiurlionis Competition. Čiurlionis's name has been given to cliffs in Franz Josef Land, a peak in the Pamir Mountains, and to asteroid #2420, discovered by the Crimean astrophysicist Nikolaj Cernych.

Čiurlionis's works have been displayed at international exhibitions in Japan, Germany, Spain, and elsewhere. His paintings were featured at "Visual Music" fest, an homage to synesthesia that included the works of Wassily Kandinsky, James McNeill Whistler, and Paul Klee, at the Museum of Contemporary Art, Los Angeles in 2005.

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Čiurlionis's life was depicted in the biographical feature film 'Letters to Sofija' directed by Robert Mullan in 2012.



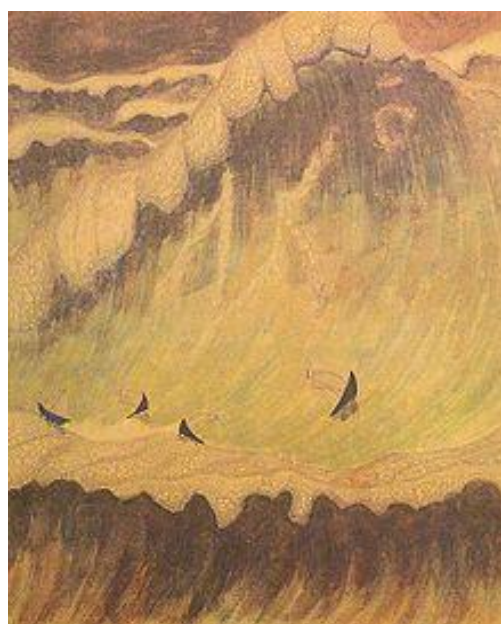
Creation of the World X (1906-1907)



The Zodiac cycle Sagittarius (1907)



Kings' Fairy Tale (1908-1909)



Sonata of the Sea. Finale (1908)

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OSMAN HAMDİ BEY- Turkish painter

Osman Hamdi Bey was born December 30, 1842, in Istanbul and died February 24, 1910, in Istanbul. He is the most important and most popular painter in Turkey and he was also popular in all over the world. Osman Hamdi Bey was an Ottoman statesman, intellectual, art expert and also a prominent and pioneering Turkish painter. He was also an accomplished archaeologist, and is considered as the pioneer of the museum curator's profession in Turkey. He was the founder of Istanbul Archaeology Museums and of Istanbul Academy of Fine Arts, known today as the Mimar Sinan University of Fine Arts. Also, he is the first Turkish painter in history who uses the composition figures in painting.



Osman Hamdi studied Law, first in Istanbul (1856), and then in Paris (1860). However, he decided to pursue his interest in painting so he left the law program, and trained under French orientalist painters Jean-Léon Gérôme and Gustave Boulanger. During his nine-year stay in Paris, the international capital of fine arts in that period, he showed a keen interest for the artistic events.

An important step in his career was his assignment as the director of the Imperial Museum in 1881. He used his position as museum director to develop the museum and rewrite the antiquities laws and to create nationally sponsored archaeological expeditions. He conducted the first scientific based archaeological researches done by a Turkish team. His digs included sites as varied as the Commagene tomb-sanctuary in Mountain Nemrut in southeastern Anatolia (a top tourist's venue in Turkey and a UNESCO World Heritage Site today, within the Adıyaman Province).



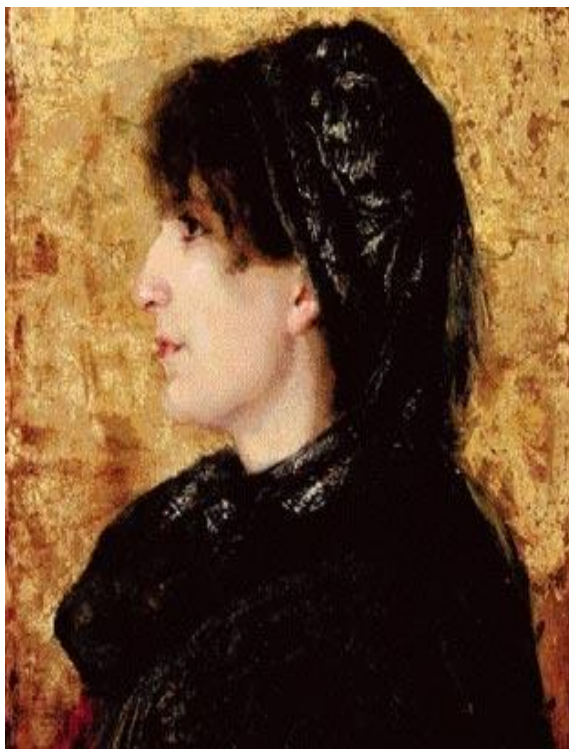
His most popular painting is *The Tortoise Trainer* and this painting was painted in 1906. The painting expresses a sarcastic innuendo on the painter's own view of his style of work compared to those of his collaborators and apprentices, and is also a reference to the historical fact of tortoises having been employed for illuminative and decorative purposes, by placing candles on the shell, in evening outings during the Tulip Era in the early 18th century.

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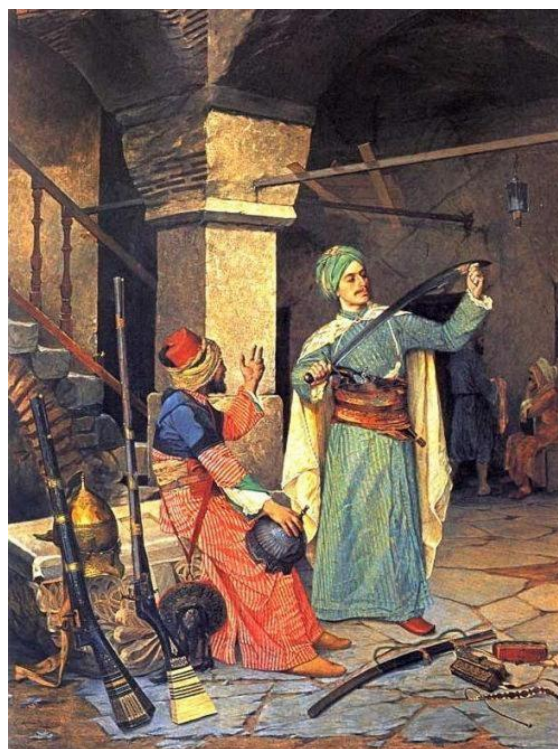
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Osman Hamdi Bey's other important paintings



Painting of His Wife Naile



Merchant of Gun



Mihrab



Girl who placing a vase

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IBRAHİM ÇALLI- Turkish painter

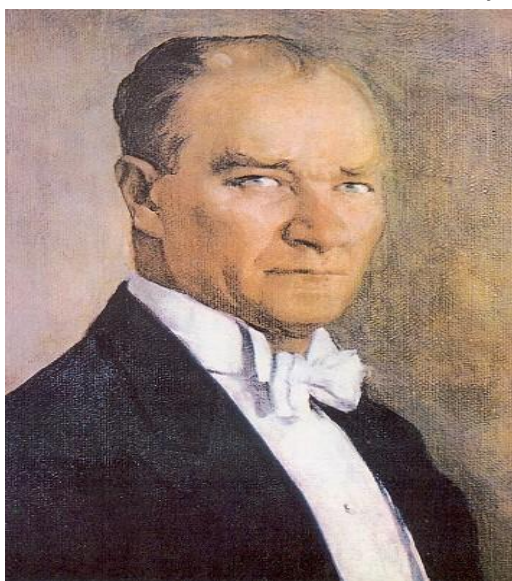


İbrahim Çallı was born July 13, 1882, in Denizli, and died May 22, 1960, in Istanbul. His family wanted him to study military and wanted him to be a soldier but he didn't want to study military and started to take painting lessons. Then he went to Mimar Sinan University of Fine Arts and he completed his painting education there. He resumed his career in Fernand Cormon's workshop in Paris. He was a good educator beside his successful student identity.

Period of 1914 was mentioned by his name as 'Çallı Period' with the help of his success in painting area. Besides these he is the first painter in Turkey who works on nude paintings.

He generally painted landscape, still life, nude and portrait in his career. İbrahim Çallı was pioneer for the entering the West understanding of painting. Also, he used impressionistic method in his paintings.

İbrahim Çallı's important paintings



Ataturk's Portrait



Magnolia painting (still life)

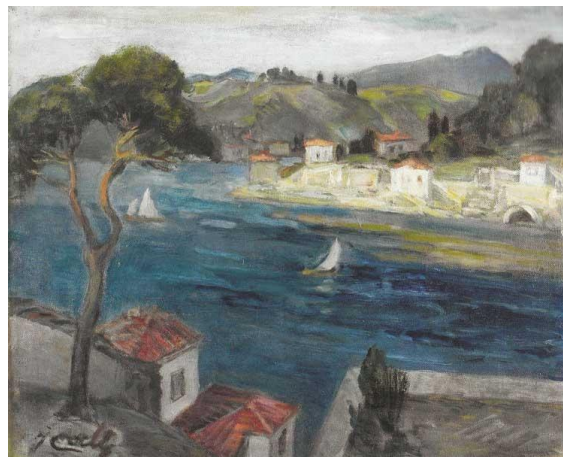
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Nude painting



Landscape painting



Zeibek

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THE GREAT GALLERY OF SCULPTORS

*Comenius Multilateral Project – “Art and Science:
The Best Ambassadors of the National Values within Europe”*

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CONSTANTIN BRÂNCUȘI–Romanian sculptor

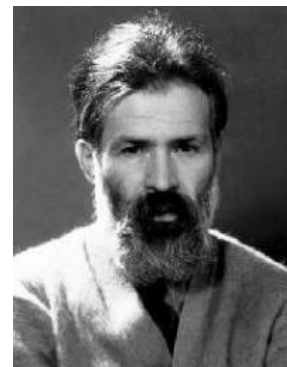
Romanian pronunciation: [konstan'tin brîn'kuʃ];

The Patriarch of Modernist Sculpture

Artistic movement: the father of the Modernism

Date and place of birth: February, 19th, 1876, Hobita Village, Gorj County, Oltenia

Date and place of death: March, 16th, 1957, Paris, France



He was the greatest Romanian-born sculptor who made his career in France. As a child he displayed an aptitude for carving wooden farm tools. Formal studies took him first to Bucharest, then to Munich, then to the École des Beaux-Arts in Paris. His abstract style emphasizes clean geometrical lines that balance forms inherent in his materials with the symbolic allusions of representational art. Famous Brâncuși works include the *Sleeping Muse* (1908), *The Kiss* (1908), *Prometheus* (1911), *Mademoiselle Pogany* (1913), *The Newborn* (1915), *Bird in Space* (1919) and *The Column of the Infinite*, popularly known as *The Endless Column* -1938

Life and work- Brâncuși grew up in the village of Hobîța, Gorj, near Târgu Jiu, close to Romania's Carpathian Mountains, an area known for its rich tradition of folk crafts, particularly woodcarving. Geometric patterns of the region are seen in his later works.

His parents Nicolae and Maria Brâncuși were poor peasants who earned a meager living through back-breaking labor; from the age of seven, Constantin herded the family's flock of sheep. He showed talent for carving objects out of wood, and often ran away from home to escape the bullying of his father and older brothers.

At the age of nine, Brâncuși left the village to work in the nearest large town. At 11 he went into the service of a grocer in Slatina; and then he became a domestic in a public house in Craiova where he remained for several years. When he was 18, Brâncuși created a violin by hand with materials he found around his workplace. Impressed by Brâncuși's talent for carving, an industrialist entered him in the Craiova School of Arts and Crafts, where he pursued his love for woodworking, graduating with honors in 1898.

He then enrolled in the Bucharest School of Fine Arts, where he received academic training in sculpture. He worked hard, and quickly distinguished himself as talented.

Work in Paris : In 1903, Brâncuși traveled to Munich, and from there to Paris. In Paris, he was welcomed by the community of artists and intellectuals brimming with new ideas. He

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worked for two years in the workshop of Antonin Mercié of the École des Beaux-Arts, and was invited to enter the workshop of Auguste Rodin. Even though he admired the eminent Rodin he left the Rodin studio after only two months, saying, "Nothing can grow under big trees."

After leaving Rodin's workshop, Brâncuși began developing the revolutionary style for which he is known. His first commissioned work, "The Prayer", was part of a gravestone memorial. It depicts a young woman crossing herself as she kneels, and marks the first step toward abstracted, non-literal representation, and shows his drive to depict "not the outer form but the idea, the essence of things." He also began doing more carving, rather than the method popular with his contemporaries, that of modeling in clay or plaster which would be cast in metal, and by 1908 he worked almost exclusively by carving.

In the following few years he made many versions of "Sleeping Muse" and "The Kiss", further simplifying forms to geometrical and sparse objects.

His works became popular in France, Romania and the United States. Collectors, notably John Quinn, bought his pieces, and reviewers praised his works. In 1913 Brâncuși's work was displayed at both the Salon des Indépendants and the first exhibition in the U.S. of modern art, the Armory Show.

He then began working on the group of sculptures that are known as "Bird in Space" — simple shapes representing a bird in flight. The works are based on his earlier "Măiastra" series. In Romanian folklore the Măiastra is a beautiful golden bird who foretells the future and cures the blind. Over the following 20 years, Brâncuși would make 20-some versions of "Bird in Space" out of marble or bronze.

His work became popular in the U.S. where he went several times during his life. Worldwide fame in 1933 brought him the commission of building a meditation temple in India for Maharajah of Indore, but when Brâncuși went to India in 1937 to complete the plans and begin construction, the Maharajah was away and lost interest in the project when he returned.

In 1938, he finished the World War I monument in Târgu-Jiu where he had spent much of his childhood. "Table of Silence", "The Gate of the Kiss", and "Endless Column" commemorate the courage and sacrifice of Romanian civilians who in 1916 fought off a German invasion. The restoration of this ensemble was spearheaded by the World Monuments Fund and was completed in 2004.

The Târgu Jiu ensemble marks the apex of his artistic career. In his remaining 19 years he created less than 15 pieces, mostly reworking earlier themes, and while his fame grew he withdrew. In 1956 Life magazine reported, "Wearing white pajamas and a yellow gnomelike cap, Brâncuși today hobbles about his studio tenderly caring for and communing with the silent host of fish birds, heads, and endless columns which he created."

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Brâncuși was cared for in his later years by a Romanian refugee couple. He became a French citizen in 1952 in order to make the caregivers his heirs, and to bequeath his studio and its contents to the Musée National d'Art Moderne in Paris.

Persoanl life - Brâncuși always dressed in the simple ways the Romanian peasants did. His studio was reminiscent of the houses of the peasants from his native region: there was a big slab of rock as a table and a primitive fireplace, similar to those found in traditional houses in his native Oltenia, while the rest of the furniture was made by him out of wood. Brâncuși would cook his own food, traditional Romanian dishes, with which he would treat his guests.

Brâncuși was also a good violinist and he would sing old Romanian folk songs, often expressing by them his feelings of homesickness. Nevertheless, he never considered moving back to his native Romania, but he did visit it eight times.

His circle of friends included artists and intellectuals in Paris such as Amedeo Modigliani, Ezra Pound, Henri Pierre Roché, Guillaume Apollinaire, Louise Bourgeois, Pablo Picasso, Man Ray, Marcel Duchamp, Henri Rousseau, and Fernand Léger. Brâncuși never lost the contact with Romania and had friends from the community of Romanian artists and intellectuals living in Paris, including Benjamin Fondane, George Enescu, Theodor Pallady, Camil Ressu, Nicolae Dărcăscu, Panait Istrati, Traian Vuia, Eugène Ionesco, Emil Cioran and Paul Celan.

Brâncuși held a particular interest in mythology, especially Romanian mythology, folk tales, and traditional art, but he became interested in African and Mediterranean art as well.

His worldview valued "differentiating the essential from the ephemeral," with Plato, Lao-Tzu, and Milarepa as influences. He was a saint-like idealist and near ascetic, turning his workshop into a place where visitors noted the deep spiritual atmosphere.

Death and Legacy - He died on March 16, 1957 at the age of 81 leaving 1200 photographs and 215 sculptures. He was buried in the Cimetière du Montparnasse in Paris. Also located in that cemetery are statues carved by Brâncuși for several fellow artists who died; the best-known of these is "The Kiss".

His works are housed in the Museum of Modern Art (New York), the National Museum of Art of Romania (Bucharest), The Museum of Art from Craiova and the National Gallery of Art (Washington, D.C.), as well as in other major museums around the world. The Philadelphia Museum of Art currently has the largest collection of Brâncuși sculptures in the United States.

A reconstruction of Brâncuși's onetime studio in Paris is open to the public. After being refused by the Romanian Communist government, he bequeathed part of his collection to the French state on condition that his workshop be rebuilt as it was on the day he died.

Brâncuși was elected posthumously to the Romanian Academy in 1990.

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In 2002, a sculpture by Brâncuși named "Danaide" was sold for \$18.1 million, the highest that a sculpture piece had ever sold for at auction. In May 2005, a piece from the "Bird in Space" series broke that record, selling for \$27.5 million in a Christie's auction. In the Yves Saint Laurent/Pierre Bergé sale on February 23, 2009, another sculpture of Brâncuși, "Madame L.R.", was sold for €29.185 million (\$37.2 million), setting a new historical record.

In 2011, Google commemorated his 135th birthday with a Doodle on their main page. It consisted of seven of his most noted works.



The Bird in Space



The Kiss



The Bird in Space



The Rooster



The Gate of the Kiss



The Kiss



The Column of the Infinite



The Table of Silence



The Bird in Space



The Kiss



The Bird in Space



The Table of Silence

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ȘTEFAN IONESCU VALBUDEA - Romanian sculptor

Date and place of birth: 1856, Bucharest

Date and place of death: May, 21st, 1918, Bucharest

Life and work

He studied at the Fine Arts School, Bucharest (1872-81), under Karl Storck, then in Paris at the Ecole des Beaux-Arts (1882-85) and in the studio of Emmanuel Fremiet. For a time he attended the course of the alienist Benjamin Ball (1833-93) at the Hospice Sainte-Anne. Observations made there helped him to achieve his masterpiece, *Michael the Madman*, in which the naturalist element is transfigured by the Romantic vision of the artist. An impetuous dynamism, creating strong contrasts of light and shadows, animates this symbolic expression of the human drama.



In the same period he executed the *Frightened Man*, an attempt to solve the problems of a complex spatial composition. Valbudea continued his studies in Rome, where he produced *The Victor* and he then moved to Florence, where in 1887 he dedicated a series of works to childhood and adolescence (e.g. *Sleeping Child*).

After his return to Bucharest, Valbudea's studies for the statue of *Miron Costin* (1887; destr.), sacrificing the illustrative function to sculptural expression, were rejected by the initiator of the monument, the historian V. A. Urechia (1834-1901). Thereafter Valbudea rarely received official commissions. Among these, however, were the statues of *Mercury* and *Vulcan* (both marble, c. 1888) on the facade of the National Bank in Bucharest and a part of the decorative sculptures for the University Palace in Iasi (*The Science*), consisting of an allegorical group and a set of reliefs representing historical figures (marble, 1895). He also modelled some of his contemporaries, such as the painter *Eugen Voinescu*, *Zoe Sturdza*, *Veronica Micle*, *Teodor Stefanescu*, *Mihail Kogalniceanu*, *Titus Alexandrescu*, *Nicolae Kalinderu*, *Ion Zottu*, *Polixenia I. Zottu*. Disenchanted with official neglect, Valbudea remained an independent, although isolated force for the last years of his life.



The Frightened Man

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Lady at Rest



Michael, the Madman - The Museum of National Arts- Bucharest



The National Bank of Romania- statues by Stefan Ionescu Valbudea

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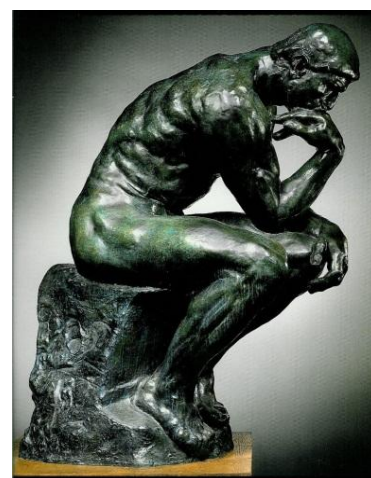
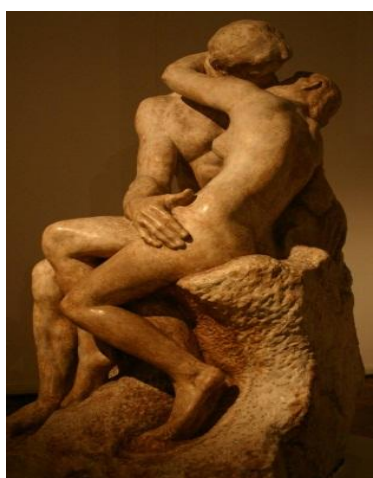
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AUGUSTE RODIN-French sculptor

Rodin is regarded as one of the most remarkable sculptors of his time. Rodin, Auguste (1840-1917), a French artist had a profound influence on 20th-century sculpture. His works are distinguished by their stunning strength and realism. Rodin refused to ignore the negative aspects of humanity, and his works confront distress and moral weakness as well as passion and beauty. Rodin traveled in 1875 to Italy, where the works of Michelangelo made a strong impression on him. The trip inspired his sculpture *The Age of Bronze*, which was exhibited at the Paris Salon in 1877. Rodin died on Nov. 17, 1917, and was buried at Meudon.



The Kiss, 1889



The Thinker, 1902

The Kiss originally represented Paolo and Francesca, two characters borrowed, once again, from Dante's *Divine Comedy*: slain by Francesca's husband who surprised them as they exchanged their first kiss, the two lovers were condemned to wander eternally through Hell. This group, designed in the early stages of the elaboration of *The Gates*, was given a prominent position on the lower left door, opposite Ugolino, until 1886, when Rodin decided that this depiction of happiness and sensuality was incongruous with the theme of his vast project. He therefore transformed the group into an independent work and exhibited it in 1887. The fluid, smooth modelling, the very dynamic composition and the charming theme made this group an instant success. Since no anecdotal detail identified the lovers, the public called it *The Kiss*, an abstract title that expressed its universal character very well. The French state commissioned an enlarged version in marble, which Rodin took nearly ten years to deliver. Not until 1898 did he agree to exhibit what he called his "huge knick-knack" as a companion piece to his audacious *Balzac*, as if *The Kiss* would make it easier for the public to accept his portrait of the writer.

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JEAN LOUIS TOUTAIN -French sculptor

Was born in Toulouse on 17/5/1948 died in 2008

This excessiveness is somewhat beyond realism. Toutain's figures show a contagious "joie de vivre" with a spirit full of humor, satire and tenderness. Whether man, woman, or child, those new creatures are surprising and inspiring by their uncluttered contemporary forms. Their massive bodies and suggested members are opening the door to our imagination. His characters are telling Toutain's force and conviction, the happiness the artist had in creating them and above all, they redistribute this good fortune around them with a generous grace.

Les personnages de Toutain racontent la force et la conviction dont ils sont dépositaires, le bonheur que l'artiste a eu en les créant, mais surtout ils redistribuent autour d'eux ce bonheur avec une grâce généreuse..



<http://www.youtube.com/watch?v=8KE2xv9oz7A>



Les danseurs de tango (Bronze sculpture 28 x 13 x 18 cm)

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ANTONIO CANOVA –Italian sculptor



Self portrait (1792)

In 1780 he went to Rome and could study Greek and Roman statuary. He evolved his own style and soon became the most famous sculptor in the Neoclassical style. *The Three Graces* is one of the masterpieces he sculptured in this period. It is in marble and depicts the mythological daughters of Zeus, from left to right, Euphrosine, Aglaea and Thalia, who were said to represent beauty, charm and joy. In this period he also sculptured monuments to Pope Clement XIII and Pope Clement XIV. One of the best known works in this period is the sculpture *Psyche Revived by Cupid's Kiss*. It was first commissioned in 1787 by Colonel John Campbell and it is a masterpiece of Neoclassical sculpture. The statue shows the mythological lovers at a moment of great emotion, which is a characteristic of the emerging Romantic Movement.

Antonio Canova was born on 1 November 1757 in Possagno, a village of the Republic of Venice situated amid the recesses of the hills of Asolo. When he was three years old Canova his father died and his mother got married again, so he grew under the tender solicitude and care of his paternal grandfather and grandmother. Canova learnt how to draw and sculpture by his father and grandfather, who were stone-cutters and sculptured minor statuary. He liked sculpture and when he was nine he executed two small shrines in Carrara marble. Later on he worked with Giuseppe Torretto and developed as a sculptor under his guidance.



The Three Graces (1813-1816)

Hermitage, St. Petersburg, Russia

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It represents the god Cupid immediately after awakening the lifeless Psyche with a kiss. The story of is taken from Lucius Apuleius's Latin novel *The Golden Ass*, and was popular in art.

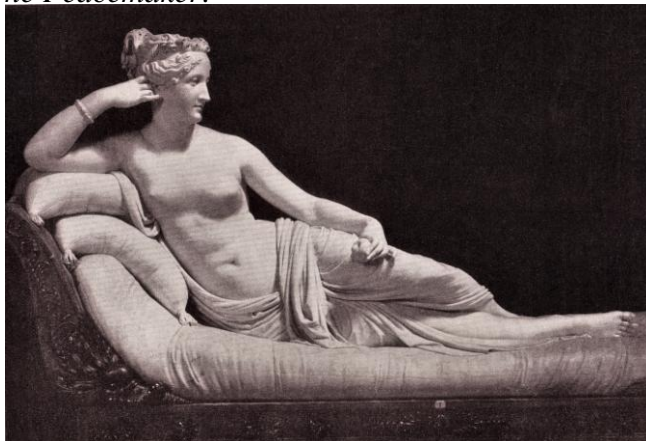
During the Napoleonic period he was commissioned many works by the emperors and his family, the most important of which are *Paolina Borghese Bonaparte as Venus Victrix* and *Napoleon as Mars The Peacemaker*.



Psyche Revived by Cupid's Kiss

(1793)

Louvre Paris.



Paolina Borghese Bonaparte as Venus Victrix

(1805-1808), Galleria Borghese, Rome

Canova's most important works also include the *Cenotaph to Maria Christina of Austria*, in the Augustinenkirche, Vienna. Canova died in Venice in 1822.



Cenotaph of Maria Christina of Austria,

(1798-1805)



Napoleon as Mars the Peacemaker

(1802-1806)

Apsley House, London

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MICHELANGELO BUONARROTI - Italian sculptor



Michelangelo di Lodovico Buonarroti Simoni was born 6 March 1475 in Caprese near Arezzo, Tuscany. Commonly known as Michelangelo, he was an Italian sculptor, painter, architect, poet, and engineer of the High Renaissance.

Michelangelo was considered the greatest living artist in his lifetime, and ever since then he has been held to be one of the greatest artists of all time. His first works figured either classical or religious themes, such as the *Madonna of the Steps* (1490) and *Bacchus* (1496)

Two of his most famous works, the *Pietà* (1499) and *David* (1504), were sculpted before he turned thirty. He also sculptured statues for the tomb of pope Julius II (1513-1533), which was never ended, such a *Moses* and *The Slaves*. His latest work is the *Pietà Rondanini* (1564). Despite his low opinion of painting, Michelangelo also created two of the most influential works in fresco in the history of Western art: the scenes from *Genesis* on the ceiling and *The Last Judgment* on the altar wall of the Sistine Chapel in Rome. As an architect and designed and built St. Peter's Basilica dome. Michelangelo died on 18 February 1564.



The *Pietà* he made in 1499 is a masterpiece of Renaissance sculpture. It is housed in St. Peter's basilica, Vatican City. It is the first of a number of works of the same theme by the artist. The statue was commissioned for the French cardinal Jean de Billheres. The sculpture, in Carrara marble, was made for the cardinal's funeral monument, but was moved to its current location - the first chapel on the right as one enters the basilica - in the 18th century. It is the only piece Michelangelo ever signed. This famous work of art depicts the body of Jesus on his mother's lap was popular in France but not yet in Italy.

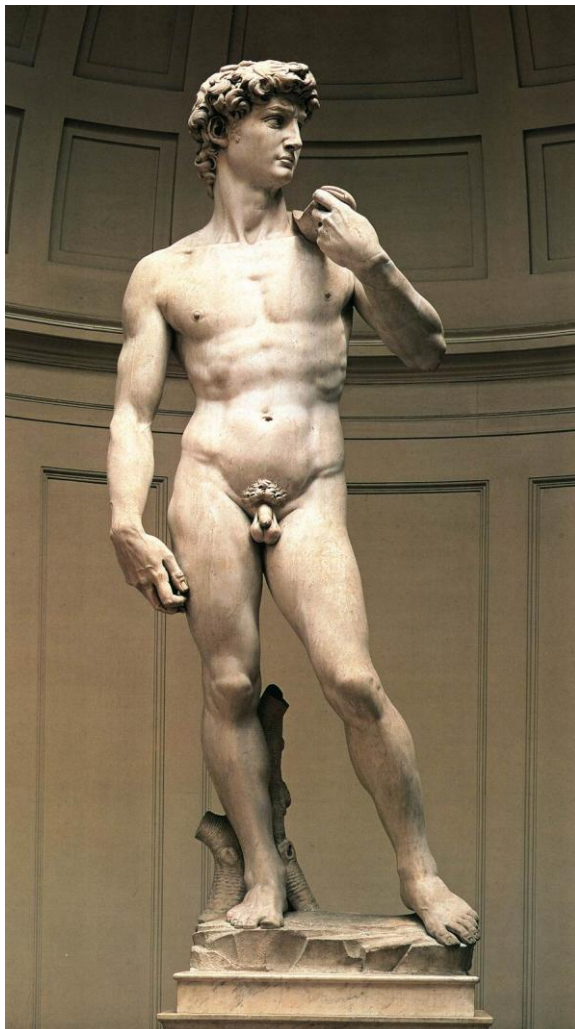
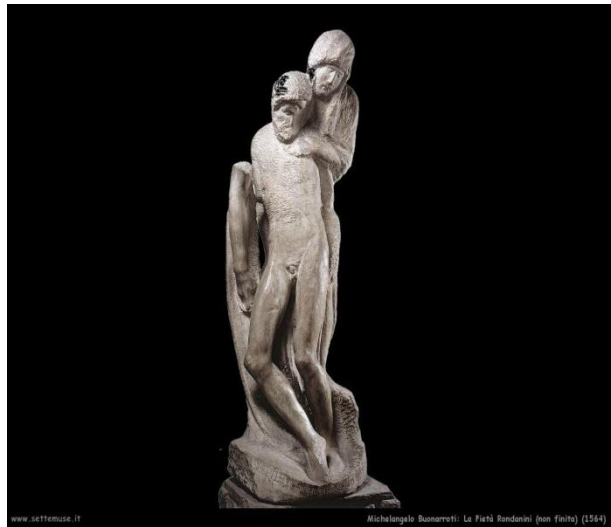
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Michelangelo's interpretation of the *Pietà* is unique as it balances the Renaissance ideals of classical beauty with naturalism.

The so called *Pietà Rondanini* is Michelangelo's last, incomplete sculpture (1564): he was still working at it 5 days before his death. It is now patrimony of the Museo dell'Arte Antica in the Sforza Castle in Milan, Italy. It is also an example of Michelangelo's "non-finito" works which are often as suggestive as the finished ones, because they are more evocative.



David is a masterpiece of Renaissance sculpture. It is a 5.17 metre marble statue of a standing male nude. The statue represents the Biblical hero David, a favoured subject in the art of Florence. Originally commissioned as one of a series of statues of prophets to be positioned along the roofline of the east end of Florence Cathedral, the statue was instead placed in a public square, outside the Palazzo della Signoria, the seat of civic government in Florence. Because of the nature of the hero that it represented, it soon came to symbolize the defence of civil liberties embodied in the Florentine Republic, an independent city-state threatened on all sides by more powerful rival states and by the hegemony of the Medici family. The eyes of David, with a warning glare, were turned towards Rome. The statue was moved to the Accademy Gallery in Florence in 1873, and later replaced at the original location by a replica.

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MARTÍN CHIRINO-Spanish sculptor

Born in 1925, Martin Chirino is widely regarded to be one of the most significant Spanish sculptors of 20th century. He belonged to the Spanish association, 'El Paso', which included modern master artists like Canogar, Feito, Millares and Saura.

This group of artists was important in the establishment of Art Informel, as an important part of continental art. Sporadically, in his youth he worked with his father in the world of the ships, travelling around different countries of the African coast that would leave a deep fingerprint in his later sculptural work.



In 1944 he started his artistic studies in the Academy of the sculptor Manuel Ramos, in his home town Gran Canaria.

In 1948 he travelled for the first time to Madrid, entering in the Faculty of Philosophy and Letters, in order to study English Philology. Soon he would leave these studies to join San Fernando's Art school. Among his teachers he would remember Moses Huerta, Milaviada and Enrique Lafuente Ferrari.

In 1952 he finishes his studies of Fine arts with the teacher's title and initiates a series of decisive trips to Paris, London, Italy and other places that will allow him to estimate and to study in depth the classic sculpture and the works of the big teachers of the modern sculpture, between them Julio Gonzalez, Henry Moore, Arp, Brancusi and Barbara Hepworth.

In 1953 he returns to Las Palmas where he will install his first sculptural workshop. There, with his friend Manolo Millares begins an intense period of work where both will try to unite his pro-European vocation with the roots of the aboriginal Canarian culture. Beginning then with his own sculptural production, creating the series of pieces known as BLACK QUEENS, where a certain abstraction is perceived inside the still figures. These pieces of work were created with wrought iron, stones, wood or lead.

In 1956 the Museum of Contemporary Art of Madrid buys two of his sculptures: COMPOSITION BASIN (1955) and I POPULATE (1952).

In 2011 with the occasion of the candidacy of Las Palmas of Gran Canaria to European City of the Culture 2016, an exhibition of Martin Chirino's monumental sculptures are placed in the street Triana, where the SPIRAL OF THE WIND can be contemplated. Others are the IIIrd, MEDITERRANEAN OF MASPALOMAS, THE THINKER and ROOT which can be found in different parts of the island.

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Some of the sculptures :

Lady Harimaguada, in Las Palmas de Gran Canaria.



El viento in 1966 of Iron forged with 56 cm of diameter in the Museum of Abstract Spanish art, Cuenca.

The Spiral of the Wind

The Mediterranean III



The Root



The thinker

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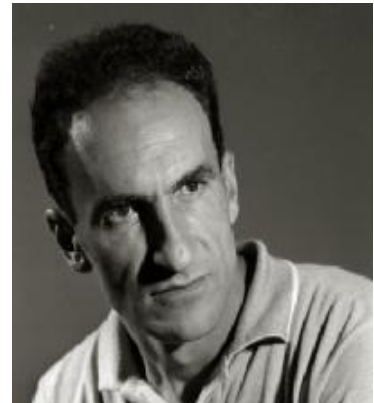
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EDUARDO CHILLIDA-Spanish sculptor

(San Sebastián, 1924-2002) Eduardo Chillida began a major in architecture, which finally dropped to become a painter and sculptor. In 1948 he went to Paris, where he initiated his first abstract works ("Torso y metamorfosis", 1950).

Afterwards he returned to Spain and started to work on iron, one of his favorite materials, together with steel, wood, granite, alabaster and concrete. His work is based on a reflection on the contrast between mass and emptiness; his pieces convey sensations of movement and equilibrium. In this way, his work gains an enormous strength.



Chillida's pieces have been present at a great number of exhibitions, and he has obtained many international prizes along his artistic career. He got the Great Sculpture Prize at the Venice Biennial in 1958; he exhibited his works in the Guggenheim Museum of New York; he also received the Kandinski Prize in 1960 and the Carnegie Prize in 1965.

He was also professor at the University of Harvard, and in 1984 he received the National Prize of Sculpture in Paris (1984). His masterpieces are present all over the world.

Among his most acclaimed works we can mention his "Peine del viento" (Playa de Ondarreta, San Sebastián), "La sirena varada" (Public Museum of Madrid at La Castellana Avenue), "Elogio del agua" (Barcelona), "La casa de nuestro padre" (Guernica), etc.

In 1994 he became distinguished member of the Real Academia de Bellas Artes de San Fernando.



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JÚLIO POMAR - Portuguese sculptor

Júlio Pomar, a Portuguese sculptor and painter.

Date of Birth: 10 January 1926, Lisbon, Portugal

Júlio Pomar was born in Lisbon. He feels that waking up with the Tejo River before his eyes, at a time when it was full of ocean liners with passengers on excursions, had a huge influence on him. He did all his schooling at the Escola António Arroio, and after a brief period of study at the Escola Superior de Belas Artes de Lisboa, he transferred to the Escola de Belas Artes do Porto.

The healthy socialising between students and teachers at the latter institution gave him access to the intellectual elite.



With the ending of the Second World War, Pomar joined the Neo-realist movement and used his brushwork as a means of political and social intervention. While still in Porto he organised the first Exposição da Primavera (Spring Exhibition) at the Ateneu Comercial, in which other anti-fascist artists participated.

His membership of the Movimento de Unidade Democrática (Movement for Democratic Unity) resulted in his expulsion from the school. A short time later, the PIDE (the Estado Novo's political police) ordered the destruction of a mural by Pomar in the Cinema Batalha.

After a trip to Madrid, where he was enthralled by the Prado Museum, he painted Maria da Fonte and Cegos de Madrid. In 1960, before setting off for Paris (where he lived for some years), he produced 30 paintings to illustrate Aquilino Ribeiro's version of D. Quixote. He also started the Tauromaquias series. In 1974, the year of the April Revolution, he and some other artists created a panel commemorating the fall of the fascist regime. The Tigres series was exhibited in Galeria 111 in 1983.

In the following year he painted images of Camões, Bocage, Pessoa and Almada in the Alto dos Moinhos metro station. Pomar is on the verge of completing his 70th year as an artist. He still paints out of inner necessity but doesn't stick to rigid schedules.

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Famous sculptures



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SOARES DOS REIS - Portuguese sculptor

Soares dos Reis (14 October 1847-16 February 1889), was born in Vila Nova de Gaia, Portugal

He first studied at the Portuense Academy of Fine Arts, where he graduated in sculpture in 1867. He studied at the Fine Arts Imperial School of Paris, from 1867 to 1870, where he achieved several prizes, and in Rome (1871–1872). It was there that he executed his finest work, in Carrara marble, the acclaimed "*O Desterrado*" ("The Exiled"), a touching image of neoclassical, romantic and realist resemblances, that is the masterpiece of Portuguese sculpture.

After returning to Portugal, he returned to Porto, where he taught at the Portuense Academy of Fine Arts. Misunderstood and little credited in life, he committed suicide, aged only 41. He is considered, by far, one of the leading names in Portuguese realist sculpture.

The finest collection of his pieces is shown in a room dedicated to him at the National Museum Soares dos Reis, in Porto, including "*O Desterrado*" and the touching and kind figuration of the "Count of Ferreira" (1876).

Famous sculptures



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IGOR MITORAJ - Polish sculptor



Igor Mitoraj (born: 24 March 1944) is a Polish sculptor born in Oederan, Germany. He studied painting at the Kraków School of Art and at the Kraków Academy of Art under Tadeusz Kantor. After graduating, he had several joint exhibitions, and held his first solo exhibition in 1967 at the Krzysztofory Gallery in Poland. In 1968, he moved to Paris to continue his studies at the National School of Art.

Shortly afterwards, he became fascinated by Latin American art and culture, spending a year painting and travelling around Mexico. The experience led him to take up sculpturing.

He returned to Paris in 1974 and two years later he held another major solo exhibition at the Gallery La

Hune, including some sculptural work. The success of the show persuaded him that he was first and foremost a sculptor.

Having previously worked with terracotta and bronze, a trip to Carrara, Italy, in 1979 turned him to using marble as his primary medium and in 1983 he set up a studio in Pietrasanta.

In 2006, he created the new bronze doors and a statue of John the Baptist for the basilica of Santa Maria degli Angeli in Rome.

In 2003, he returned to Poland.

In 2005, he received the Golden Medal of Medal for Merit to Culture - Gloria Artis 2012 he received the Commander's Cross of the Order of Polonia Restituta.

The list of Mitoraj most famous works:

- Eros Bendato (Eros Bound) (bronze), 1999, exhibition in Kraków, Poland, 2003 r.
- Gambe Alate (bronze), 2002, exhibition in Kraków, Poland, 2003 r.
- Testa Addormentata located in Canada Square, Canary Wharf, London.
- Eros Bendato closeup, exposed in Madrid in 2008.
- Heros de Lumiere, Carrara marble (1986) at the Yorkshire Sculpture Park.
- Luci di Nara, at the main entrance of the British Museum in 2002.

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Testa Addormentata



Eros Bendato



Heros de Lumiere

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CYPRIAN GODEBSKI - Polish sculptor



Cyprian Godebski (30 October 1835 – 25 November 1909)

was a Polish sculptor and from 1870 a professor at the Imperial Academy of Arts in St. Petersburg. He is remembered for having won the contest for the Adam Mickiewicz Monument in Kraków, but also for having lost that commission to a newcomer, Teodor Rygier, whose more popular design was ultimately adopted by the city in 1889. Godebski, however, created an equally revered Mickiewicz monument in Warsaw, erected 10 years later on *Krakowskie Przedmieście*, for which he was awarded 50,000 rubles by the Committee to Erect the Adam Mickiewicz Monument. The Warsaw statue was destroyed by the Nazis during World War II, and was recreated in 1955 using the head and a

fragment of the torso recovered in Hamburg. Godebski received his art education at the Paris studio of sculptor François Jouffroy. He lived and worked in Lwow from 1858 and in 1861 moved to Vienna where he worked on commissions from the Imperial court of Austro-Hungary. In 1870 he accepted the nomination for the professorship at the Russian Academy of Arts and moved to St. Petersburg for several years. He was in Warsaw in 1870 and 1875.

The list of Godebski most famous works:

- Monument to Independence in Lima, Peru, (1866–1859)
- Adam Mickiewicz Monument in Warsaw (1898)
- Allegories and grave statues in Paris, France, to Théophile Gautier and Hector Berlioz at Montmartre and Père-Lachaise
- Statue to Artur Grottger in Lwow
- Monument to astronomer Nicolaus Copernicus at the *Collegium Novum*, Kraków
- "Genius and Brute Force" 1888, white marble, 2.6 m, state commission, Toulon Musée d'art and Musée Sainte-Croix in Poitiers, France



Adam Mickiewicz Monument

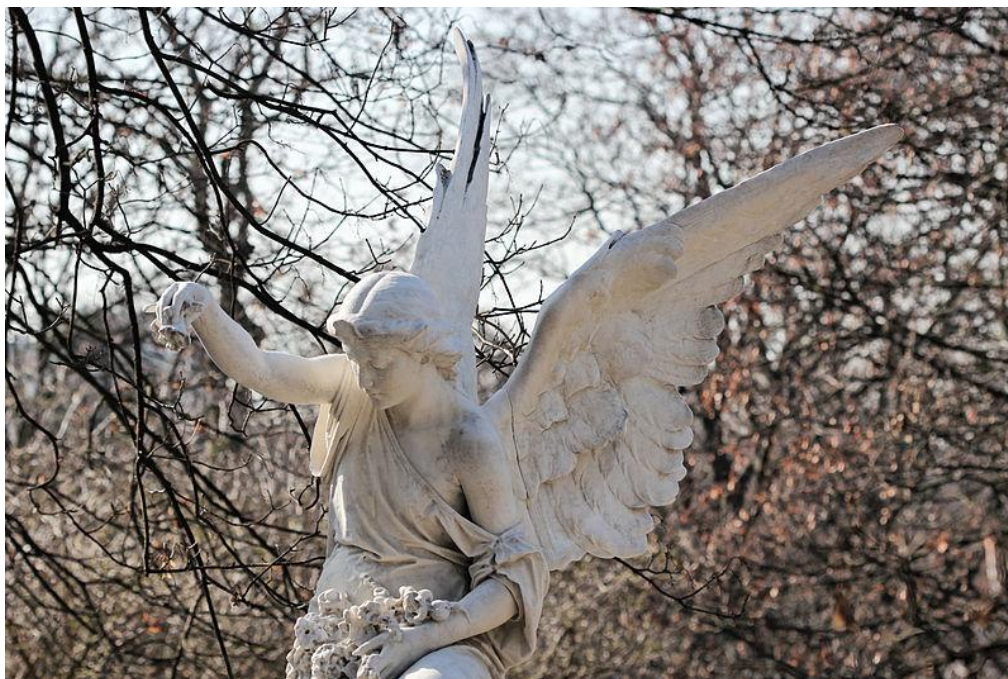


Monument to Independence in Lima, Peru

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Angel by Cyprian Godebski on Galezowski and Tamberlick families' tomb,
[Père Lachaise Cemetery](#)



Our Lady of the Shipwrecked, by Godebski, [Pointe du Raz](#)

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VEZHDI RASHIDOV - Bulgarian sculptor



Vezhdi Letif Rashidov (Bulgarian: Везди Летиџ Рашидов, Turkish: *Vecdi Latif Raşidoğlu*; b. 14 December 1951) is a Bulgarian sculptor, GERB politician and Minister of Culture of Bulgaria.

Rashidov was born in Dimitrovgrad to ethnic Turkish parents; however, he moved to Haskovo with his parents at age two. His mother Kadrie Lyatifova, a singer of Bulgarian and Turkish folk songs,^[1] died in a car crash when he was in primary school. His father Lyatif Rashidov was a miner in Madan and so was his brother Ruzhdi who died at 36 of cancer. Until seventh grade, Rashidov lived and studied at an orphanage in Studen Kladenets near Kardzhali. Rashidov then studied mining electrics and mechanics in Madan. He graduated from the

National Academy of Arts in Sofia in 1978. As a sculptor, Rashidov has authored statuettes for a number of prominent prizes, as well as many large-scale works.

Despite being an ethnic Turk, Rashidov as a prominent social figure has been an outspoken critic of the Movement for Rights and Freedoms. He participated in the 2009 Bulgarian parliamentary election as GERB's voting list leader and proportional candidate in Kardzhali Province and became the first non-Movement for Rights and Freedoms candidate in many years to be elected to parliament from that constituency. As GERB decisively won the election and are in charge of forming a government, Rashidov was nominated as the party's Minister of Culture of choice.

WORK: His statues are made for the following prizes :

- Prize " Orphan Roamer" Bulgarian National Radio.
- Prize " Golden Rose" Festival of Bulgarian Film in Varna



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- Prize "Policemen of the Year" by the Ministry of Interior
- Prize of the contest " Atanas Mandadjiev" short crime story
- Prize "Ordinary Bulgarian" radio "Net "
- Prize for beauty "Miss Work"

FAMILY:

Rashidov is married to Dr. Snezana Baharova and has a child. In 2001

HONORS:

For a body of work in 2010 was awarded the title of academician of the International Academy of Culture and Arts in Moscow, Russia .

On July 4, 2011 received from the Police - Sofia control card "Drivers without penalties" , also known as the golden ticket . This coupon is issued to drivers when they have penalties for violation of the rules of the road for years.

Doctor **Honoris Causa** of the University of Library Studies and Information Technologies.

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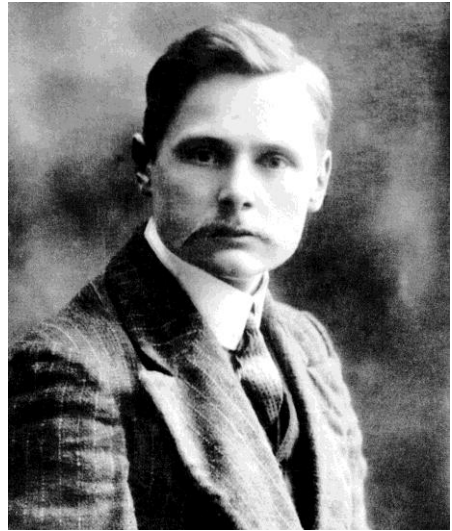
VINCAS GRYBAS- Lithuanian sculptor

Vincas Grybas (1890 - 1941) was a Lithuanian sculptor. Vincas Grybas was born in Peleniai village where he also finished elementary school. Later he continued his studies at Warsaw art school. After World War I Grybas extended his studies in Kaunas and Paris. After Lithuania was occupied by the Nazi Germany, Grybas was killed in 1941.

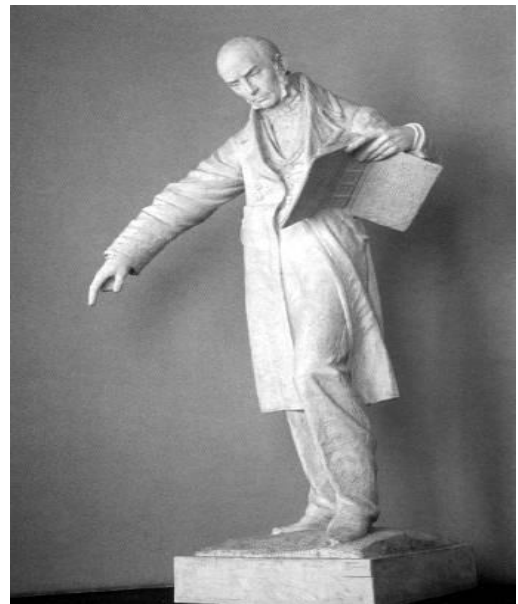
Among Vincas Grybas most famous creations are the monuments Simonas Daukantas in Seda, Lithuania. Vytautas the Great (restored) in Kaunas and a church altar in Sintautai.

In honour of his work, a memorial museum of Vincas Grybas was established.

(<http://www.vgrybomuziejus.lt/>)



The bust of the grand duke Vytautas,
1931



Simonas Daukantas, 1930

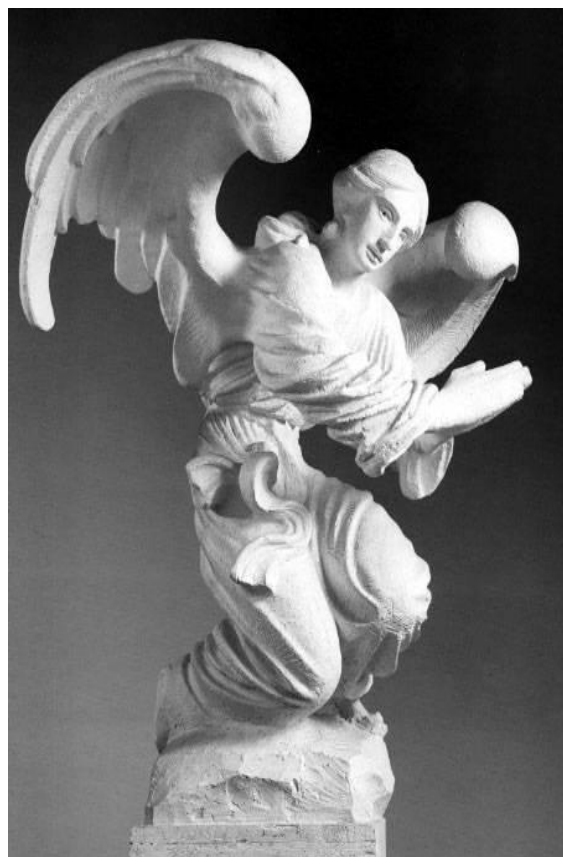
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Jonas Basanavičius, 1930



Kneeling angel, 1936

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STANISLOVAS KUZMA- Lithuanian sculptor

Stanislovas Kuzma (1947 – 2012) was born in Panevezys city, Lithuania. In 1973 graduated from Vilnius Art Academy. Since 1972 he has exhibited in Lithuania and abroad. Kuzma creates large and small scale sculptures, of which he has made about two hundreds.

Private collectors in Lithuania, Germany, Russia, Japan and USA have acquired his sculptures. One of them was presented to Pope John II and another to the United Nations. The Ludwig collection in Cologne, Moscow Tretjakow Gallery also has several of his sculptures. The Lithuanian National Olympic Committee gave the International Olympic Committee's museum in Lausanne sculptures too. E.J.Domanskis sponsored the erection of sculptures Fair Lady and Queen's Prayer at Frederick Lowe Vilig Park in Palm Spings, USA. Sculpture The Shot was displayed in Olympia Park of International Olympic Academy, Greece.



Three muses

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Stanislovas Kuzma was acknowledged for his artictic merits in 2007



Barbora Radvilaite



The golden boy

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ALİ HADİ BARA- Turkish sculptor

Ali Hadi Bara was born September 19, 1906, in Teheran and he died August 30, 1971 in Istanbul. He is a Turkish sculptor and he provided to exceed strict formalism in sculpture art and he supplied new styles in sculpture art. His mother was Polish and his father was Turkish so these two different cultures helped him to learn two different cultures; East and West art cultures.



Because of economical inadequacy he had to leave the school and started to work in order to save money. After that he found a chance to complete his education. After his graduation he got scholarship and went to Paris and he continued his art education there and he worked with Aristide Maillol. He took sculpture courses from Henri Bouchard and Charles Despiau.

It can be seemed the effects of Despiau and Maillol in his works. It is possible to see this effect in his popular sculpture 'Figure of Eve' and this sculpture is displayed in Istanbul Painting and Sculpture Museum. However, his first sculpture 'Bedia's Head' is lost today.

Ali Hadi Bara's Popular Works

Barbaros Monument in Istanbul



Ataturk's Sculpture in Aydin

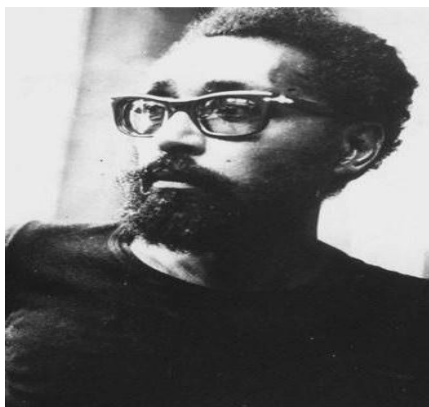


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KUZGUN ACAR- Turkish sculptor



Kuzgun Acar was born February 28, 1928, in Istanbul and he died February 3, 1976 in Istanbul. He is a pioneer of modern sculpture style in Turkey. He is best known for using iron, nail and wood in his sculpture and his other works.

He studied at Istanbul University in department of sculpture. He completed his education by taking art and sculpture courses by Ali Hadi Bara who is the pioneer in sculpture in Turkey and Rudolf Belling who is the pioneer in sculpture in Germany. He inspired by Ali Hadi Bara's art perception and he started to create abstract works. His first creations were created by using iron, wood and nail and he opened his first gallery in 1953.

His creations which carried out with nails took the first place in Paris Biennale in 1961. Then he went to Paris and opened gallery in Paris Museum of Modern Art and two of his works and two of his drawings were bought the by museum.

He tried to use sculpture art in decoration of hotels and buildings. He opened two individual galleries in Havre Museum and Lacloche Gallery in France.

Kuzgun Acar's Popular Works

Birds' Monument



Iron Monument



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THE GREAT GALLERY OF MUSICIANS

*Comenius Multilateral Project –“Art and Science:
The Best Ambassadors of the National Values within Europe”*

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GEORGE ENESCU -Romanian composer

Romanian pronunciation: [ˈd͡ʒɛord͡ʒe eˈnesku], known in France as Georges Enesco



George Enescu (19th of august, 1881- 4th of May,1955) romanian composer, violinist, pianist, conductor and teacher, was born in Liveni, Moldavia.

Enescu was born in the village of Liveni (later renamed "George Enescu" in his honor), Dorohoi County at the time, today Botoșani County. He showed musical talent from early in his childhood. A child prodigy, Enescu created his first musical composition at the age of five. Shortly thereafter, his father presented him to the professor and composer Eduard Caudella. At the age of seven, he entered the Vienna Conservatory, where he studied with Joseph Hellmesberger, Jr., Robert Fuchs, and Sigismund Bachrich. He graduated before his 13th birthday, earning the silver medal. In his „Viennese concerts young Enescu played works by Brahms, Sarasate and Mendelssohn. In 1895 he went to Paris to continue his studies. He studied violin with Martin Pierre Marsick, harmony with André Gedalge, and composition with Jules Massenet and Gabriel Fauré.

Many of Enescu's works were influenced by Romanian folk music, his most popular compositions being the two *Romanian Rhapsodies* (1901–2), the opera *Œdipe* (1936), and the suites for orchestra. He also wrote five symphonies (two of them unfinished), asymphonic poem *Vox maris*, and much chamber music (three sonatas for violin and piano, two for cello and piano, a piano trio, two string quartets and two piano quartets, a wind decet, an octet for strings, a piano quintet, and a chamber symphony for twelve solo instruments). A young Ravi Shankar recalled in the 1960s how Enescu, who had developed a deep interest in Oriental music, rehearsed with Shankar's brother Uday Shankar and his musicians. Around the same time, Enescu took the young Yehudi Menuhin to the Colonial Exhibition in Paris, where he introduced him to the Gamelan Orchestra from Indonesia.

On 8 January 1923 he made his American debut as a conductor in a concert given by the Philadelphia Orchestra at Carnegie Hall in New York City, and he subsequently made frequent returns to the United States. It was in America, in the 1920s, that Enescu was first persuaded to make recordings as a violinist. He also appeared as a conductor with many American orchestras, and in 1936 he was one of the candidates considered to replace Arturo Toscanini as permanent conductor of the New York Philharmonic. In 1935, he conducted the Orchestre Symphonique de Paris and Yehudi Menuhin (who had been his pupil for several years starting in 1927) in Mozart's Violin Concerto No. 3 in G major. He also conducted the New York Philharmonic between 1937 and 1938. In 1939 he married Maria Rosetti (known as the Princess Cantacuzino through her first husband Mihail Cantacuzino), a good friend of the Queen Marie of Romania. While staying in Bucharest, Enescu lived in the Cantacuzino Palace on Calea Victoriei (now the George Enescu Museum, dedicated to his

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work). He lived in Paris and in Romania, but after World War II and the Soviet occupation of Romania, he remained in Paris.

He was also a noted violin teacher. Yehudi Menuhin, Christian Ferras, Ivry Gitlis, Arthur Grumiaux, Ida Haendel and Joan Field were among his pupils. He promoted contemporary Romanian music, playing works of Constantin Silvestri, Mihail Jora, Ionel Perlea and Marțian Negrea. He was a National Patron of Delta Omicron, an international professional music fraternity.

On his death in 1955, George Enescu was interred in the Père Lachaise Cemetery in Paris.

Today, Bucharest houses a museum in his memory; likewise, the Symphony Orchestra of Bucharest and the George Enescu Festival—founded by his friend, musical advocate, and sometime collaborator, the conductor George Georgescu—are named and held in his honor. Recently, Bacau International Airport was named George Enescu International Airport.

Eugène Ysaÿe's Solo Violin Sonata No. 3 "Ballade" was dedicated to Enescu.

His work includes various types of music: operas: *Œdipe*, (1910–31), **symphonies:** Symphony No. 1 in E-flat major, (1905), Symphony No. 2 in A major, (1912–14), Symphony No. 3 in C major (1916–18), **other orchestral works:** *Poème Roumain*, symphonic suite for orchestra, (1897), *Romanian Rhapsody No. 1* (1901), *Romanian Rhapsody No. 2*, (1901), *Orchestral Suite No. 1* in C major, (1903), *Orchestral Suite No. 2*, (1915), *Orchestral Suite No. 3* (1937–38), **chamber works:** *String Quartets and Sonatas*, **other chamber works**, **piano music and songs.**



George Enescu Museum- Cantacuzino Palace



Queen Elisabeth of Romania with George Enescu and Dimitrie Dinicu at Peles Castle

Listen to George Enescu's Romanian Rhapsodies No.1 and No.2:

<http://www.youtube.com/watch?v=UupPAfu6Ryk>

http://www.youtube.com/watch?feature=player_detailpage&v=ynty8aK0D654

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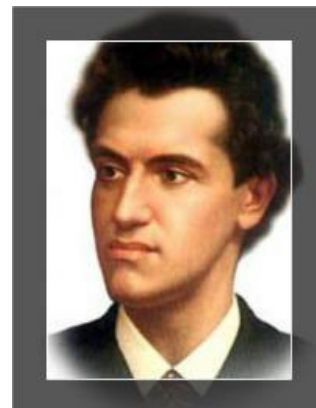
CIPRIAN PORUMBESCU -Romanian composer

Romanian pronunciation: [tʃipriˈan porumˈbesku]

Date and place of birth: October 14, 1853, Sipotele Sucevei, Bucovina

Date of and place of death – June 6, 1883, Stupca (nowadays named Ciprian Porumbescu), Suceava, North Moldavia

He was among the most celebrated Romanian composers of his time; his popular works include *Crai nou- New Moon*, *Three colours*, *Song for the 1st of May*, *Ballad for violin and piano*, and *Serenada*. In addition, he composed the music for *Pe-al nostru steag e scris Unire*, which was used for Albania's national anthem, *Hymni i Flamurit*. His work spreads over various forms and musical genres, but the majority of his work is choral and operetta.



Ciprian Porumbescu was born into the family of Iračie Porumbescu, an ethnic Romanian writer and Orthodox priest of Romanian origins whose Romanian name was changed by Austrian authorities into Golembiovski. The name Porumbescu was changed from Golembiovski in 1881 when Ciprian was at school in Suceava. He studied music in Suceava and Cernăuți, then continued at the *Konservatorium für Musik und darstellende Kunst* in Vienna from 1879 to 1881 under Anton Bruckner and Franz Krenn. His artistic career as a composer, conductor, violinist, and pianist started in Cernăuți, and continued in Vienna, and later in Brașov where he taught vocal music at Romanian schools.

Ciprian Porumbescu wrote poetry, lyrics and press articles, and actively participated in the public cultural life. He helped the rise of the Romanian music school during an age of enthusiasm generated by Romania's independence. Some of the most remarkable musical pages of the composer were inspired by national heroes and great army leaders, such as Stephen III of Moldavia and Dragoș Vodă. The appreciation of his music came from the melodic nature of his compositions and their folklore inspiration.

Ciprian Porumbescu left a legacy of more than 250 works, bringing him fame and popularity through his short life. The composer saw his work *Crai Nou* (New Moon) performed in Brașov, while his vocal works *Pe-al nostru steag* (On our flag), *Tricolorul* (Three coloured), *Cântec de primăvară* (Spring song), *Serenada*, *Cântecul gintei latine* (Latin nation song), *La malurile Prutului* (On the Prut's shores), and *Altarul manastirii Putna* (Putna monastery's altar) were already in the public conscience. He died at the age of 29 in Stupca, which was renamed Ciprian Porumbescu in his honor.

Major Works

Crai Nou As a student at the Vienna Musical Conservatory, Porumbescu noted with great interest the success of operettas by Strauss, Suppé, Offenbach and others. His supreme goal was to replace the frivolity of subject-matter in the fashionable operettas with a plot that

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revived old Romanian traditions. Among them was Crai Nou (New Moon), in which the new-born moon will fulfill every lover's dreams of happiness (collected and published by Vasile Alecsandri), appeared the most appropriate for the dream-like environment of the local and earnest task he had in mind. The result was Romania's first operetta of the same name.

Ballad for Violin and Orchestra

Finished on October 21, 1880, the Ballad for Violin and Orchestra soon became the best known work by Ciprian Porumbescu, and a reference work in Romanian classical music of the 19th century. In seclusion at Stupca, the composer meditated, drafted and then finished the piece, full of poetry and bitter nostalgia, with light and shade, a mixture of "doina", old dance and song, everything in the environment of serene melancholy.



1. Pictures showing his tomb at San Demetrio Church in Stupca
2. The cover of the score entitled „The Dance from Brasov”
3. The artist’s piano from his memorial house in Stupca

Listen to Ciprian Porumbescu’s *Ballad* at :http://www.youtube.com/watch?v=VzBXJB_otlc

Listen to C. Porumbescu’s *Crai Nou*: <http://www.youtube.com/watch?v=2Lx4WWwMrD4>

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ALEXANDRE CÉSAR LÉOPOL BIZET -French composer



Alexandre César Léopol Bizet alias GEORGES BIZET (French pronunciation: [ʒɔʁʒ bizɛ]; 25 October 1838 – 3 June 1875), was a French composer of the romantic era. Best known for his operas, in a career cut short by his early death, he achieved few successes before his final work, *Carmen*, became one of the most popular and frequently performed works in the entire opera repertory.

During a brilliant student career at the Conservatoire de Paris, Bizet won many prizes, including the prestigious Prix de Rome in 1857. He was recognised as an outstanding pianist, though he chose not to capitalise on this skill and rarely performed in public. Returning to Paris after almost three years in Italy, he found that the main Parisian opera theatres preferred the established classical repertoire to the works of newcomers. His keyboard and orchestral compositions were likewise largely ignored; as a result, his career stalled, and he earned his living mainly by arranging and transcribing the music of others. Restless for success, he began many theatrical projects during the 1860s, most of which were abandoned.

The production of Bizet's final opera *Carmen* was delayed through fears that its themes of betrayal and murder would offend audiences. After its premiere on 3 March 1875, Bizet was convinced that the work was a failure; he died of a heart attack three months later, unaware that it would prove a spectacular and enduring success.

Carmen is an opera in four acts ; the libretto was based on a novella of the same title by Prosper Mérimée. The opera was first performed at the Opéra-Comique in Paris, on 3 March 1875.



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This opéra comique, written with musical numbers separated by dialogue, tells the story of the downfall of Don José, a naïve soldier who is seduced by the wiles of the fiery Gypsy, Carmen. José abandons his childhood sweetheart and deserts from his military duties, yet loses Carmen's love to the glamorous toreador Escamillo, after which José kills her in a jealous rage. The depictions of proletarian life, immorality and lawlessness, and the tragic death of the main character on stage, broke new ground in French opera and were highly controversial. After the premiere, most reviews were critical. Carmen initially gained its reputation through a series of productions outside France, later on it acquired celebrity at home and abroad, and continues to be one of the most frequently performed operas; the "Toreador song" from act 2 is among the best known of all operatic arias.

http://www.youtube.com/watch?feature=player_detailpage&v=Jyy1Hvj2wQk

Later commentators have asserted that Carmen forms the bridge between the tradition of opéra comique and the realism or verismo that characterised late 19th-century Italian opera. The music of Carmen has been widely acclaimed for its brilliance of melody, harmony, atmosphere and orchestration, and for the skill with which Bizet musically represented the emotions and suffering of his characters.

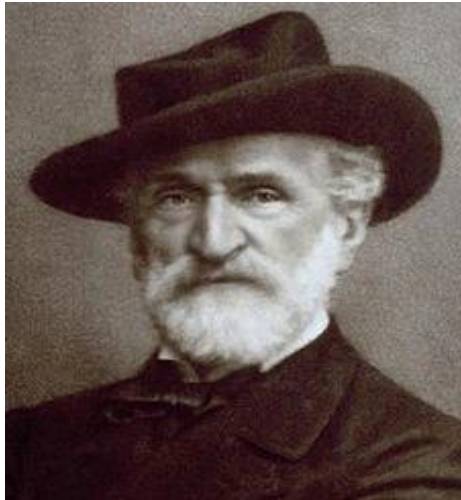
The opera has been recorded many times since the first acoustical recording in 1908, and the story has been the subject of many screen and stage adaptations.

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GIUSEPPE VERDI - Italian composer



Giuseppe Fortunino Francesco Verdi was born in Busseto, Parma, in 1813. He was an Italian Romantic composer primarily known for his operas. Together with Richard Wagner he is considered the preeminent opera composer of the nineteenth century. His works are frequently performed in opera houses throughout the world and, transcending the boundaries of the genre, some of his themes have long since taken root in popular culture, as "Va pensiero" (The Chorus of the Hebrew Slaves) from *Nabucco* (1842), "Libiamo ne' lieti calici" (The Drinking Song) from *La Traviata* (1853) and the "Grand March" from *Aida* (1871).

Verdi also wrote *La Battaglia di Legnano* (1849), *Rigoletto* (1851) *Messa da Requiem* in 1874 in Manzoni's honour for his death. Visionary and politically engaged, he remains an emblematic figure of the reunification process of Italy (the Risorgimento). He died in Milan January 27, 1901.

Nabucco is the story of the Hebrews when they were slaves in Babylon under King Nabuccodonosor, as well as a parallel with the Italians under the Austrians in the XIX century. Famous is the chorus *Va Pensiero* (*Fly, my thoughts*), which was a sort of national anthem during the Italian Risorgimento.



Verdi's intent in composing *La Battaglia di Legnano* is the same: the story is set in Milan and Como in 1176 the towns of Lombardy, gathered in the Lombard League are fighting for freedom against a foreign invader, the emperor Frederick Red-bearded

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Verdi often had trouble with the censors (the officials who decide whether the opera should be allowed to be performed). His opera *Rigoletto* was based on a story called *Le roi s'amuse* by the French novelist Victor Hugo. The attempted murder of a king was not thought to be a suitable subject. Verdi had to change the king into a duke in his story and make some other changes. Rigoletto is the duke's jester, who wants to vindicate his daughter but she is killed and he is not aware he is carrying her corpse while everybody mocks at him.



The story of Verdi's *Traviata*, is based on a novel by the French novelist Alexandre Dumas fils. Also this opera had problems with the censors because it was thought to be immoral. It actually speaks of a courtesan who loves a young student and decides to leave him as to save his reputation. At the first performance the audience laughed because the heroine, who is supposed to be dying of consumption, was very fat. However, the opera soon became enormously popular.

Aida is divided into four acts and it is based on an Italian libretto by Antonio Gislanzoni, which is inspired on a scenario often attributed to French Egyptologist Auguste Mariette. The opera deals with the sad love story between Aida, an Ethiopian princess who is kept as a slave in Egypt, and Radames, the captain of the Egyptian guard.

Aida met with great acclaim when it finally opened in Cairo on 24 December 1871 to celebrate the opening of the Suez Canal.



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GIACOMO PUCCINI- Italian composer

Giacomo Antonio Domenico Michele Secondo Maria Puccini was born on 23 December 1858 in Lucca, Tuscany, in a family of musicians. He was a famous Italian opera composer. He wrote operas most of which are performed all over the world. Many of his arias are well known, like the aria *Nessun dorma* from

Giacomo Puccini started playing the organ in churches near Lucca. He liked to improvise on the organ playing popular tunes from Verdi's operas. He studied at Milan Conservatoire and composed sixteen operas, like *La Bohème* (1896), which is often thought to be his best opera, *Tosca* (1900), *Madama Butterfly* (1904), which was hissed and booed at its first performance in Milan opera house La Scala. He died in 1924 in Brussels and left his last work, *Turandot*, unfinished.



La Bohème was premiered on 1 February 1896 at the Teatro Regio and conducted by the young Arturo Toscanini. The opera quickly became popular throughout Italy and productions were soon mounted all over the world. The opera freely adapted Murger's episodic novel into a four-act opera focusing on six young bohemians in Paris. The libretto of the opera combines comic elements of the poor life of the young protagonists of the opera with tragic aspects, such as the death of Mimì, one of the six young bohemians..

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In *Tosca* Puccini adopted a new musical style that some critics say was due to the influence of the German composer Wagner. The opera is set in Rome during the Italian 'Risorgimento'. Flora Tosca is an opera singer who loves a young painter, Mario, and is very jealous. When Mario helps a patriot to escape the police she thinks he has a love affair and goes to his house. The police follows her so Mario and his friend are arrested. Tosca even kills a man in order to free his lover. Eventually she is convinced that after a fake execution he will be free. Unfortunately the execution is not fake and Mario is shot to death. Tosca jumps down from Castel Sant'Angelo and dies.



The original version of *Madama Butterfly*, premiered at La Scala on 17 February 1904, was initially greeted with great hostility. This version was in two acts. After its disastrous premiere Puccini withdrew the opera and revised it for what was virtually a second premiere in May 1904 and performances in the USA and Paris. In 1907, Puccini made his final revisions to the opera in a fifth version, which is known as the "standard version". Today, the standard version of is the most often performed version around the world.

Butterfly is the nickname an American sailor gives to his Japanese lover, who commits suicide because he has left her alone with a child.

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MANUEL DE FALLA –Spanish composer

(Cádiz 1876, Spain- Alta Gracia, 1946, Argentina)

Master pieces:

“*El Amor Brujo*” (1915)

“*El Corregidor y la Molinera*” (1917)

“*El Sombrero de Tres Picos*” (1919)

“*Noches de los Jardines de España*” (1916)



Manuel de Falla depicted on a former peseta note



The most distinguished Spanish composer of the early 20th century. He achieved a fusion of poetry, asceticism, and intensity in his music that represents the spirit of Spain at its purest. He took piano lessons from his mother and later went to Madrid to continue the piano and to study composition with Felipe Pedrell, who inspired him with his own enthusiasm for 16th-century Spanish church music, folk music, and native opera. In 1905 Falla won two prizes, one for piano playing and the other for a national opera, “*La vida breve*” (first performed in 1913).

In 1907 Falla moved to Paris, where he met the composers Claude Debussy, Paul Dukas, and Maurice Ravel (whose orchestration influenced his own) and published his first piano pieces and songs. In 1914 he returned to Madrid, where he wrote the music for a ballet, “*El amor brujo*” (1915), remarkable for its distillation of folk music from Andalusia (the historic southern region of Spain). Falla followed this with “*El corregidor y la molinera*” (1917), which Sergei Diaghilev persuaded him to rescore for a ballet by Léonide Massine called “*El sombrero de tres picos*” (1919;).

“*Noches en los jardines de España*” (1916), a suite of three impressions for piano and orchestra, evoked the Andalusian atmosphere through erotic and suggestive orchestration. All these works established Falla internationally as the leading Spanish composer. Falla then retired to Granada, where in 1922 he organized a cante jondo (a type of flamenco) festival and composed a puppet opera, “*El retablo de Maese Pedro*” (Master Peter's Puppet Show). Like the subsequent Harpsichord Concerto (1926), “*the Retablo*” shows Falla much influenced by Igor Stravinsky. After 1926 he wrote little, living first in Mallorca and, from 1939, in Argentina. He died on Nov. 14, 1946, in Alta Gracia, Argentina.

Click on the link and enjoy *Sabina's* music! <http://youtu.be/qdcQpTL9U20>

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JOAQUÍN SABINA- Spanish singer

(Úbeda, Jaén 1949)

Best records

Malas compañías (Bad companies) (1980)

Yo, mi, me, contigo (I, my, me, with you) (1996)

Física y Química (Physics and Chemistry) (1992)

Hotel, dulce hotel (Hotel, sweet hotel) (1987)



Singer and songwriter Joaquín Sabina was born in Úbeda, Spain, in February 12, 1949. At the age of 14, he started writing poems, getting connected with music as a member of a teenage rockabilly band called Merry Youngs.

Sabina's poetry and music skills were extended to acting while being part of Juan Panadero's theatrical company. In 1976, his book "Memorias del Exilio" was published and its lyrics were Sabina's inspiration to record his first album in 1978. El "*Inventario*" was followed by "*Malas Compañías*", the first one for CBS. While the artist's popularity as a songwriter was growing, Sabina's lyrics started being requested by well-known Hispanic singers.

In 1985, Sabina left CBS, signing up to Ariola, record company. "*Joaquín Sabina y Viceversa*" was recorded live during two successful shows performed at Salamanca Theater on February 14 and 15, 1986. The following studio record came in 1987. "*Hotel, Dulce Hotel*" sold over 400,000 copies.

In 1992, Sabina went on tour, performing almost 200 shows around the world. In 1997, the artist was recognized as the Best Spanish Rock and Pop Songwriter by the Spanish Songwriters Association (SGAE). "*Nos Sobran los Motivos*" followed three years later.

In 2001 Sabina suffered a stroke yet returned to the studio within a year to record 2002's "*Dímelo en la Calle*". The album "*Alivio de Luto*" arrived in 2005 and two years later — after a successful world tour with Spanish singer Joan Manuel Serrat — the live album "*Dos Pájaros de un Tiro*" was released. Sabina returned in 2009 with "*Vinagre y Rosas*", backed by the young duo Pereza, who helped give the album some musical punch. Sabina teamed up once again with Serrat for the release of 2012's "*La Orquesta del Titanic*".

Click on the link and enjoy *Sabina's* music!

http://youtu.be/TBCf_239twg

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KRYSZTOF PENDERECKI–Polish composer



Krzysztof Eugeniusz Penderecki (born: 23 November 1933)

is a Polish composer and conductor. According to The Guardian, Penderecki has been called Poland's greatest living composer. Among his best known works are his Threnody to the Victims of Hiroshima, St. Luke Passion, Polish Requiem, Anaklasis, four operas, eight symphonies and other orchestral pieces, a variety of instrumental concertos, choral settings of mainly religious texts, as well as chamber and instrumental works.

Born in Dębica to a lawyer, Penderecki studied music at Jagiellonian University and the Academy of Music in Kraków. After graduating from the Academy of Music, Penderecki became a teacher at the academy and he began his career as a composer in 1959 during the Warsaw Autumn festival. His Threnody to the Victims of Hiroshima for string orchestra and the choral work St. Luke Passion, have received popular acclaim. Beginning in the mid-1970s, Penderecki's composing style changed, with his first violin concerto focusing on the semitone and the tritone. His choral work Polish Requiem was written in the 1980s, with Penderecki expanding it in 1993 and 2005.

During his life, Penderecki has won several prestigious awards, including the Commander's Cross, the Prix Italia, the Knight's Cross of the Order of Polonia Restituta, three Grammy Awards, and the University of Louisville Grawemeyer Award for Music Composition.

The list of Penderecki most famous works:

Operas:

- The Devils of Loudun (Diabły z Loudun, 1968-1969)
- Paradise Lost (Raj utracony, 1976-1978)
- Black mask, (Czarna maska, 1984-1986)
- Ubu Rex (1990-1991)

Orchestral:

- Emanations (Emanacje, 1959)
- Threnody to the Victims of Hiroshima (Tren Ofiarom Hiroszimy, 1960)
- Serenade, for string orchestra (1996–97)
- De Natura Sonoris No. 3 (2012)

Concertante

- Piano Concerto, Resurrection (2001–02, revised 2007)
- Capriccio for violin and orchestra (1967)
- Largo for cello and orchestra (2003)

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Krzysztof Penderecki at work

Krzysztof Penderecki

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FRYDERYK CHOPIN–Polish composer



Fryderyk Chopin(1 March 1810 – 17 October 1849) was a Polish composer and virtuoso pianist of the Romantic era. Chopin, a child prodigy, grew up in Warsaw, completed his musical education there, and composed many of his works there before leaving Poland shortly before the outbreak of the November 1830 Uprising.

Effectively cut off from Poland, at age 20 he settled in Paris. He supported himself by selling his compositions and as a sought-after piano teacher. Through most of his life, Chopin suffered from poor health; he died in Paris in 1849, probably of tuberculosis.

All of Chopin's compositions include the piano; most are for solo piano, although he also wrote two piano concertos, a few chamber pieces, and some songs to Polish lyrics. His keyboard style is often technically demanding; his own performances were noted for their nuance and sensitivity. Chopin invented the concept of instrumental ballade. Many of his works were published only after Chopin's death.

Both in his native Poland and beyond, Chopin's music, his association (if only indirect) with political insurrection, his amours and his early death have made him, in the public consciousness, a leading symbol of the Romantic era. His works remain popular, and he has been the subject of numerous films and biographies of varying degrees of historical accuracy.

Most of Chopin's compositions were for solo piano. His larger scale works such as sonatas, the four scherzos, the four ballades, the Fantaisie in F minor, Op. 49, and the Barcarole in F-sharp major, Op. 60 have cemented a solid place within the repertoire, as well as shorter works like his polonaises, mazurkas, waltzes, impromptus and nocturnes taking a substantial portion of recorded and performed music. Two important collections are the Études, Opp. 10 and 25, and the 24 Preludes, Op. 28. He also wrote numerous song settings of Polish texts, and chamber pieces including a piano trio and a cello sonata.



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Chopin's last piano, from J. Pleyel No. 14810,
nr 2 in which the composer played and worked

Fryderyk Chopin - Nokturn Es-dur op. 9



Chopin at the piano, Radziwiłł Palace, Berlin (painting by Siemiradzki, 1887)



Chopin's autograph of first 32 bars of
Polonaise in A-flat major, 1842



Chopin statue, Łazienki Park, Warsaw



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VALIA BALKANSKA Bulgarian singer



Valya Mladenova Balkanska (born 8 January 1942) is a Bulgarian folk music singer from the Rhodope Mountains known locally for her wide repertoire of Balkan folksong, but in the West mainly for singing the song "Izlel e Delyu Haydutin", part of the Voyager Golden Record selection of music included in the two Voyager spacecraft launched in 1977. It is expected that her voice will be played in space for at least 60,000 years more.

Born in a hamlet near the village of Arda, Smolyan Province, Balkanska has been singing Rhodopean folk songs since her early childhood. She performs a repertoire of over 300 songs in Bulgaria and abroad. Balkanska is most famous in the West for "Izlel je Delyo hajdutin", which she recorded in 1968 accompanied by the bagpipe (gaida) players Lazar Kanevski and Stephan Zahmanov.

Balkanska has been working with the Rodopa State Ensemble for Folk Songs and Dances from Smolyan, of which she is a soloist, since 1960. Her album Glas ot vechnostta (Voice from the Eternity), released in 2004, is a compilation of her best known songs, including "A bre yunache ludo i mlado", "Goro le goro zelena", and "Maychinko stara maychinko".

In 2002, Balkanska was awarded the Stara Planina Orden (the highest Bulgarian award). She was honoured with her own star plate on the Bulgarian Walk of Fame in Sofia in December 2005.



The song "[Izlel e Delyu Haydutin](http://www.youtube.com/watch?v=7lJYq6bjHTQ)", link in Youtube - <http://www.youtube.com/watch?v=7lJYq6bjHTQ>

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RAINA KABAIVANSKA -Bulgarian singer



accompanying herself on a small accordeon. As a student at the Sofia Conservatory she was a soloist in the Artistic Collective of the Workers' Army and played and sang popular opera arias for soprano and mezzo.

For a few months she was a member of the chorus at the Sofia Opera House, as a soprano. In the final end-of-term production of the Conservatory. In the end-of-term spectacle of her last Conservatory year she took part in Tatyana's Letter Scene from Tchaikovsky's *Eugene Onegin* and in the final scene of Verdi's *Un ballo in maschera*.

In 1958 she obtained a 6-month scholarship from her government. She used it to finish her musical education in Italy. There she met Zita Fumagalli Riva, who had been a reputed *verismo* interpreter in the '10s and '20s, and studied with her. In Milan Raina had to suffer hardships to complete her studies. She made her stage debut at Vercelli as Giorgetta in Puccini's *Il tabarro* in 1959. Soon after she appeared at minor opera houses in Northern Italy, such as Sanremo, Mantua, Trento and Bozen, singing *Bohème* and *Pagliacci*. She then won a competition to enter the Young Singers' School at la Scala, Milan, where she worked with conductors such as Antonio Tonini and Gianandrea Gavazzeni and stage producer Mario Frigerio. In 1961 she was considered mature enough to debut in Malipiero's *Torneo Notturmo* at the Piccola Scala, with Antonino Votto's enthusiastic endorsement. In May 1962 she sang at the Scala "proper" as Agnese in Bellini's *Beatrice di Tenda*, opposite Joan Sutherland.

Thanks to her musicianship and stage experience, she immediately secured three international contracts : Sir David Webster, artistic director of the Royal Opera House at Covent Garden, presented her on that stage as Desdemona in Verdi's *Otello*, between Mario Del Monaco and Tito Gobbi, under Sir Georg Solti's baton.

Kurt Herbert Adler offered her a debut in the United States, again as Desdemona in San Francisco; a few months later, Rudolf Bing of the Metropolitan in New York, secured her services for fifteen seasons, beginning with *Pagliacci* with Carlo Bergonzi. Between 1961 and 1968 Raina studied technique and repertoire with the great Rosa Ponselle in Baltimore and with her she prepared the roles of Leonora in *La forza del destino*, Cio-Cio-San in *Madama Butterfly* and Leonora in *Trovatore*. Some extremely interesting tapes of those lessons are still extant.

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Kabaivanska's working relationship with La Scala remained intense during the '60'es (*Falstaff*, Busoni's *Turandot*, *Suor Angelica*, *Don Carlos*, *Mefistofele*, *Rien-zi*). But her activity in the States was even more intense and profitable: at the Met and in the biggest American cities (Chicago, Washington, New Orleans, Houston, Dallas and so on) our artist polished all those roles that later gave her glory with humility and concentration.



Италианският президент Джорджо Наполитано поздравява Райна Кабаиванска на концерт на 26 февруари 2009 г.

In 1969 Raina opened the season at La Scala singing Elvira in Verdi's *Ernani* with Placido Domingo and her fellow countryman Nikolai Ghiaurov. On that occasion she met a young stage producer, Franco Guandalini, the assistant to Giorgio De Lullo and an art collector, who was a chemist in Modena in Northern Italy. He would later become her husband. After the birth of daughter Francesca (so christened after Zandonai's opera), Raina Kabaivanska chose the city of Modena for her home.

Awards:

- 1965 Prize "Bellini"
- 1970 Prize "Viotti d'oro"
- 1978 Prize "Puccini"
- 1979 Prize "Illica"
- 1980 Prize "Monteverdi"
- 1990 The Award of Academia Medici – Lorenzo di Magnifico (Florence)
- 1994 Order of Stara Planina for her outstanding contribution to arts and to the development of democracy in Bulgaria
- 1998 Doctor Honoris Causa, New Bulgarian University
- 2000 Grand'Ufficiale al merito della Repubblica Italiana
- 2005 Grand Prix "A Life Devoted to Music"
- 2011 Commandeur de l'Ordre des Lettres et des Arts della Repubblica Francese

Fund Raina Kabaivanska ***"I do believe in the valuableness of art. To help young people with a talent for art –this is my duty, and the purpose of this Fund"***

In 2002 Raina Kabaivanska set up a fund at New Bulgarian University as continuation of her charitable activities in Bulgaria. The aim of the Fund is to bring together art connoisseurs willing to support young talents in need. The Raina Kabaivanska Fund awards national and international grants for opera singing. The number and amount of the grants are determined by Raina Kabaivanska in person, at the beginning of each academic year, during her Master Class at New Bulgarian University. The fund is formed by Raina Kabaivanska's personal donations, with financial and administrative support from New Bulgarian University, from sponsorship and donations from Bulgarian and foreign citizens, as well as through project funding from national and international organizations.

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MARTYNAS LEVICKIS –Lithuanian accordionist



Martynas Levickis (1990) is a Lithuanian born classical accordionist. He began playing the accordion at the age of 3 and commenced studies at the Saulius Sondeckis Conservatoire in Siauliai, at the age of 8 with Mrs. Maryte Markeviciene. In 2004 he was the first accordionist to be awarded Lithuania's Queen Morta prize. In 2006 Siauliai city authorities awarded him a new accordion for his achievements.

Since it's basically a wind-powered keyboard instrument, a kind of miniature organ, it can play pretty much anything you could play on other keyboard instruments. "People underestimate the accordion all the time," says Martynas. "It has this image of being all folky-folky, but I'm trying to create a new identity for it. It's interesting to explore all the musical genres, and the accordion can play anything. I've even recorded Bach's Fantasia and Fugue in A Minor as extra digital download tracks."



Martynas cheerfully admits there's a side to him which loves performing popular *pienes* to a riotous crowd, but his Royal Academy course was strictly geared to the classical side of the

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accordion. Back in Lithuania, he'd progressed methodically through state-assisted music schools (a legacy of the Soviet era) and spent four years in a conservatory while learning the technical and musical secrets of the instrument.

Martynas has already had experience of playing classical concerts in the Royal Festival Hall and Wigmore Hall, yet any accordion-player must almost inevitably have grown up with the instrument's heritage in folk and popular music. Martynas first played it when he was three, when he was spending a childhood summer at his family's holiday house.

"I used to just play with two fingers, I didn't know anything else, and then there was this teacher telling me you had to use all five. For the first two years I didn't make any significant progress, I was just a talented kid but I didn't give too much importance to practising."

In 2010 he won the Coupe Mondiale, the world cup for accordionists.

That was also the year when winning Lithuania's Got Talent made him a pop star in his homeland, though he was nervous about telling his tutors and fellow-students at the Royal Academy that he was entering. Naturally, a news blackout proved impossible in this social networking age.

Now appointed Lithuania's tourism ambassador, Martynas is looking forward to an eventful summer during which he'll pop up at the Wimbledon tennis championships and July's Henley Festival, where they're billing him under "Roving Eccentrica".

"This is all a big experiment for everyone, repertoire-wise and marketing-wise," he reflects.

"It seems to be working quite well, but this is just the beginning."

"I completely agree with this statement," Martynas declares. "As somebody just said to me, 'If you make it in England you'll make it everywhere else', so I'm looking forward to making it in England. I don't think the accordion has ever been popular in England, but why shouldn't it be?"

Although he's from Lithuania, 23-year-old Martynas has gathered a shrewd understanding of the British way of thinking from having recently gained a Bachelor of Music degree at the Royal Academy of Music, for which he began studying in London in 2008.

He also has in his corner the wily managerial guidance of Rick Blaskey, who currently mentors crossover violinist David Garrett and has previously worked with such prominent pop-classical types as Katherine Jenkins and Russell Watson.

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PETRAS VYSNIAUSKAS - **Lithuanian soprano saxophonist**



"Soprano saxophonist Petras Vysniauskas (1957), a Lithuanian, is I believe one of the most profoundly original musicians concentrating on that instrument - his jagged phrases expanded on determinedly original intervals and his sound is powerful - stronger and more pointed than Sam River's has become, for instance, more densely concentrated than the late Steve Lacy's, if not polyphonic in the manner of Evan Parker." - Howard Mandel, NYC, USA, 2007 "... Petras Vysniauskas is one of the best soprano saxists we've heard in many years ..." - Bruce Gallanter, USA, 2006.

"Something of the rugged beauty of the Lithuanian countryside and the passion of many of his fellow countrymen has been breathed into his music. For me Petras Vysniauskas' music remains unforgettable because of his clear, individual concept. The use of themes from traditional folk music is one facet of this saxophonist, who reflects both the modern development in jazz and the sound idioms of the new and latest improvised and composed music. However, as he himself says, his feeling for folk music is part of his musical identity. And he adds: "In Lithuanian folk songs I hear echoes of John Coltrane; I try to combine this with the free form of expression offered by modern jazz". - Bert Noglik, Germany, 1990

Petras Vysniauskas played with Steve Lacy, Han Bennink, Jon Christensen, Tomasz Stanko, Vladimir Chekasin BigBand, Vyacheslav Ganelin, Kent Carter, Theo Jörgensmann, Jimmy Owens, Elliot Sharp, Paul Jeffrey, the "Rova Saxophone Quartet", Charly Mariano, Karl Berger, Anatoly Vapirov, Klaus Kugel, Bobo Stenson, Reiner Winterschladen, John Law, Steve Swell, Hilliard Greene, Vijay Iyer, Robert Dick, John Lindberg, Eric Vloeimans, Antoni Donchev, Mark Tokar and many others.

Together with *Klaus Kugel*, he is part of Vyacheslav Ganelin's *GANELIN TRIO PRIORITY* since 1999. In addition he performs in a duo with the distinguished Lithuanian folksinger *Veronika Povilioniene*.

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Inspired by his playing, several composers of symphonic or chamber music composed pieces for him. He is creative, versatile and has an extraordinary virtuosity, and is able to incorporate differing styles of jazz as well as contemporary concert music in his playing without losing his links with his personal roots - the spirit and profundity of Lithuanian folk-music.



P. Vysniauskas (sopran sax) and E. Buožis (pianist)



K. Kugel (drums), P. Vysniauskas (sopran sax) and M. Tokar (bass)

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LEYLA GENCER- Turkish singer



Leyla Gencer was born October 10, 1928, in Istanbul and died May 10, 2008, in Milano. She is a Turkish operatic soprano and known as 'La Diva Turca' and 'La Regina' (The Queen) in the opera world. She was belonging to two different cultures, her father was a Turk and Muslim and her mother was Polish and Catholic. She started to study at Istanbul Conservatory and but she dropped out to study privately in Ankara with her teacher the Italian soprano Giannina Arangi-Lombardi. She made her first debut in Ankara 1950. In 1953, Gencer made her Italian debut at the Teatro di San Carlo in Naples as Santuzza. In her following debut in Naples, her performance of *Madama*

Butterfly and *Eugene Onegin*, enable her to mention as 'Neapolitan Turk'.

Throughout her career, Leyla Gencer was particularly well known for her Donizetti, including *Belisario*, *Poliuto*, *Anna Bolena*, *Lucrezia Borgia*, *Maria Stuarda* and *Caterina Cornaro*. Her most acclaimed and best-known performance, though, was the *Roberto Devereux* she sang in Naples in 1964. Leyla Gencer rose to international stardom in a short time, singing under some of the greatest Italian maestros such as Vittorio Gui, Tullio Serafin, Gianandrea Gavazzeni and Riccardo Muti. She contributed to the improvement of the 'Donizetti Renaissance' with her great performances of Donizetti's forgotten operas.

Her repertoire consisted of 72 roles, including operas by Monteverdi, Gluck, Mozart, Cherubini, Spontini, Simon Mayr, Puccini, Prokofiev, Britten, Poulenc, Menotti and Rocca, encompassing lyric, coloratura and dramatic soprano roles.

In 1982, she dedicated herself to teaching young opera singers. She worked as didactic art director of As.Li.Co. of Milan between 1983 and 1988, and was appointed by Maestro Riccardo Muti to run La Scala's School for Young Artists in 1997-1998.

A good researcher as well as a good teacher, she reintroduced many forgotten Romantic operas to the stage. In 1996, she made a spectacular appearance in Jan Schmidt-Garre's film *Opera Fanatic*. She died on May 10, 2008 in Milan. Following the funeral service in San Babila Church and subsequent cremation in Milan, her ashes were brought to Istanbul and scattered in the waters of the Bosphorus Strait on May 16, according to her wish.

Links of Leyla Gencer's Operas

<http://www.youtube.com/watch?v=CehPrNuwmUA>

<http://www.youtube.com/watch?v=4QMnk7dw-00>

<http://www.youtube.com/watch?v=9Lc10SLadWM>

<http://www.youtube.com/watch?v=0GIN5yxJ1RQ>

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FAZIL SAY -Turkish singer



Fazıl Say was born January 14, 1970, in Ankara. He is a Turkish pianist and composer. He studied at Conservatory in Ankara and during his education in Ankara he took piano lessons from important pianists and composers. Fazıl Say stands to some extent in the tradition of composers like Béla Bartók, George Enescu, and György Ligeti, who also drew on the rich musical folklore of their countries. He attracted international attention with the piano piece Black Earth, in which he employs techniques familiar to us from John Cage and his works for prepared piano.

After this, Say increasingly turned to the large orchestral forms. Taking his inspiration from the poetry and the biographies of the writers Nâzım Hikmet and Metin Altıok, he composed works for soloists, chorus and orchestra which, especially in the case of the oratorio Nâzım Hikmet, clearly take up the tradition of composers such as Carl Orff. In addition to the modern European instrumentation, Say also makes frequent and deliberate use in these compositions of instruments from his native Turkey, including kudüm (a small double drum) and darbuka (goblet drum) drums and the ney (reed flute).

In response to a commission from the 2011 Schleswig-Holstein Musik Festival, Say has also written a Clarinet Concerto for Sabine Meyer that refers to the life and work of the Persian poet Omar Khayyam; for the Munich Biennale he is working on his first opera, entitled Sivas. Fazıl Say's works are issued worldwide by the renowned music publishers Schott of Mainz.

In 2008, Fazıl Say charged by European Union as '*Culture Delegate*'.

Links of Fazıl Say's Works

http://www.youtube.com/watch?v=MFSm5_4afro

<http://www.youtube.com/watch?v=WPGPM8BHXuM>

http://www.youtube.com/watch?v=9Y_1zKpgQM0

<http://www.youtube.com/watch?v=BpFLQb48aYQ>

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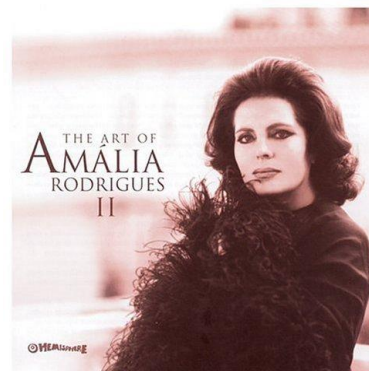
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AMÁLIA RODRIGUES - Portuguese singer

Amália da Piedade Rodrigues, known as Amália Rodrigues, was a Portuguese singer.

Date of Birth: 23 July 1920, Lisbon, Portugal

Date of death: 6 October 1999, Lisbon, Portugal



The incomparable queen of the Portuguese fado, singer Amália Rodrigues was born in Lisbon's Alfama district in 1920. Against the wishes of her family, as a teen Amália performed as a tango dancer and at 19 she made her professional singing debut alongside her sister Celeste, at the fashionable Lisbon nightspot *Retiro da Severa*. Within a year she was a star, selling out clubs every night. In 1944, she traveled to Brazil, drawing huge crowds during her stay at the Copacabana Casino and later returning to Rio de Janeiro to make her first recordings. She not only popularized the fado throughout South America but she reinvented it, brilliantly fusing the urban and rural styles of Lisbon and Coimbra. Because Amália's manager believed her native fans would stop attending her live appearances if they could buy her recordings, she did not enter a Portuguese recording studio until 1951. In all, she recorded about 170 albums and even appeared in a number of films. She continued touring well past her 70th birthday, entering retirement only after undergoing surgery.

She spent the final years of her life as a recluse, making her final public appearance at the opening of Lisbon's Expo in 1998. Amália died on 6th October 1999, at the age of 79. Upon receiving news of her passing, Portuguese Prime Minister Antonio Guterres ordered three days of national mourning, declaring her "the Voice of Portugal."

Album highlights



Famous songs and live performances

- Uma casa portuguesa* – 1953 http://www.youtube.com/watch?v=I_32_hID8s4
- Povo que lavas no rio* – 1963 <http://www.youtube.com/watch?v=xqac-VfmfIE>
- Estranha forma de vida* – 1964 <http://www.youtube.com/watch?v=uFgctURyGp4>
- Vou dar de beber à dor* – 1969 http://www.youtube.com/watch?v=2_sfLYABi8I

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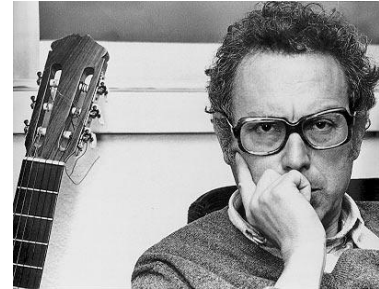
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ZECA AFONSO - Portuguese singer

Jose Manuel Cerqueira Afonso dos Santos, commonly known as Zeca Afonso

Date of birth: 2 August 1929, Aveiro, Portugal

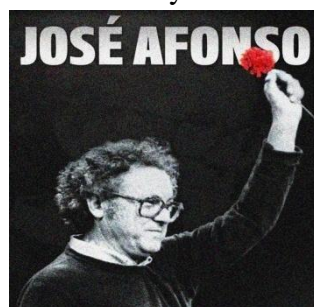
Date of death: 23 February 1987, Setúbal, Portugal



Zeca Afonso was born on 23rd February 1929, in Aveiro, Portugal. As a judge, his father was appointed to various posts throughout the Portuguese colonies in the first half of the 20th century and Jose spent his early years in countries such as Angola and Mozambique as well as Portugal, living with his parents off and on and spending many years in the city of Coimbra pursuing his education.

He began singing in his teen years, which earned him special status at the University of Coimbra. Zeca Afonso became something of an icon among the older students, but his social status came at the expense of his schooling (he finally graduated in 1948 after two failed attempts). He married in secret that year due to his parents' disapproval. Shortly after the birth of his son Jose Manuel, Zeca Afonso released his debut record, though no copies remain. His marriage to Maria Amalia de Oliveira would produce two children and last only seven years. While maintaining his musical career, Zeca Afonso also began working as a teacher in the public schools. Over the course of the next several years his works would become increasingly confrontational regarding Portugal's fascist regime. In the early 70s, Zeca Afonso began formal relationships with political groups such as the PREC and numerous political candidates. Though his recordings had always been political in nature, by 1978 he was viewed more as a revolutionary figure than a musician, performing at rallies and making records comprised entirely of political critiques.

In 1981 he was diagnosed with Lou Gehrig's disease and he died in February of 1987, his funeral attended by more than 30,000 people. His compositions continue to be played, recorded and released. Zeca Afonso is generally regarded as one of Portugal's most influential folk musicians of the 20th century.



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Famous songs and live performances

Venham mais cinco – 1973 <http://www.youtube.com/watch?v=qHVT0LGriGs>

Grândola Vila Morena – 1974 http://www.youtube.com/watch?v=q_2SWPX47OQ

Lyrics

Grândola, vila morena	Grândola, swarthy town*
Terra da fraternidade	Land of fraternity
O povo é quem mais ordena	It is the people who lead
Dentro de ti, ó cidade	Inside of you, oh city
Dentro de ti, ó cidade	Inside of you, oh city
O povo é quem mais ordena	It is the people who lead
Terra da fraternidade	Land of fraternity
Grândola, vila morena	Grândola, swarthy town
Em cada esquina um amigo	On each corner, a friend
Em cada rosto igualdade	In each face, equality
Grândola, vila morena	Grândola, swarthy town
Terra da fraternidade	Land of fraternity
Terra da fraternidade	Land of fraternity
Grândola, vila morena	Grândola, swarthy town
Em cada rosto igualdade	In each face, equality
O povo é quem mais ordena	It is the people who lead
À sombra duma azinheira	In the shadow of a holm oak
Que já não sabia a idade	Which no longer knew its age
Jurei ter por companheira	I swore as my companion,
Grândola a tua vontade	Grândola, your will
Grândola a tua vontade	Grândola, your will
Jurei ter por companheira	I swore as my companion
À sombra duma azinheira	In the shadow of a holm oak
Que já não sabia a idade	Which no longer knew its age

Os Vampiros – 1987 <http://www.youtube.com/watch?v=ZUEeBhhuUos>

(Posthumous release)

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THE GREAT GALLERY OF POETS

*Comenius Multilateral Project – “Art and Science:
The Best Ambassadors of the National Values within Europe”*

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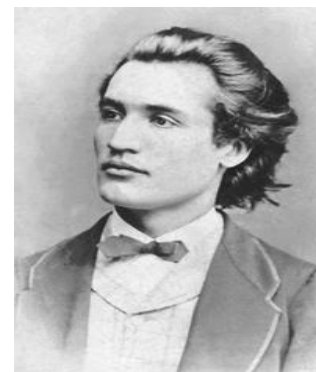
MIHAI EMINESCU -Romanian poet

Romanian pronunciation: [miˈhaj emiˈnesku]; born **Mihail Eminovici**

Date of Birth: 15 January 1850, Botosani, Moldavia

Date of death: 15 June 1889, Bucharest, Romania

Literary movement: Romanticism



He was a Romantic poet, novelist and journalist, often regarded as the most famous and influential Romanian poet. Eminescu was an active member of the Junimea literary society and he worked as an editor for the newspaper *Timpul* ("The Time"), the official newspaper of the Conservative Party (1880–1918). His poetry was first published when he was 16 and he went to Vienna to study when he was 19. The poet's Manuscripts, containing 46 volumes and approximately 14,000 pages, were offered by Titu Maiorescu as a gift to the Romanian Academy during the meeting that was held on 25 January 1902. Notable works include *Luceafărul* (*The Vesper/The Evening Star/The Lucifer/The Daystar*), *Odă în metru antic* (*Ode in Ancient Meter*), and the five *Letters* (*Epistles/Satires*). In his poems he frequently used metaphysical, mythological and historical subjects. In general his work was influenced by the German philosopher Arthur Schopenhauer.

His father was Gheorghe Eminovici and his mother, Raluca Iurașcu, was an heiress of an old aristocratic Moldavian family.

Life: Eminescu was born in Botoșani, Moldavia. He spent his early childhood in Botoșani and Ipotești, in his parents' family home. From 1858 to 1866 he attended school in Cernăuți. He finished 4th grade as the 5th of 82 students, after which he attended two years of *gymnasium*. The first evidence of Eminescu as a writer is in 1866. In January of that year his Romanian teacher Aron Pumnul died and his students in Cernăuți published a pamphlet, *Tears of the Gymnasium Students* in which a poem entitled *At the Grave of Aron Pumnul* appears. On 25 February his poem *If I were to have* was published. This began a steady series of published poems.

In 1886 he settled in Bucharest, where he became a clerk and copyist for the National Theater. Through this period, he continued to write and publish poems. Also at this time he began his novel *Geniu pustiu* (*Wasted Genius*), published posthumously in 1904 in an unfinished form.

In 1869, he traveled to Cernăuți and Iași. He renewed ties to his family; his father promised him a regular allowance to pursue studies in Vienna in the fall. As always, he continued to write and publish poetry. From October 1869 to 1872 he studied in Vienna. He was counted

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as an "extraordinary auditor" at the Faculty of Philosophy and Law. He was active in student life, befriended Ioan Slavici, and came to know Vienna through Veronica Micle; he became a contributor to *Convorbiri literare* (*Literary Conversations*), edited by Junimea (*The Youth*).

From 1874 to 1877 he worked as director of the Central Library in Iași, substitute teacher, school inspector for the counties of Iași and Vaslui, and editor of the newspaper *Curierul de Iași* (*The Courier of Iași*), all thanks to his friendship with Titu Maiorescu, the leader of Junimea and rector of the University of Iași. He continued to publish in *Convorbiri literare*. He became a good friend of Ion Creangă, whom he convinced to become a writer and introduced to the Junimea literary club.

In 1877 he moved to Bucharest, where until 1883 he was first journalist, then (1880) editor-in-chief of the newspaper *Timpul* (*The Time*). During this time he wrote *Scrisorile*, *Luceafărul*, *Odă în metru antic* etc. Most of his notable editorial pieces belong to this period. In June 1883, the poet fell seriously ill, and was interned in the hospital. In December 1883, his volume *Poesii* appeared, with selection of poems and with a preface by Titu Maiorescu.

In his last years (1883-1889), after seeing various doctors, Mihai Eminescu was diagnosed with differing disorders. Hospitalized in inappropriate places and treated by incompetent physicians, he suffered not only physical, but moral, distress and died prematurely". The poet died at the Caritas Sanatorium on 15 June 1889.

Works: Mihai Eminescu is unanimously celebrated as the greatest and most representative Romanian poet.

Poetry:

His poems span a large range of themes, from nature and love to hate and social commentary. His childhood years were evoked in his later poetry with deep nostalgia.

Eminescu was influenced by the work of Arthur Schopenhauer, and some[who?] have suggested that his most notable poem, "Luceafărul", includes elements of Vedic cosmogony.

Eminescu's poems have been translated in over 60 languages. His life, work and poetry strongly influenced the Romanian culture and his poems are widely studied in Romanian public schools.



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His most notable poems are:

- *Doina* (the name is a traditional type of Romanian song), 1884,
- *Lacul* (The Lake), 1876,
- *Luceafărul* (The Vesper), 1883,
- *Floare albastră* (Blue Flower), 1884,
- *Dorința* (Desire), 1884,
- *Sara pe deal* (Evening on the Hill), 1885,
- *O, rămii* (Oh, Linger On), 1884,
- *Epigonii* (Epigones), 1884,
- *Scrisori* (Letters or "Epistles-Satires"), *Și dacă* (And if...), 1883.,
- *Odă (în metru antic)* (Ode (in Ancient Meter), 1883,
- *Mai am un singur dor* (I Have Yet One Desire), 1883,
- *La Steaua* (At Star), 1886

Prose:

- *Făt-Frumos din lacrimă* (The Tear Drop Prince),
- *Geniu pustiu* (Empty Genius),
- *Sărmanul Dionis* (Wretched Dionis),
- *Cezara* (Caesara)

Mihai Eminescu was proclaimed Romania's national poet, not because he wrote in an age of national revival, but rather because he was received as an author of paramount significance by Romanians in all provinces. Even today, he is considered the national poet of Romania, Moldova, and of the Romanians who live in the Ukrainian part of Bucovina.

TUDOR ARGHEZI - Romanian poet

Romanian pronunciation: ['tudor ar'gezi]

Date of birth: 21 May 1880

Date of death: 14 July 1967

He was a Romanian writer, best known for his contribution to poetry and children's literature. Born **Ion N. Theodorescu** in Bucharest (where he also died), he explained that his pen name was related to *Argesis*, the Latin name for the Argeș River.



Early life: He graduated from Saint Sava High School in October 1891, started working to pay for his studies, and made his literary debut in 1896.

He began stating his admiration for **Symbolism** and other trends pertaining to it. After a four year-long stint as an Orthodox monk at Cernica Monastery, he traveled abroad in 1905. He lived in Paris, Fribourg, Geneva.

Early 1910s: He returned to Romania in 1910, and published works in different magazines; his output was prolific, and a flurry of lyrics, political pamphlets and polemical articles gained him a good measure of notoriety among the theatrical, political and literary circles of the day. During the period, Arghezi also became a prominent art critic, and engaged in the defense of Ștefan Luchian. After the outbreak of World War I, Arghezi wrote against the political camp led by the National Liberals and the group around Take Ionescu; he was a supporter of Bessarabia's union with the Romanian Old Kingdom, and resented the implicit alliance with Imperial Russia.

German occupation and Văcărești prison: Eventually, he collaborated with the German authorities who had occupied most of Romania in late 1916 and wrote articles for the German-backed *Gazeta Bucureștilor*; he was one among the diverse grouping of intellectuals to do so. In 1916 he was accused of "collaboration with the enemy" and arrested, being released in late 1919.

Interwar literature In 1927, he published his first volume of collected poems, titled *Cuvinte Potrivite* ("Fitting Words" or "Suitable Words"), which made the Poporanist paper *Viața Românească*'s Mihai Ralea hail Arghezi as "our greatest poet since Eminescu"

Arghezi was in charge of the satirical newspaper *Bilete de Papagal* and published his first prose effort, *Icoane de Lemn* ("Wooden Icons"), in 1928. In 1932, he published *Flori de*

Mucigai ("Flowers of Mildew") and *Poarta Neagră* ("The Black Gate") - collections of poetry inspired by the years he spent in detention (in itself, a theme never before used in Romanian poetry) and influenced by the works of Charles Baudelaire and other Symbolists.

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He also began writing the works that made him most familiar to the public, his poems and short prose for children. Among the more famous are *Cartea cu Jucării* ("The Toy-Laden Book"), *Cântec de Adormit Mitzura* ("A Song to Get Mitzura to Sleep"), *Buruieni* ("Weeds") and, the most popular of all, *Zdreanță* ("Rag"), about a lovable mutt.

In 1933-1934, he completed two satirical pieces, the dystopian novel *Tablete din Țara de Kutu, povestiri swiftiene* ("Tablets from the Land of Kutu. Swiftian Stories") and *Cimitirul Buna-Vestire* ("Buna-Vestire Cemetery" - a large-scale pamphlet described as an "apparent novel" by George Călinescu), as well as a long novel on the topic of maternal love and filial devotion, *Ochii Maicii Domnului* ("Our Lord's Mother's Eyes").

World War II : In 1939, Arghezi became suddenly and severely ill, being incapacitated by sciatica. On 30 September 1943 Arghezi caused an outrage and a minor political scandal, after getting the paper to publish his most radical attack, one aimed at the German ambassador Manfred Freiherr von Killinger. The author was imprisoned without trial in a penitentiary camp near Târgu Jiu. He was freed in 1944, only days after the King Michael Coup, which resulted in the fall of the Antonescu regime.

Arghezi and the Communist regime : A controversial intellectual, Arghezi had a fluctuating relationship with the Communist regime. Although he was awarded several literary prizes, the writer had to retreat from public life, spending most of these years at the house he owned in Văcărești, Bucharest, the one he called *Mărțișor* (the name it still goes by today); his main source of income was provided by selling the yields of cherries the surrounding plot returned.

However, as Gheorghe Gheorghiu-Dej consolidated his power over the state and Party post-1952, Arghezi was discovered as an asset to the new, more "national" tone of the regime. Once exonerated, he started being awarded numerous titles and prizes. Arghezi was elected a member of the Romanian Academy in 1955, and celebrated as national poet on his 80th and 85th birthdays. Although never turned-Socialist Realist he adapted his themes to the requirements - such as he did in *Cântare Omului* ("Ode to Mankind") and *1907*. In 1965, Arghezi also won recognition abroad, being the recipient of the Herder Prize.

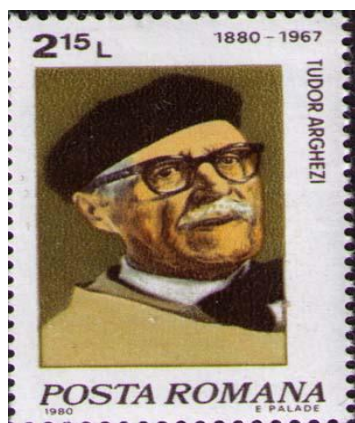
Arghezi's work Arghezi is perhaps the most striking figure of Romanian interwar literature, and one of the major poets of the 20th century. The freshness of his vocabulary represents a most original synthesis between the traditional styles and modernism. He has left behind a vast *oeuvre*, which includes poetry, novels, essays, journalism, translations and letters.

The impact of his writings on Romanian poetic language was revolutionary, through his creation of unusual lyrical structures, new sub-genres in prose - such as the poetic novel, the "tablet" (*tableta*) and the "ticket" (*biletul*). He excelled at powerful and concise formulations, the shock value of which he exploited to startle lazy or conformist thinking, and his writings abound in paradoxes, as well as metaphysical or religious arguments. Evidencing the satirical genre's leading role throughout Arghezi's literary career, George Călinescu argued that it had become a contributing factor to much of his poetry and prose fiction.

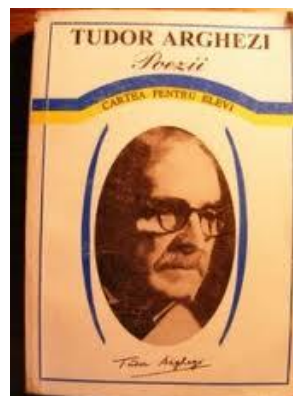
Arghezi re-established an aesthetic of the grotesque, and experimented at length with prosody. In much of his poetry (notably in his *Flori de mucigai* and *Hore*), Arghezi also built upon a tradition of slang and argot usage. He introduced a vocabulary of intentional

ugliness and decay, with the manifest goal of extending the limits of poetic language, the major theme in his *Cuvinte Potrivite*; nevertheless, the other half of Arghezi's poetic universe was that of family life, childhood, and small familiar spaces, rendered in minutely detailed poems. In an era when the idea of the impossibility of communication was fashionable, he stood against his contemporaries through his strong belief in the power of the written word to communicate ideas and feelings — he was described by Tudor Vianu as "a fighting poet, subject to attacks as well as returning them".

Despite his association with the Communist regime, Arghezi is widely acknowledged as a major literary figure. His work has traditionally been a staple of Romanian literature textbooks for decades.



The Martisor house of the Arghezi family, today a museum



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PAUL ÉLUARD - French poet

Paul Éluard (French pronunciation: [elʁaʁ]), born Eugène Émile Paul Grindel (14 December 1895 – 26 November 1952), was a French poet who was one of the founders of the surrealist movement.

Éluard was born in Seine-Saint-Denis, France, the son of Clément Grindel and wife Jeanne Cousin. At age 16 he contracted tuberculosis and interrupted his studies. He met Gala, born Elena Ivanovna Diakonova, whom he married in 1917, in the Swiss sanatorium of Davos. Together they had a daughter named Cécile. Around this time Éluard wrote his first poems.



In 1918, Jean Paulhan “discovered” him and introduced him to André Breton and Louis Aragon. After collaborating with German Dadaist Max Ernst, who had entered France illegally, in 1921, he entered into a “ménage à trois” living arrangement with Gala and Ernst in 1922. After a marital crisis, he traveled, returning to France in 1924. Éluard's writings of this period reflect his tumultuous experiences. In 1929 he had another bout of tuberculosis and separated from Gala when she left him for Salvador Dalí, with whom she remained for the rest of her life. In 1934, he married Nusch (Maria Benz), a model who was considered somewhat of a mascot of the surrealist movement, whom Éluard had met through his friends Man Ray and Pablo Picasso. During World War II, he was involved in the French Resistance, during which time he wrote *Liberty* (1942), *Les sept poèmes d'amour en guerre* (1944) and *En avril 1944: Paris respirait encore!* (1945). He joined the French Communist Party in 1942, which led to his break from the Surrealists.

The Curve Of Your Eyes

*The curve of your eyes embraces my heart
A ring of sweetness and dance
halo of time, sure nocturnal cradle,
And if I no longer know all I have lived through
It's that your eyes have not always been mine.
Leaves of day and moss of dew,
Reeds of breeze, smiles perfumed,
Wings covering the world of light,
Boats charged with sky and sea,
Hunters of sound and sources of colour
Perfume enclosed by a covey of dawns
that beds forever on the straw of stars,
As the day depends on innocence
The whole world depends on your pure eyes
And all my blood flows under their sight.*

*La courbe de tes yeux fait le tour de mon cœur,
Un rond de danse et de douceur,
Auréole du temps, berceau nocturne et sûr,
Et si je ne sais plus tout ce que j'ai vécu
C'est que tes yeux ne m'ont pas toujours vu.*

*La courbe de tes yeux (Capitale de la douleur
1926)*

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JOACHIM Du BELLAY- French poet

Joachim du Bellay (French: [ʒoaʃɛ̃ dy belɛ]; c. 1522 – 1 January 1560) was a French poet, critic, and a member of the Pléiade.

Joachim Du Bellay was born at the Castle of La Turmelière, not far from Liré, near Angers. He was the son of Jean du Bellay, Lord of Gonnor, first cousin of the cardinal Jean du Bellay and of Guillaume du Bellay. His mother was Renée Chabot, daughter of Perceval Chabot and heiress of La Turmelière (*Plus me plaît le séjour qu'ont bâti mes aïeux*).

Both his parents died while he was still a child, and he was left to the guardianship of his elder brother, René du Bellay, who neglected his education. When he was twenty-three, however, he received permission to study law at the University of Poitiers, no doubt with a view to his obtaining preferment through his kinsman the Cardinal Jean du Bellay.



Du Bellay met Ronsard on the way to Poitiers, which was the starting-point of the French school of Renaissance poetry. They had much in common, and became good friends. Du Bellay returned with Ronsard to Paris to join the circle of students of the humanities.

He was a Latinist, and his preference for a language so nearly connected with his own had some part in determining the more national and familiar note of his poetry.

The famous manifesto of the Pléiade, the *Défense et illustration de la langue française* (Defense and Illustration of the French Language, 1549), was the expression of the literary principles of the Pléiade as a whole, but although Ronsard was the chosen leader, its redaction was entrusted to du Bellay.

Du Bellay maintained that the French language as it was then constituted was too poor to serve as a medium for the higher forms of poetry, but he contended that by proper cultivation it might be brought on a level with the classical tongues. The French language was to be enriched by a development of its internal resources and by discreet borrowing from Italian, Latin and Greek. The book was a spirited defence of poetry and of the possibilities of the French language; it was also a declaration of war on those writers who held less heroic views. 1553 he went to Rome as one of the secretaries of Cardinal du Bellay. To the beginning of his four and a half years' residence in Italy belong the forty-seven sonnets of his *Antiquités de Rome*, which were rendered into English by Edmund Spenser (*The Ruins of Rome*, 1591). These sonnets were more personal and less imitative than the Olive sequence, and struck a note which was revived in later French literature by Volney and Chateaubriand. His stay in Rome was, however, a real exile. His duties were those of an attendant. He had to meet the cardinal's creditors and to find money for the expenses of the household. Nevertheless he found many friends among Italian scholars, and formed a close friendship with Olivier de Magny.

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Towards the end of his sojourn in Rome he fell violently in love with a Roman lady called Faustine, who appears in his poetry as Columba and Columbelle. This passion finds its clearest expression in the Latin poems. Du Bellay left Rome at the end of August 1557. In the next year he published the poems he had brought back with him from Rome, the Latin *Poemata*, the *Antiquités de Rome*, the *Divers Jeux Rustiques*, and the 191 sonnets of the *Regrets*, the greater number of which were written in Italy. The *Regrets* show that he had moved away from the theories of the *Défence*.

The *Regrets* (originally in French *Les Regrets*) is a collection of 191 sonnets written using alexandrines. These poems express the disappointment he experienced as a result of his travel to Italy from 1553 to 1557. At first, he had been very enthusiastic to go to Italy because of its status as birthplace of the Roman Empire and later of the Renaissance but he was deeply disillusioned by what he found and missed France.

*Heureux qui, comme Ulysse, a fait un beau voyage,
Ou comme celui-là qui conquît la toison,
Et puis est retourné, plein d'usage et raison,
Vivre entre ses parents le reste de son âge !*

*Quand reverrai-je, hélas, de mon petit village
Fumer la cheminée, et en quelle saison,
Reverrai-je le clos de ma pauvre maison,
Qui m'est une province, et beaucoup d'avantage ?*

*Plus me plait le séjour qu'ont bâti mes aïeux,
Que des palais Romains le front audacieux,
Plus que le marbre dur me plait l'ardoise fine,*

*Plus mon Loire gaulois, que le Tibre latin,
Plus mon petit Lyré, que le mont Palatin,
Et plus que l'air marin la douceur angevine.*

Joachim du Bellay, *Les Regrets*, XXXI

*Happy, the man who finds sweet journey's end,
Like Ulysses, or he of the Golden Fleece,
Returning home, well-travelled, wise, to
Greece:
To live life out, among his own again!
Alas, when will I see the soft smoke rise
From my own village, in what far season
Shall I gaze on my poor house and garden,
Which are my province, and the greater prize?
My love's deeper for what my fathers' built,
Than Roman palace-fronts of marble, gilt;
My love's deeper for good slate; more rare
My love for my French Loire than Latin Tiber;
My Liré than the Palatine Hill; and more
Than the sea breezes, the sweet Angevin air.*

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Reused in a French song from Ridan

<http://www.youtube.com/watch?v=WefxVZLhm9U>

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GIACOMO LEOPARDI- Italian poet



Giacomo Leopardi is considered to be the most important poet of the Italian Romanticism. He was born on June 29th 1798 in Recanati from one of the noblest families in the village. His father was Count Monaldo, who was fond of literature but was weak and reactionary, and his mother was the marquise Adelaide Antici. Leopardi received his early education by two ecclesiastical tutors, according to his family's tradition.

He committed himself so deeply to his "mad and most desperate" studies that, within a short time, he acquired an extraordinary knowledge of classical and philological culture—he could fluently read and write Latin, Greek and even Hebrew, but he suffered from the lack of an open and stimulating formal education. Although he lived in a secluded town in the ultra-conservative Papal States, he came in touch with the main thoughts of the Enlightenment and, by his own literary evolution, created a remarkable and renowned poetic work, which was related to the romantic era. Leopardi died in Naples on June 14th 1837.

WORKS

Up until 1815, Leopardi was essentially an erudite philologist. After this period he began to dedicate himself to literature. He moved increasingly closer to poetry and at the same time he participated in the debate between the classicists and the romanticists, affirming his position in favour of the first. Between 1819 and 1821 he wrote the first idylls, namely *Il Sogno* ("The Dream"), *L'Infinito* ("The Infinite"), *La sera del dì di festa* ("The Evening Before the Feast"), *Alla Luna* ("To the Moon"), *La vita solitaria* ("The Solitary Life"), which were followed between 1820 and 1823 by the *Canzoni*, the most important of which is *Ultimo canto di Saffo* ("Sappho's last song"). The *New Canti* date back to 1823-1832 and include *A Silvia* ("To Silvia"), *Il passero solitario* ("The Lonely Sparrow"), *Le Ricordanze* ("Memories"), *La quiete dopo la tempesta* ("The Calm After the Storm"),

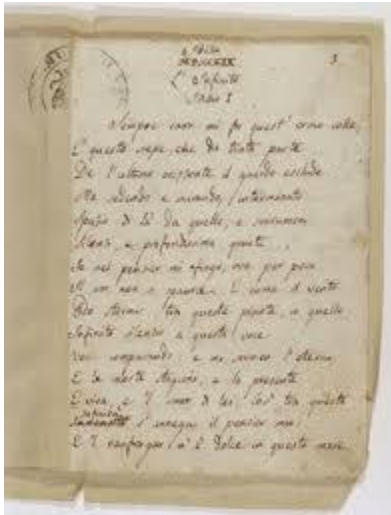


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Il sabato del villaggio ("Saturday in the village"), and the *Canto notturno di un pastore errante dell'Asia* ("Night-time chant of a wandering Asian sheep-herder"). The *Last Canti* were written between 1832 and 1837 and include *La Ginestra* ("The Broom"), also known as *Il Fiore del Deserto* ("The flower of the desert"). He also wrote works in prose, such as *Operette morali* ("Small Moral Works", 1823-1828) and *The Zibaldone*. The former consists of a series of 24 innovative dialogues and fictional essays treating a variety of themes, the latter is a collection of personal notes.



Leopardi's most famous poem, *L'Infinito* (*The Infinite*), is at once philosophy and art, since in the brief harmony of the verses are concentrated the conclusions of long philosophical meditations. The theme is a concept, which mind can only with extreme difficulty conceive.

The poet narrates an experience he often has when he sits in a secluded place on a hill. His eyes cannot reach the horizon, because of a hedge surrounding the site; his thought, instead, is able to imagine spaces without limits. Unforgettable are the words in the last line, where the poet describes how his thought is overwhelmed by new and unknown suggestions, by saying "il naufragar m'è dolce in questo mare" ("shipwreck / seems sweet to me in this sea.")



The *Zibaldone di pensieri* is a collection of personal impressions, aphorisms, profound philosophical observations, philological analyses, literary criticism and various types of notes which was published posthumously in seven volumes in 1898 with the original title of *Pensieri di varia filosofia e bella letteratura* ("Various thoughts on philosophy and literature").

DANTE ALIGHIERI- Italian poet

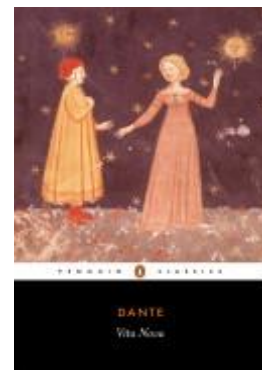
Dante Alighieri, or simply Dante, was an Italian poet from Florence. He was born in 1265, between May 14 and June 13, under the name of "Durante Alighieri". His family was important in Florence and supported the Papacy. The poet's mother was Bella degli Abati and she died when Dante was 7 years old. Alighiero got married again. Dante fought in the front of the Guelph troops in the battle of Campaldino (1289). After the victory Dante gained an important part in Florence public life. In 1277, when Dante was only 12, he had married Gemma di Manetto Donati, although Dante had fallen in love with another girl, Beatrice Portinari, who would unfortunately die (1290).



Beatrice is mentioned in "Divine Comedy" as his spiritual guide. Not much is known about Dante's education and it is presumed he studied at home. His interests brought him to discover the Occitan poetry of the troubadours and the Latin poetry of classical antiquity. At 18, Dante met Guido Cavalcanti and together they became the leaders of Dolce Stil Novo, a new kind of poetry centred on courtly love. Then he dedicated himself to philosophical studies at religious schools like the Dominican one in Santa Maria Novella. In 1301 Dante went to Rome as a member of a delegation to pope Boniface. The Pope quickly dismissed the other delegates and asked Dante alone to remain in Rome. At the same time, Charles de Valois entered Florence with Black Guelphs who, in the next six days, destroyed much of the city and killed many of their enemies. A new Black Guelph government was installed and Messer Cante dei Gabrielli from Gubbio was appointed Podestà of Florence. Dante was put in exile for two years, and ordered to pay a large bill of money. Dante did not pay the money and was condemned to exile for life: if he returned to Florence he could be burned at the stake. In exile he wrote most of his works. When Dante died in Ravenna in 1321, his bones were put in a false wall of a monastery, then a tomb was built. Nevertheless, in 1829, a fake tomb was built for him in Florence in the basilica of Santa Croce.

Works: Dante's works include *La Vita Nuova* (1295), *Il Convivio* (1304-1307), *De Vulgari Eloquentia* (1302-1305), *De Monarchia* (1312-1313) and the *Divine Comedy* (1308-1321).

The *Vita Nuova* contains many of Dante's love poems in Tuscan, which was not unprecedented; the vernacular was only an oral language although it was regularly used for lyric works during all the thirteenth century.



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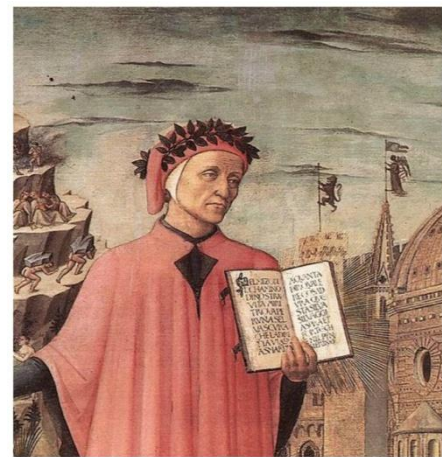
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Il Convivio (The Banquet) is a collection of his longest poems with an unfinished allegorical commentary. De Monarchia is a summary treatise of political philosophy in Latin which argues for the necessity of a universal or global monarchy in order to establish universal peace in this life, and this monarchy's relationship to the Roman Catholic Church as guide to eternal peace.

His central work, the *Commedia* (*Divine Comedy*), is considered the greatest literary work composed in the Italian language and a masterpiece of world literature. It is also the first important work composed in *vulgare* (*vernacular*), that is, the new born Italian language. With his poem Dante showed that the language spoken by the people in the streets of Florence was as good for poetry as the Latin spoken by the Church and the nobles.

The *Divine Comedy* describes Dante's journey through Hell (*Inferno*), Purgatory (*Purgatorio*), and Paradise (*Paradiso*). The poet was guided first by the Roman poet Virgil and then by Beatrice. While the vision of Hell, the *Inferno*, is vivid for modern readers, the theological niceties presented in the other books require a certain amount of patience and knowledge to appreciate. *Purgatorio*, the most lyrical and human of the three, also has the most poets in it; *Paradiso*, the most heavily theological, has the most beautiful and ecstatic mystic passages in which Dante tries to describe what he confesses language is unable to convey. Dante's visions have influenced literature and art all over the world.



Dante, poised between the mountain of purgatory and the city of Florence, displays the incipit

W: Blake, *Inferno*, Canto XX



J.W Waterhouse, *Purgatorio* Canto XXXI



Gustave Doré, *Paradiso*, Canto XXXIII

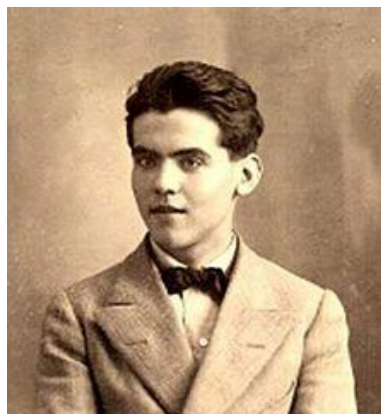


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FEDERICO GARCÍA LORCA-Spanish poet



García Lorca's life:

Federico García Lorca was the son of a well-to-do farmer, born in a village outside the Moorish city of Granada in 1899. He studied music and law in Madrid, and was a talented visual artist as well as poet and playwright. He was a part of the avant-garde of the 1920s, knew Buñuel and Dali, spent 1929-1930 in New York City, travelled to Cuba and then returned to Spain. During the last ten years of his life, Lorca kept a summer house in Granada, where he wrote most of his major works. He was arrested and murdered by Nationalist soldiers near there, at the beginning of the Spanish Civil War in 1936.

García Lorca's poetry:

Passion, pride, love and tragedy are the markers of Federico García Lorca's work, in which folk themes and fables combine with a modernist sensibility of despair and the depth of soul or heart that is known as duende.

Anguish and exaltation, the lyric "I" exclaiming, odes to Salvador Dali, Walt Whitman and the holy sacrament, love sonnets of the most exquisite beauty and suffering addressed to his homosexual lover... these are the poems of a young genius who was not allowed to grow old.

García Lorca's plays:

García Lorca was an avant-gardist in drama also. He eschewed the commercial theater, made use of folk mythologies and technical experimentation, and founded a traveling theatrical troupe that brought plays to people outside the major cities of Spain.

His best-known plays are Blood Wedding (1933) and The House of Bernarda Alba (1940).



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FERNANDO PESSOA- Portuguese poet

Portuguese pronunciation: [fɨɾ'nɛdw̃ ẽ'tɔɲu nu'ɣejɾɐ ðɨ si'aβɾɐ pi'sow.wɐ];

Fernando Pessoa, born **Fernando António Nogueira Pessoa**; June 13, 1888 – November 30, 1935), was a Portuguese poet, writer, literary critic, translator, publisher and philosopher, described as one of the most significant literary figures of the 20th century and one of the greatest poets in the Portuguese language. He also wrote in and translated from English and French.



At the age of sixteen, *The Natal Mercury* (July 6, 1904 edition) published his poem "Hillier did first usurp the realms of rhyme...", under the name of Charles Robert Anon. In December, *The Durban High School Magazine* published his essay "Macaulay". From February to June, 1905, in the section "The Man in the Moon", *The Natal Mercury* also published at least four sonnets by Fernando Pessoa: "Joseph Chamberlain", "To England I", "To England II" and "Liberty". His poems often carried humorous versions of Anon as the author's name.

Pessoa started using *pen names* quite young. The first one, still in his childhood, was Chevalier de Pas, supposedly a French noble. In addition to David Merrick and Charles Robert Anon, the young writer also signed up, among other pen names, as Horace James Faber and Alexander Search, another meaningful pseudonym.

Ten years after his arrival, he sailed for Lisbon via the Suez Canal, leaving Durban for good at the age of seventeen. This journey inspired the poems "Opiário" (dedicated to his friend, the poet and writer Mário de Sá-Carneiro) published in March, 1915, in *Orpheu* nr.1 (a literary magazine)¹ and "Ode Marítima" (dedicated to the futurist painter Santa Rita Pintor) published in June, 1915, in *Orpheu* nr.2, under his heteronym Álvaro de Campos.

While his family remained in South Africa, Pessoa returned to Lisbon in 1905 to study diplomacy. After a period of illness, and two years of poor results, a student strike against the dictatorship of Prime Minister João Franco put an end to his studies. Pessoa became a self student, a devoted reader who spent a lot of time at the library. In August 1907, he started working as a practitioner at R.G. Dun & Company, an American mercantile information agency (currently D&B, Dun & Bradstreet). His grandmother died in September and left him a small inheritance, which he spent on setting up his own publishing house, the «Empreza Ibis». The venture was not successful and closed down in 1910, but the name ibis, the sacred bird of Ancient Egypt and inventor of the alphabet in Greek mythology, would remain an important symbolic reference for him.

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Pessoa's last home, from 1920 till his death, in 1935, is currently the Fernando Pessoa Museum.

Upon Pessoa's return to Lisbon, and his incomplete studies, he also complemented his British education with Portuguese culture, as an autodidact. Pre-revolutionary atmosphere surrounding the assassination of King Carlos I and Crown Prince Luís Filipe, in 1908, and patriotic environment resulting from the successful republican revolution, in 1910, certainly exerted a relevant influence in the formation of the writer. His stepuncle Henrique dos Santos Rosa, a retired military and poet, introduced the young Pessoa to Portuguese poetry, notably the romantics and symbolists of 19th century. In 1912, Fernando Pessoa entered the literary world with a critical essay, published in the cultural journal *A Águia*, which triggered one of the most important literary debates in the Portuguese intellectual world of 20th century: the polemic regarding a super-Camões. In 1915 a group of artists and poets, including Fernando Pessoa, Mário de Sá-Carneiro and Almada Negreiros, created the literary magazine *Orpheu*, which introduced modernist literature to Portugal.

Only two issues were published (Jan-Feb-Mar and Apr-May-Jun, 1915), the third failed to appear due to funding difficulties. Lost for many years, this issue was finally recovered and published in 1984. Among other writers and poets, *Orpheu* published Pessoa, orthonym, and the modernist heteronym, Álvaro de Campos.

Pessoa also founded the «Art Journal» *Athena* (1924–25), in which he published the poetry of the heteronyms Alberto Caeiro and Ricardo Reis. Along with his profession, as free-lance commercial translator, Fernando Pessoa undertook intense activity as a writer and literary critic, contributing to journals and magazines such as *A Águia* (1912–13), *A Renascença* (1914), *Orpheu* (1915), *Exílio* (1916), *Centauro* (1916), *Portugal Futurista* (1917), *Ressurreição* (1920), *Contemporânea* (1922–26), *Athena* (1924–25), *Presença* (1927–34) and *Sudoeste* (1935). He also published as a writer, literary critic or political analyst in journals and newspapers such as *Teatro* (1913), *O Jornal* (1915), *Acção* (1919–20), *Diário de Lisboa* (1924–35), *Sol* (1926), *Revista de Comércio e Contabilidade* (1926), *O Imparcial* (1927), *Notícias Ilustrado* (1928), *Revolução* (1932) and *Fama* (1932–33).



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Fernando Pessoa can be considered the writer of Lisbon. After his return to Portugal, when he was seventeen, Pessoa barely left his beloved city, which inspired the poems "Lisbon Revisited" (1923 and 1926), by his heteronym Álvaro de Campos. From 1905 to 1921, when his family returned from Pretoria after the death of his stepfather, he lived in fifteen different places around the city, moving from a rented room to another according to his financial troubles and the troubles of the young Portuguese Republic.

Pessoa was a frequent customer at Martinho da Arcada, a centennial coffeehouse in Comercio Square, surrounded by ministries, almost an "office" for his private business and literary concerns, where he used to meet friends in the 1920s. The statue of Fernando Pessoa can be seen outside A Brasileira (established 1905), one of the favourite places of young writers and artists of *the Orpheu's* group during the 1910s. This coffeehouse, in the aristocratic district of Chiado, is quite close to Pessoa's birthplace: 4, São Carlos Square (in front of the Opera House), one of the most elegant neighborhoods of Lisbon.

Pessoa translated into English some Portuguese books. He also translated into Portuguese *The Scarlet Letter* by Nathaniel Hawthorne, the short stories "The Theory and the Hound", "The Roads We Take" and "Georgia's Ruling" by O. Henry, and the poems "The Raven", "Annabel Lee" and "Ulalume" by Edgar Allan Poe who, along with Walt Whitman, strongly influenced him. In addition, Pessoa translated into Portuguese a number of books by leading theosophists such as C. W. Leadbeater and Annie Besant.

Pessoa died of cirrhosis in 1935, at the age of forty-seven, with only one book published in Portuguese: "*Mensagem*" (Message). However, he left a lifetime of unpublished and unfinished work (over 25,000 pages manuscript and typed that have been housed in the Portuguese National Library since 1988). The heavy burden of editing this huge work is still in progress.

In 1988 (the centenary of his birth), Pessoa's remains were moved to the Hieronymites Monastery, in Lisbon, where Vasco da Gama, Luís de Camões, and Alexandre Herculano are also buried. Pessoa's portrait was on the 100-escudo banknote.

Heteronyms

LUÍS DE CAMÕES- Portuguese poet

Luís Vaz de Camões (Portuguese pronunciation: [luˈiz ˈvaz di kaˈmõjʃ]; sometimes rendered in English as **Camoens** /ˈkæm ʊʊ.ənz/; c. 1524 – 10 June 1580) is considered Portugal's and the Portuguese language's greatest poet. His mastery of verse has been compared to that of Shakespeare, Vondel, Homer, Virgil and Dante. He wrote a considerable amount of lyrical poetry and drama but is best remembered for his epic work *Os Lusíadas* (*The Lusíads*), which describes Vasco da Gama's discovery of the sea route to India.. His collection of poetry *The Parnasum of Luís de Camões* was lost in his lifetime. Camões had a permanent and unparalleled impact on Portuguese and Brazilian literature alike, due not only to his epic but also to his posthumously published lyric poetry.



The influence of his masterpiece *Os Lusíadas* is so profound that Portuguese is called the "language of Camões".

Life

Many details concerning the life of Camões remain unknown, but he is thought to have been born around 1524. Luís Vaz de Camões was the only child of Simão Vaz de Camões and wife Ana de Sá de Macedo. His birthplace is unknown. Lisbon, Coimbra or Alenquer are frequently presented as his birthplace, although the latter is based on a disputable interpretation of one of his poems.

Camões belongs to a family originating from the northern Portuguese region of Chaves near Galicia. At an early age, his father Simão Vaz left his family to pursue personal riches in India, only to die in Goa in the following years. His mother later re-married.

Camões lived a semi-privileged life and was educated by Dominicans and Jesuits. For a period, due to his familial relations he attended the University of Coimbra, although records do not show him registered (he participated in courses in the Humanities). His uncle, Bento de Camões, is credited with this education, owing to his position as Prior at the Monastery of Santa Cruz and Chancellor at the University of Coimbra. He frequently had access to exclusive literature, including classical Greek, Roman and Latin works, read Latin, Italian and wrote in Spanish.

Camões, as his love of poetry can attest, was a romantic and idealist. It was rumored that he fell in love with Catherine of Ataíde, lady-in-waiting to the Queen, and also the Princess Maria, sister of John III of Portugal. It is also likely that an indiscreet allusion to the king in his play *El-Rei Seleuco*, as well as these other incidents may have played a part in his exile from Lisbon in 1548. He traveled to the Ribatejo where he stayed in the company of friends who sheltered and fed him. He stayed in the province for about six months.



Monument to Luís de Camões, [Lisbon](#)

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He enlisted in the overseas militia, and traveled to Ceuta in the fall of 1549. During a battle with the Moors, he lost the sight of his right eye. He eventually returned to Lisbon in 1551, a changed man, living a bohemian lifestyle. In 1552, during the religious festival of Corpus Christi, in the Largo do Rossio, he injured Gonçalo Borges, a member of the Royal Stables. Camões was imprisoned. His mother pleaded for his release, visiting royal ministers and the Borges family for a pardon. Released, Camões was ordered to pay a high fine and serve three years in the militia in the Orient.

He departed in 1553 for Goa on board the *São Bento*, commanded by Fernão Alves Cabral. At the end of his obligatory service, he was given the position of chief warrant officer in Macau. He was charged with managing the properties of missing and deceased soldiers in the East. During this time he worked on his epic poem *Os Lusíadas* ("The Lusiads") in a grotto. He was later accused of misappropriations and traveled to Goa to answer the judicial charges. In 1570 Camões finally made it back to Lisbon, where two years later he published *Os Lusíadas*. As a reward for his poem or perhaps for services in the Far East, he was granted a small royal (15000 reis) pension by the young and ill-fated Sebastian of Portugal (ruled 1557–1578).

In 1578 he heard of the appalling defeat of the Battle of Alcácer Quibir, where King Sebastian was killed and the Portuguese army destroyed. The Castilian troops were approaching Lisbon when Camões wrote to the Captain General of Lamego: "All will see that so dear to me was my country that I was content to die not only in it but with it". Camões died in Lisbon in 1580, at the age of 56. The day of his death, 10 June, is Portugal's national day. He is buried near Vasco da Gama in the Jerónimos Monastery in the parish of Belém in Lisbon.

Works by Camões:

- *The Lusiads*
- *The Parnasum of Luís Vaz* (lost)
- *Lyric Poems*
- *Auto dos Anfitriões*
- *Auto El-rei Seleuco*
- *Auto do Filodemo*
- *Letters*

English translations

- *Os Lusíadas*, Manuel Nunes Godinho, 19th century
- *The Lusiadas of Luiz de Camões*. Leonard Bacon. 1966.
- *Luis de Camões: Epic and Lyric*. Keith Bosley. Carcanet, 1990.
- *The Lusiads*. Trans. Landeg White. Oxford: Oxford UP, 2002.
- *Luis de Camoes, Selected Sonnets: A Bilingual Edition*. Ed. and trans. William Baer. Chicago: U of Chicago P, 2005.
- *The Collected Lyric Poems of Luís de Camões* Trans. Landeg White. Princeton: Princeton UP, 2008.

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JULIUSZ SŁOWACKI –Polish poet



Juliusz Słowacki (4 September 1809 – 3 April 1849) was a Polish Romantic poet. He is considered one of the "Three Bards" of Polish literature — a major figure in the Polish Romantic period, and the father of modern Polish drama. His works often feature elements of Slavic pagan traditions, Polish history, mysticism and orientalism. His style includes the employment of neologisms and irony. His primary genre was the drama, but he also wrote lyric poetry. His legacy includes 25 dramas and 253 works of poetry. He wrote in many genres: dramas, lyrical poems, literary criticism, letters, journals and memoirs, fragments of two novels, and a

political brochure; he was also a translator. His most popular works include the dramas *Kordian* and *Balladyna* and the poems *Beniowski* and *Testament mój*.

Słowacki spent his youth in the "Stolen Lands", in Kremenets (Polish: Krzemieniec; now in Ukraine) and Vilnius (Polish: Wilno, in Lithuania). He was educated at the Krzemieniec Lyceum, and at a Vilnius Imperial University preparatory gymnasium in Wilno. From 1825 to 1828 he studied law at Vilnius Imperial University. His earliest survived poems date to that period, though he presumably wrote some earlier, none of which have survived. In 1829 he moved to Warsaw, where he found a job in Congress Poland's Governmental Commission of Revenues and Treasury. In January 1831 he joined the diplomatic staff of the revolutionary Polish National Government, led by Prince Adam Jerzy Czartoryski. Initially he served as a copyist. Many others left Warsaw around that time. In July 1831 he volunteered to deliver messages from the National Government to its representatives in London and Paris, where he heard about the fall of the Uprising. Like many of his nationals, Słowacki decided to stay in France as a political refugee.

He returned to Poland when another uprising broke out during the Spring of Nations (1848).

The list of Słowacki most famous works:

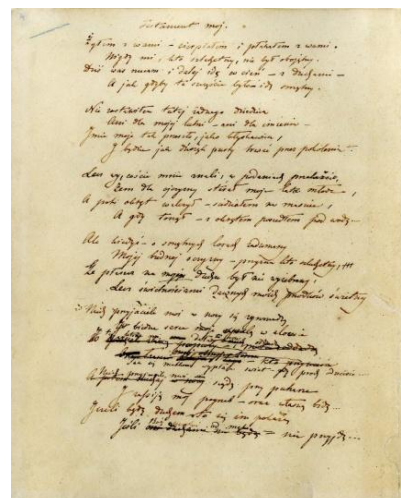
- *Balladyna* (1835)
- *Kordian* (1833)
- *Książd Marek* (Father Marek, 1843)
- *Sen srebrny Salomei* (The Silver Dream of Salomea, 1843)
- *Lambro, powstańca grecki* (Lambro, a Greek insurgent, 1833)
- *Hugo. Powieść krzyżacka* (Hugo. Teutonic Order Novel, 1830)
- *Testament mój* (My Last Will, 1839–1840)

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Słowacki most famous works: Kordian and My Last Will



Słowacki monument In Warsaw

Juliusz Słowacki

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ADAM MICKIEWICZ – Polish poet



Adam Bernard Mickiewicz (24 December 1798 – 26 November 1855) was a Polish national poet, dramatist, essayist, publicist, translator, professor of Slavic literature and political activist.

As a principal figure in Polish Romanticism, he is counted one of the Poland's "Three Bards" ("*Trzej Wieszcz*") and is widely regarded as Poland's greatest poet. He is also considered one of the greatest Slavic and European poets and has been dubbed a "Slavic bard". As a leading Romantic dramatist, he has been compared in Poland and Europe to Byron and Goethe. He is known chiefly for the poetic drama *Dziady* (*Forefathers' Eve*)

and the national epic poem *Pan Tadeusz*.

Mickiewicz was born in the Russian-partitioned territories of the former Grand Duchy of Lithuania, which had been part of the Polish-Lithuanian Commonwealth, and he was active in the struggle to win independence for his home region. After, spending five years exiled to central Russia as a consequence, in 1829 he succeeded in leaving the Russian Empire and, like many of his compatriots, lived out the rest of his life abroad. He settled first in Rome, then in Paris, where for over three years he lectured on Slavic literature at the Collège de France.

He died, probably of cholera, at Istanbul in the Ottoman Empire, where he had gone to help organize Polish and Jewish forces to fight Russia in the Crimean War.

In 1890 his remains were repatriated from Montmorency, Val-d'Oise, in France, to Wawel Cathedral in Kraków, Poland.

The list of Mickiewicz most famous works:

- Ode to the Youth ("Oda do młodości", 1820)
- Ballads and Romances ("Ballady i romanse", 1822)
- Forefathers' Eve part II i IV ("Dziadów część" II i IV, 1823)
- Crimean Sonnets („Sonety krymskie”, 1826)
- "Konrad Wallenrod"(1828)
- Ordon's Redoubt, Night Bivouac and Death of the Colonel ("Reduta Ordona", "Nocleg", "Śmierć pułkownika", 1831)
- Books of the Polish Nation and the Polish Pilgrimage ("Księgi narodu polskiego i pielgrzymstwa polskiego", 1832)
- Forefathers' Eve part III ("Dziadów część" III 1832)
- epic poem "Pan Tadeusz"(1834)

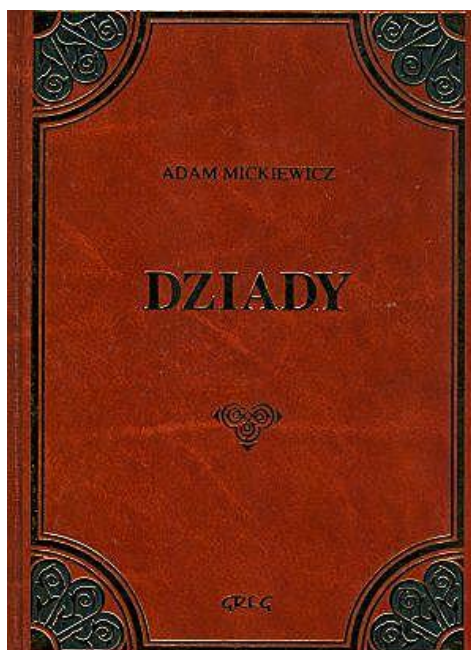
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Manuscript of *Pan Tadeusz*, bearing (bottom right) his autograph signature



Forefathers' Eve



Adam Mickiewicz Monument,
Warsaw, Poland

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PENCHO SLAVEYKOV - Bulgarian poet



Pencho Petkov Slaveykov (Bulgarian: Пенчо Петков Славейков) (27 April 1866 O.S. – 10 June 1912 (O.S. 28 May 1912)) was a noted Bulgarian poet and one of the participants in the Misal ("Thought") circle. He was the youngest son of the writer Petko Slaveykov. Born in Tryavna during the Bulgarian National Revival under Ottoman rule, Pencho was educated there as well as in Stara Zagora and Plovdiv. After an accident in January 1884, when at the age of eighteen he fell asleep on a bench while it was snowing and thus he fell ill with pneumonia, and despite lengthy treatment in Plovdiv, Sofia, Leipzig, Berlin and Paris, this illness left him with serious impairments — he could not walk without a cane, and he wrote and spoke with difficulties. He suffered from melancholic episodes, which forced him to find a cure in literature and to harden his will.

Slaveykov's works include poems and intimate lyrics. He collaborated with a number of magazines, which issued his works, and spent a part of his life in Leipzig studying philosophy, where he became familiar with German literature, thought and art.

After returning to Bulgaria in 1898, Slaveykov joined the Misal circle with a number of other noted writers, such as Krastyo Krastev, Petko Todorov and Peyo Yavorov. He became an assistant director (1901–1909) and later director of the National Library of Bulgaria (1909–1911) and a director of the Bulgarian National Theatre (1908–1909).

He was sent on missions to Moscow (1909) and Istanbul, Athens, Naples, Sorrento, and Rome (1911), where he studied the development of the libraries. Upon returning he engaged in hectic work.

He was fired from the post of director of the National Library because of political misunderstandings with the minister of culture Stefan Bobchev on 10 July 1911, and left Bulgaria, living in Zürich, Lucerne, Göschenen, Andermatt, Lugano and other places in Switzerland before arriving in Italy in the end of November 1911. He remained in Rome for three months, but set off in May 1912 to travel through Florence, the Engadin and the mountains looking for a cure. In the end of the month he arrived in the small town of Brunate near Lake Como, where he died on 10 June 1912.

Slaveykov was buried in Brunate's cemetery and his remains were moved to Bulgaria in 1921. Due to his death, the suggestion by Swedish professor Al. Jensen that Slaveykov be awarded a Nobel Prize was not considered by the Nobel Prize committee.

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Pencho Slaveykov (left sculpture) and his father Petko (right sculpture)
as immortalized on Slaveykov Square in Sofia.

- Epicheski pesni by Pencho P Slaveïkov (Book)
14 editions published between 1896 and 2002 in Bulgarian and held by 31 libraries worldwide
- Sŭchineniia by Pencho P Slaveïkov (Book)
4 editions published in 1966 in Bulgarian and held by 28 libraries worldwide
- Bulgarische volkslieder by Pencho P Slaveïkov (Book)
4 editions published in 1919 in German and held by 23 libraries worldwide
- Kŭrvava pesen by Pencho P Slaveïkov (Book)
16 editions published between 1925 and 2004 in Bulgarian and Undetermined and held by 20 libraries worldwide
- Izbrani tvorbi by Pencho P Slaveïkov (Book)
11 editions published between 1973 and 2000 in Bulgarian and held by 18 libraries worldwide
- 100 godini Pencho Slaveïkov : ïubileen sbornik (Book)
4 editions published in 1966 in Bulgarian and held by 18 libraries worldwide
- Pencho Slaveïkov. Vstŭp. statiia, publikatsiia i komentar Stoianka Mikhaïlova v sŭтрудничество с Mikhail Vŭglenov (Book)
2 editions published in 1967 in Bulgarian and held by 18 libraries worldwide
- Kniga na pesnite by Pencho P Slaveïkov (Book)
5 editions published between 1917 and 1941 in Bulgarian and Undetermined and held by 16 libraries worldwide

HRISTO BOTEV - Bulgarian poet



Hristo Botev (6 January 1848 - 1 June 1876) born **Hristo Botyov Petkov** was a Bulgarian poet and national revolutionary. Botev is widely considered by Bulgarians to be a symbolic historical figure and national hero.

Early years: Botev was born in Kalofer . His father, Botyo Petkov (1815–1869), was a teacher and one of the most significant figures of the late period of the Bulgarian National Revival towards the end of the Ottoman occupation. He had a strong influence on his son during the latter's youth.

In 1863, after completing his elementary education in Kalofer, Botev was sent by his father to a high school in Odessa. While there, he was deeply impressed by the work of the liberal Russian poets of the day. He left high school in 1865 and spent the next two years teaching in Odessa and Bessarabia. In the meantime he began creating his first poetic works and also established strong connections with the Russian and Polish revolutionary movement. His political views soon started to take shape.



Botev returned to Kalofer at the beginning of 1867, where he temporarily replaced his ill father as a teacher.^[2] In May, during the festivities celebrating Saints Cyril and Methodius (it was his father who first organised at the end of the school year such festivities which today correspond to Bulgaria's national holiday on 24 May), he made a public speech against the Ottoman authorities and the wealthy Bulgarians (whom he alleged were collaborating with the Ottomans). Botev was pressed into leaving the town as a result. He initially decided he would return to Russia, but due to lack of money instead opted for Romania, at the time an asylum for many Bulgarian exiles.

Exile: Greatly influenced by the Bulgarian revolutionaries who lived in Romania, Botev led a life typical for any revolutionary. He was constantly deprived of means and even home. For some time he lived in an abandoned mill near Bucharest with Vasil Levski, the eventual leader of the Bulgarian insurgency, and the two of them initially became close friends. Later he would describe this period in his works.

From 1869 to 1871 Botev worked again as a teacher in Bessarabia, keeping close relations with the Bulgarian revolutionary movement and its leaders. In June 1871 he became editor of the revolutionary emigrant newspaper "Word of the Bulgarian Emigrants" (*Duma na bulgarskite emigranti*), where he began publishing his early poetic works

The whole Bulgarian revolutionary movement was put in danger with the capture of Vasil Levski by Ottoman authorities at the end of 1872. With Levski's death the BCRC was

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divided in two factions: Botev and his supporters including Stefan Stambolov and Panayot Hitov backed the idea that preparations should be started for an immediate uprising, while the moderate revolutionaries, led by Lyuben Karavelov, thought that it was too early for such actions. Botev intended to start an uprising in the first possible moment, to take advantage of the international situation (the mounting tension between the Ottoman empire on one side, and Serbia and Russia on the other), as well as the fact that the revolutionary net, established by Levski, was still relatively intact and could take an active part in the preparations.

Death: It was at this point, at dusk on 20 May 1876 (in the Julian calendar, equivalent to 1 June 1876 in today's Gregorian calendar), that a single bullet most probably fired by concealed Ottoman sharpshooter hit Botev in the chest, killing him almost instantly. After the death of their leader and chief inspiration, the company suffered a serious drop in morale and began to disperse. Very few managed to evade capture or death.

Literacy works: In 1875 Botev published his poetic works in a book called "Songs and Poems", together with another Bulgarian revolutionary poet and future politician and statesman, Stefan Stambolov. Botev's poetry reflected the sentiments of the poor people, filled with revolutionary ideas, struggling for their freedom against both foreign and domestic tyrants. His poetry is influenced by the Russian revolutionary democrats and the figures of the Paris Commune. Under this influence, Botev rose both as a poet and a revolutionary democrat. Many of his poems are imbued with revolutionary zeal and determination, such as *My Prayer* ("Moyata molitva"), *At Farewell* ("Na proshtavane"), *Hajduks* ("Haiduti"), *In the Tavern* ("V mehanata"), or *Struggle* ("Borba"). Others are romantic, balladic (*Hadzhi Dimitar*, perhaps the greatest of his poems), even elegiac.

Original Title	Transliteration	Translation	First Published
Майце си	Maytze si	To My Mother	1867
Към брата си	Kam brata si	To My Brother	1868
Елегия	Elegia	Elegy	1870
Делба	Delba	Division	1870
До моето първо либе	Do moeto parvo libe	To My First Love	1871
На прощаване в 1868 г.	Na proshtavane v 1868	At Farewell in 1868	1871
Хайдутин	Hayduti	Hajduks	1871
Пристанала	Pristanala	Eloped	1871
Борба	Borba	Struggle	1871
Странник	Strannik	Stranger	1872
Ней	Ney	To Her	1875

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Гергьовден	Gergyovden	St. George's Day	1873
Патриот	Patriot	Patriot	1873
Защо не съм...?	Zashto ne sam...?	Why am I not...?	1873
Послание (на св. Търновски)	Poslanie (na sveti Tarnovski)	Epistle (to the Bishop of Tarnovo)	1873
Хаджи Димитър	Hadzhi Dimitar		1873
В механата	V mehanata	In the Tavern	1873
Моята молитва	Moyata molitva	My Prayer	1873
Зададе се облак темен	Zadade se oblak temen	A Dark Cloud Is Coming	1873
Обесването на Васил Левски	Obesvaneto na Vasil Levski	The Hanging of Vasil Levski	1876

Legacy: In 1885 a commemoration committee was founded on the date of Botev's death 1 June. A monument was presented on the main square of Vratsa in 1890 in the presence of King Ferdinand. Some of the most prominent Bulgarians in the new history of the country, such as Stefan Stambolov and Zahari Stoyanov, devoted a lot of attention to Botev and his deeds for Bulgaria. Soon Botev became a mythical figure in the Bulgarian National Revival, and is even today commemorated as one of the two greatest Bulgarian revolutionaries alongside Vasil Levski. Every year at exactly 12:00 on 2 June, air raid sirens throughout all of the country resonate for a minute to honour Hristo Botev and those who died for the freedom of Bulgaria. People everywhere stand still for 2 to 3 minutes until the sirens are stopped.

The following are named after Hristo Botev:

- Botev Point and Botev Peak on Livingston Island in the South Shetland Islands
- The highest peak in Stara planina
- The city of Botevgrad
- Streets and boulevards in most Bulgarian cities
- Streets and boulevards in many Romanian cities
- A number of schools and high schools
- Several football clubs – FC Botev Vratsa, PFC Botev Plovdiv, *Botev Ihtiman*, *Botev Galabovo*, *Botev Kozlodui*, *Botev Boljarovo* and etc.
- Several football stadiums in Bulgaria
- A Bulgarian National Radio channel
- The International Botev Prize
- Asteroid (225238) 2009 QJ5, which was discovered on 23 August 2009, by F. Fratev – Zvezdno Obshtestvo Observatory (Bulgaria).
- A street in Sarajevo, Bosnia and Herzegovina
- An avenue in Kraków, Poland



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VYTAUTAS MAČERNIS – Lithuanian poet



Vytautas Mačernis (1921 - 1944) was born in the village of Šarnelė near the city of Plungė in north-western Lithuania. He studied philosophy and English literature at the Kaunas and Vilnius universities.

In 1943 when the university was shut down during the Nazi occupation, he went back to his home village, where he self-studied astronomy and physics, translated works of Oscar Milosz, studied French, having had plans to study in the University of Sorbonne. Mačernis was keen on languages and could speak German, English, French, Italian, Russian, Latin and Greek, apart from his native Samogitian and Standard Lithuanian ones.

While being there, V. Mačernis wrote verses and sent them in letters to his friends. The verses were copied down by others, since by that time the works of V. Mačernis became popular among high school and University students and young intellectuals. In this way his poetry by manuscripts and copies became popular in Lithuania even before the death of a poet.

Mačernis wrote several cycles of poetry, none of which were published during his lifetime. In his poems themes of alarm and grief, and of pining for stable human values, prompted by the approaching and, later, raging battles of World War II, are combined with a poetic view of his homeland, severity of classical form and a profound lyricism.

Mačernis dedicated his short life for searching the purpose of human's life. The first poem of Vytautas was published in 1936, the last one – in October 1944. He had been writing sonnets, visions, triolets, songs and short aphoristic poems. Vytautas Mačernis is a youngest classic of Lithuanian literature, he was a beginner of modern Lithuanian poetry, and one of the most significant poets of his generation.

Many poems written by Vytautas Mačernis are philosophical, strongly linked to existentialism, as the lyrical subject often experiences spiritual suffering over not comprehending the world, being alien in it. The outer world is often depicted as hostile and incognisable. In the cycle "Visions" the world holds the image of a "fierce night", "vagrant wind", "wandering bird lost in space".

VISIONS

1.

Today I remembered an event from the years of my awakening childhood,
That quiet summer Sunday drifting past us.
When grandmother and I the two of us
Had stayed to tend the house.

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In the big room, at the table, adorned with flowers from meadows, lakes and swamps,
Grandmother prayed from big prayer books, secretly sighing,
And, I, sitting in the rocking chair,
Long dwelled on the sun's window in the floor.

In the fields I heard the breathing of a summer's midday,
Felt it come to me through open doors,
And with the fingers of a princess seen in dreams
Touch softly on my face, lips, and eyes...

But suddenly into my window fell the shadow of a bird's outspread wings,
Veiling for me bright joy and reveries.
I trembled, rushed to grandmother
And crying fell into her open arms.

Catching my sorrow, she asked me not to cry,
Wiped away my tears, and promised to defend me
From that bird who, flying from a distant land, severed he bundles of rays,
Forming for me a bright window of sun in the floor.

She told me we can dream, believe, be joyous:
In the world there is only youth, and sun, and home...
While the wanderers from distant unknown lands, those
Birds astray in space, Visit this earth rarely.

2.

Many years passed. And my grandmother died.
Neither flowers nor old prayer books remained in the room,
And in my heart, of the pure faith of those days
Not a trace remained.

Though sometimes in my heart the window of sun flashes
And, like a tree in freedom, each day taller, broader;
From distant, unknown lands strays the bird, that wanderer in space,
And throws the shadow of huge wings into the centre of my happiness.

And when in hopelessness there is no place to hide the face,
With eyes dilated by pain I see,
How the midday withdraws from me, how it slides into the lands of the evening,
Its steps, which used to ring with joy, weaken,
Withered grasses whisper in the heat:
It will never return here, never.

And I see how evening awakes from its hiding in the shadows of the forest's edge,
I see how it crawls over broad plains
And with the cold, bony hands of a mother death,
Embraces my days of work and torment.

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MAIRONIS (JONAS MAČIULIS) – Lithuanian poet

Jonas Mačiulis (1862 – 1932) wrote under the pseudonym Maironis is one of the most famous Lithuanian romantic poets.



Maironis graduated from Kaunas high school and went on to study Literature at Kiev University. However, in 1884, after one year of studies at the university, he entered Kaunas Spiritual Seminary. While being at the seminary, Maironis became an active member of the Lithuanian National Revival. Maironis wrote a number of poems. Some of them are contained in his most famous collection of poems “Pavasario Balsai” (*The Voices of Spring*). Later Maironis studied at St. Petersburg Catholic Theological Academy. In the later years of his life, Maironis worked as a rector of Kaunas Priest Seminary and as a professor at the University of Lithuania, where he taught literature. He died in Kaunas (aged 69) where he was interred in the mausoleum constructed in the cathedral.

His most significant contributions are in the realm of lyric poetry, but he also wrote several longer narrative poems, ballads and even historical drama. In 1907, when Maironis completed his poem “Jaunoji Lietuva” (*The Young Lithuania*), such a country existed only in the dreams of patriots, in a twilight zone of history, between memory and hope. In this situation, Maironis' poem stands as an expression of faith that there will indeed be a new morning, a fact not at all as obvious in the lives of nations as it is in nature.

Maironis was a founder of new Lithuanian poetry, the greatest poet of the period of Lithuanian press ban. He had expressed the national aims of that time and was called the singer of the national renaissance. His poetry had influenced other writers so much that it was called Maironis poetry school in literature. The collection of poems “Voices of Spring” had reflected the past, everyday life and heroism of fights for freedom, emotions of love to the homeland, sensations of the nature's beauty, pride in the native language. It had followed and stylised the folk art. Maironis had expressed important ideas of national renaissance by using impressive poetic images and sensitive poetical means, he had awakened the enthusiasm to fight and hope of rebirth, he had raised the level of Lithuanian poetry to the highest standards of perfection. The creative work of Maironis is a clear division between the old and new Lithuanian poetry.

“TRAKAI CASTLE”

With lichen and mould overgrown all around

A time-honoured castle there looms!

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Its true high-born rulers now sleep below ground,
Yet Trakai outlasted their tombs.
While centuries run, its grim ruins grow older,
Deserted and lonely, they gradually moulder.

When over the castle the wind bursts to moan
The lake lying round climbs its walls:
A wave rides a wave, and a mouldering stone
Works loose and submissively falls.
The towers keep crumbling and day after day
So many a heart fill with gloom and dismay.

Old castle! Long centuries echoed your name!
Great men rose to glory with you!
You saw the Great Vytautas' power and fame,
His regiments on a review.
Where is now your might that was dazzling with glory?
Where is your antiquity lauded in story?

You walls, dark and ruinous, covered with grime,
Defenceless, unpeopled and dumb!
I tenderly fancy your most precious time
You've had in the centuries' run!
Invaluable time! Shall we see your revival?
Or shall you like youth just in dreams find survival?

Each time when through Trakai I happen to go
With pain my heart bitterly cries.
A sorrowful tear down my cheek starts to flow
And suddenly clouds my blue eyes.
In vain my poor heart tries to seek consolation,
All round I see darkness and bleak desolation.

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“FROM BIRUTE HILL”

Rolling wind-driven breakers ashore from the west,
Splash my breast with the chill of your waves, or to me
Grant your power with which my own heart could express
All its strivings as grandly as you, Baltic Sea!

How I longed for you, infinite one! How I yearned
Just to hear your mysterious voices resound!
You alone understand me, because you have scorned
Through the ages to silence your breakers unbound!

Are you sad? So am I! And I do not know why;
I just pray all the storms to howl louder for me:
Though they offer no tranquil forgetfulness, I
Always strive to be closer to you, Baltic Sea!

And I wish for a friend who will help me to brave
All the storms of my heart which I try to defy,
Who shall not be a dark look my secret betray
And remain through the ages as restless as I.

Translated by Lionginas Pažūsis

NAZIM HIKMET RAN-Turkish poet



Nazım Hikmet Ran was born January 15, 1902, in Thessalonica, Greece, and he died June 3, 1963, Moscow, Russia. He was a poet, play writer, novelist and memoirist. He is described as ‘romantic communist’ and ‘romantic revolutionary’. He was repeatedly arrested for his political beliefs and spent much of his adult life in prison or in exile. His poetry has been translated into more than fifty languages.

During the Turkish War of Independence, he and one of his friends went to Ankara and they called from Atatürk and they wanted to write poems in order to announce Turkish society’s struggle. His poems much appreciated and he was appointed to Bolu as a teacher. However, because of his political beliefs (communist beliefs) didn’t appreciate by the conservative officials and Nazım Hikmet decided to go Batumi in the Georgian Soviet Socialist Republic to experience in first person the results of the Russian Revolution of 1917. There, he was influenced by the artistic experiments of Vladimir Mayakovsky and Vsevolod Meyerhold, as well as the ideological vision of Lenin.

Starting in 1925, he judged numerous times because of his poems and writings. He stayed in Istanbul, Ankara, Bursa, Çankırı and Bursa prisons approximately twelve years. Although he was exempt from military service, officials wanted him to make his military service. Because of this event he went to Moscow. In 17 June, 1951, his Turkish citizenship was cancelled. In 2009, after 46 years of his death, he became Turkish citizenship again.



Despite writing his first poems in syllabic meter, Nazım Hikmet distinguished himself from the "syllabic poets" in concept. With the development of his poetic conception, the narrow forms of syllabic verse became too limiting for his style and he set out to seek new forms for his poems.

He was affected by the young Soviet poets who advocated Futurism. On his return to Turkey, he became the charismatic leader of the Turkish avant-garde, producing streams of innovative poems, plays and film scripts. Breaking the boundaries of the syllabic meter, he changed his form and preferred writing in free verse which harmonized with the rich vocal properties of the Turkish language.

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- Simavne Kadısı Oğlu Şeyh Bedreddin Destanı (The Epic of Sheikh Bedreddin)
- Memleketimden İnsan Manzaraları (Human Landscapes from My Country)
- Kurtuluş Savaşı Destanı (The Epic of the War of Independence)

Novels

- Yaşamak Güzel Şey be Kardeşim (It's great to be alive, brother)

Plays

- Kafatası (The Skull)
- Unutulan Adam (The Forgotten Man)
- Ferhad ile Şirin (Ferhad and Şirin)
- Lüküs Hayat (Luxurious Living)

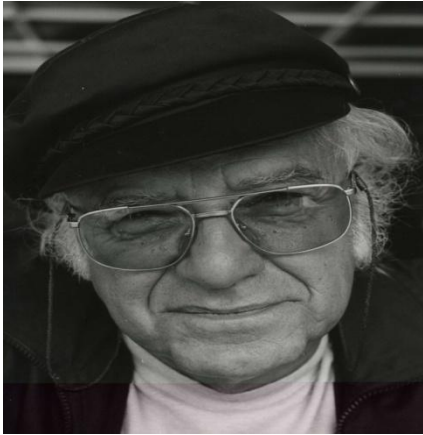


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ATILLA İLHAN -Turkish poet



Atilla İlhan was born 15 June, 1925 in Izmir and he died 11 October, 2005, Istanbul. He was a poet, novelist, essayist, journalist and reviewer.

During his high school years, he wrote a poem to his girl friend, belonging to Nazım Hikmet who had communist beliefs and Atilla İlhan got into trouble because of the poem and then he was taken into custody for three weeks. After his imprisonment, Atilla İlhan was forbidden from attending any schools in Turkey, thus interrupting his education. Following a favorable court decision in 1941,

he received permission to continue his education again. In his second year at university, he went to Paris in order to take part in supporting Nazım Hikmet. His observations of the French and their culture were to influence many of his works.

He wrote screenplays for nearly 15 movies under the *nom de plume* Ali Kaptanoğlu. However, cinema didn't meet his expectations and he went back to Paris.

He generally used love, pangs of love, and separation themes in his poems.

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- Ben Sana Mecburum (I Need You)
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- Yasak Sevişmek (Forbidden Love)
- Tutuklunun Günlüğü (A Prisoner's Diary)
- Böyle Bir Sevmek (To Love Like This)
- Elde Var Hüzün (All That Is Left Is Grief)
- Korkunun Krallığı (Kingdom of Fear)
- Ayrılık Sevdaya Dahil (Love Includes Departing)
- Allende Allende

Novels

- Sokaktaki Adam (The Man on the Street)
- Zenciler Birbirine Benzemez (Black Men Don't Look Alike)
- Kurtlar Sofrası (Table of Wolves)
- Bıçağın Ucu (Edge of the Knife)
- Sırtlan Payı (Share of the Hyena)
- Yaraya Tuz Basmak (Pressing Salt to One's Injury)

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THE GREAT GALLERY OF WRITERS

*Comenius Multilateral Project – “Art and Science:
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MIRCEA ELIADE -Romanian writer

Romanian pronunciation: ['mirtʃe̯a eli'ade]

Historian, philosopher, short story writer, journalist, essayist, novelist

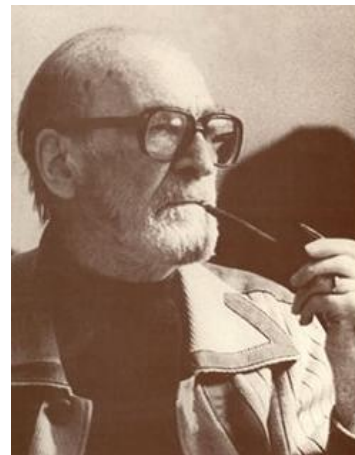
Date and place of birth: March ,13th, 1907, Bucharest, Romania

Date and place of death: April, 22nd, 1986, Illinois, United States

Genres: fantasy, autobiography, travel literature

Subjects: history of religion, philosophy of religion, cultural history, political history

Literary movement : Modernism, Criterion, Trăirism



Mircea Eliade was a historian of religion, fiction writer, philosopher, and professor at the University of Chicago. He was a leading interpreter of religious experience, who established paradigms in religious studies that persist to this day. His theory that hierophanies form the basis of religion, splitting the human experience of reality into sacred and profane space and time, has proved influential. One of his most influential contributions to religious studies was his theory of Eternal Return, which holds that myths and rituals do not simply commemorate hierophanies, but, at least to the minds of the religious, actually participate in them.

His literary works belong to the fantastic and autobiographical genres. The best known *are the novels Maitreyi- Bengal Nights, The Forbidden Forest, Isabel and the Devil's Waters* and *The Novel of the Nearsighted Adolescent*, the novellas *Miss Christina, Youth Without Youth*, and the short stories *The Secret of Dr. Honigberger* and *With the Gypsy Girls*.

Noted for his vast erudition, Eliade had fluent command of five languages - Romanian, French, German, Italian, and English - and a reading knowledge of three others (Hebrew, Persian, and Sanskrit). He was elected a posthumous member of the Romanian Academy.

Life: Born in Bucharest, Eliade attended the Spiru Haret National College, being for several years the senior of Nicolae Steinhardt, who eventually became a close friend of Eliade. Among his other colleagues was future philosopher Constantin Noica . As a child, Eliade was fascinated with the natural world, which formed the setting of his very first literary attempts as well as with Romanian folklore and the Christian faith as expressed by peasants. Growing up, he aimed to find and record what he believed was the common source of all religious traditions. The young Eliade's interest in physical exercise and adventure led him to pursue mountaineering and sailing. In order to cultivate his willpower, he would force himself to swallow insects and only slept four to five hours a night.

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He later became interested in natural science and chemistry, the occult, and wrote short pieces on entomological subjects. Despite his father's concern that he was in danger of losing his already weak eyesight, Eliade read passionately. One of his favorite authors was Honoré de Balzac. Eliade also became acquainted with the modernist short stories of Giovanni Papini and social anthropology studies by James George Frazer.

His interest in the two writers led him to learn Italian and English in private, and he also began studying Persian and Hebrew. At the time, Eliade became acquainted with Saadi's poems and the ancient Mesopotamian Epic of Gilgamesh. He was also interested in philosophy—studying, among others, Socrates, Vasile Conta, and the Stoics Marcus Aurelius and Epictetus, and read works of history. His first published work was the 1921 *"The Silkworm's Enemy"*, followed by *How I Found the Philosophers' Stone"*. Four years later, Eliade completed work on his debut volume, the novel of the *Nearsighted Adolescent*.

Between 1925 and 1928, he attended the University of Bucharest's Faculty of Philosophy and Letters in 1928, earning his diploma with a study on Early Modern Italian philosopher Tommaso Campanella. In 1927, Eliade traveled to Italy, where he met Papini and collaborated with the scholar Giuseppe Tucci. It was during his student years that Eliade met Nae Ionescu, who lectured in Logic, becoming one of his disciples and friends.

Eliade's scholarly works began after a long period of study in British India, at the University of Calcutta. He studied the basics of Indian philosophy, and, in parallel, learned Sanskrit, Pali and Bengali. At the time, he also became interested in the actions of Mahatma Gandhi, whom he met personally, and the Satyagraha as a phenomenon; later, Eliade adapted Gandhian ideas in his discourse on spirituality and Romania.

In 1930, while living with Dasgupta, Eliade fell in love with his host's daughter, Maitreyi Devi, later writing a barely disguised autobiographical novel *Maitreyo* or *"Bengal Nights"*.

Eliade received his PhD in 1933, with a thesis on Yoga practices. The book, which was translated into French three years later, had significant impact, both in Romania and abroad. Eliade came to the attention of journalist Pamfil Șeicaru, who invited him to collaborate on the nationalist paper *Cuvântul*, which was noted for its harsh tones. He and friends Emil Cioran and Constantin Noica came under the influence of *Trăirism*, a school of thought that was formed around the right-wing ideals expressed by Nae Ionescu. A form of existentialism, Trăirism was also the synthesis of traditional and newer right-wing beliefs.

In 1942, Eliade authored a volume in praise of the Estado Novo, established in Portugal by António de Oliveira Salazar. On July 7 of the same year, he was received by Salazar himself, who assigned Eliade the task of warning Antonescu to withdraw the Romanian Army from the Eastern Front.

In autumn 1943, he traveled to occupied France, where he rejoined Emil Cioran. Nina Eliade fell ill with uterine cancer and died in late 1944.

At signs that the Romanian communist regime was about to take hold, Eliade opted not to return to the country. In 1945, he moved to France with his adopted daughter Giza. It was

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estimated that, at the time, it was not uncommon for him to work 15 hours a day. Eliade married a second time, to the Romanian exile Christinel Cotescu.

Together with Emil Cioran and other Romanian expatriates, Eliade rallied with the former diplomat Alexandru Busuioceanu, helping him publicize anti-communist opinion to the Western European public. In 1949 he went on a visit to Italy, where he wrote the first 300 pages of his novel *Noaptea de Sânziene*.

In October 1956, he moved to the United States, settling in Chicago the following year. He had been invited by Joachim Wach to give a series of lectures at Wach's home institution, the University of Chicago. Eliade and Wach are generally admitted to be the founders of the "*Chicago school*" that basically defined the study of religions for the second half of the 20th century. Beginning in 1954, with the first edition of his volume on *Eternal Return*, Eliade also enjoyed commercial success: the book went through several editions under different titles, which sold over 100,000 copies.

In 1966, Mircea Eliade became a member of the American Academy of Arts and Sciences. He also worked as editor-in-chief of Macmillan Publishers' Encyclopedia of Religion, and, in 1968, lectured in religious history at the University of California, Santa Barbara. It was also during that period that Mircea Eliade completed his voluminous and influential *History of Religious Ideas*, which grouped together the overviews of his main original interpretations of religious history.

Although Eliade was attacked with virulence by the Romanian Communist Party press, the regime also made secretive attempts to enlist his and Cioran's support: He was slowly rehabilitated at home beginning in the early 1960s, under the rule of Gheorghe Gheorghiu-Dej. In the 1970s, Eliade was approached by the Nicolae Ceaușescu regime in several ways, in order to have him return. An unprecedented event occurred with the interview that was granted by Mircea Eliade to poet Adrian Păunescu, during the latter's 1970 visit to Chicago.

Păunescu's visit to Chicago was followed by those of the nationalist official writer Eugen Barbu and by Eliade's friend Constantin Noica (who had since been released from jail). At the time, Eliade contemplated returning to Romania, but was eventually persuaded by fellow Romanian intellectuals in exile (including Radio Free Europe's Virgil Ierunca and Monica Lovinescu) to reject Communist proposals. In 1977, he joined other exiled Romanian intellectuals in signing a telegram protesting the repressive measures newly enforced by the Ceaușescu regime.

His funerals in 1986 were attended by 1,200 people, and included a public reading of Eliade's text in which he recalled the epiphany of his childhood—the lecture was given by novelist Saul Bellow, Eliade's colleague at the University.

The general nature of religion

In his work on the history of religion, Eliade is most highly regarded for his writings on Alchemy, Shamanism, Yoga and what he called the eternal return - the implicit belief,

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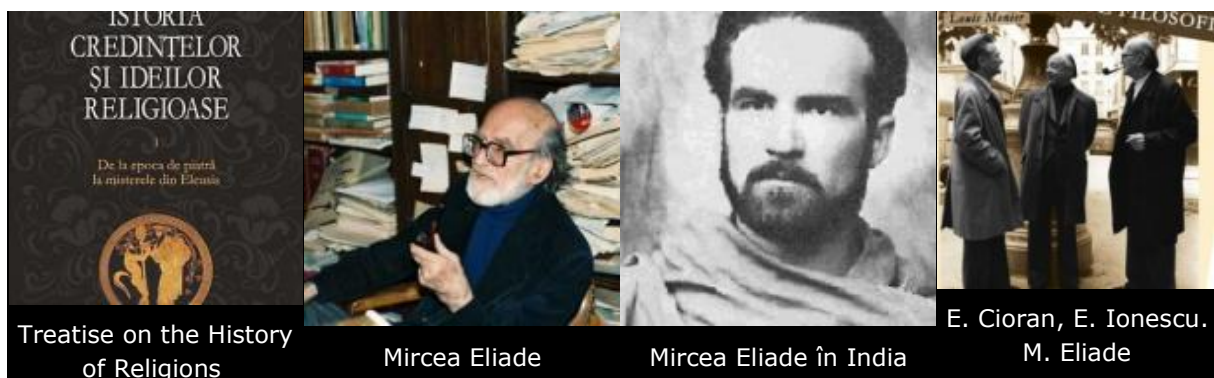
supposedly present in religious thought in general, that religious behavior is not only an imitation of, but also a participation in sacred events, and thus restores the mythical time of origins.

Eliade is noted for his attempt to find broad, cross-cultural parallels and unities in religion, particularly in myths. His *Treatise on the History of Religions* was praised for its coherence and ability to synthesize diverse and distinct mythologies.

Issues dealt with in Eliade's work: *Sacred and profane*, *Origin myths and sacred time*, *Eternal return and "Terror of history"*, *Anti-reductionism and the "transconscious"*, *Platonism and "primitive ontology"*, *Existentialism and secularism*, *Religious survivals in the secular world*, *Modern man and the "Terror of history"*, *Inter-cultural dialogue and a "new humanism"*, *Christianity and the "salvation" of History*, *Modern gnosticism*, *Romanticism and Eliade's nostalgia*.

Generic traits of his literary work

Many of Mircea Eliade's literary works, in particular his earliest ones, are noted for their eroticism and their focus on subjective experience. George Călinescu stressed that Eliade owed much of his modernist style to the direct influence of French author André Gide, concluding that, alongside Camil Petrescu and a few others, Eliade was among Gide's leading disciples in Romanian literature. He commented that, like Gide, Eliade believed that the artist "does not take a stand, but experiences good and evil while setting himself free from both, maintaining an intact curiosity." A specific aspect of this focus on experience is sexual experimentation. A secondary but unifying feature present in most of Eliade's stories is their setting, a magical and part-fictional Bucharest. It has also been argued that a main characteristic of Eliade's fantasy prose is a substitution between the supernatural and the mundane: in this interpretation, Eliade turns the daily world into an incomprehensible place, while the intrusive supernatural aspect promises to offer the sense of life.



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LIVIU REBREANU - Romanian writer

Romanian pronunciation: [\['liviw re'bre̯anu\]](#)

Date of birth: November 27, 1885

Date of death: September 1, 1944

He was a Romanian novelist, playwright, short story writer, and journalist.



LIVIU REBREANU

Life: Born in Târlîșua, Transylvania, then part of Austria-Hungary, he was the second of thirteen children born to Vasile Rebreanu, a schoolteacher, and Ludovica Diuganu, descendants of peasants. His father had been a classmate of George Coșbuc's and was an amateur folklorist. Liviu Rebreanu went to primary school in Maieru (where he was taught by his father), and then in Năsăud and Bistrița, to military school at Sopron and then to the military academy in Budapest. He worked as an officer in Gyula but resigned in 1908, and in 1909 illegally crossed the Transylvanian Alps into Romania, and lived in Bucharest.

He joined several literary circles, and worked as a journalist for *Ordinea*, then for *Falanga literară și artistică*. At the request of the Austro-Hungarian government, he was arrested and extradited in 1910. Rebreanu was incarcerated in Gyula, being freed in August; he returned to Bucharest. In 1911–1912 he was secretary for the National Theater in Craiova, where he worked under the direction of short story writer Emil Gârleanu. He got married to actress Fanny Rădulescu.

He first published a volume of novellas gathered under the title *Troublings*- 1912. During World War I Rebreanu was a reporter for *Adevărul*, and he continued publishing short stories: *The Hooligans* and *Confession* in 1916 and *Resentfulness* in 1919. After the war, he became an important collaborator at the literary society *Sburătorul* led by the literary critic Eugen Lovinescu.

In 1920 Rebreanu published his novel *Ion*, the first modern Romanian novel, in which he depicted the struggles over land ownership in rural Transylvania. For *Ion*, Rebreanu received a Romanian Academy award – he became a full member of the institution in 1939. Between 1928 and 1930 he was chairman of the National Theatre of Bucharest, and from 1940 to 1944 he was President of the Romanian Writers' Society.

In 1944, aged 59, he died of a lung disease in his country house in Valea Mare, Argeș County.

Works

Short stories and novellas: *The Catastrophe* – 1921, *The Fate* – 1921, *Nest of Dreams* – 1927, *The Swan Song* – 1927, *Ițic Ștrul as a Deserter* – 1932 .

Novels on social issues: *Ion*

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The novel *Ion* introduces us in the life of the peasants and intellectuals of Transylvania before the war. The action takes place in Pripas village and in the little town Amaradia. Ion Pop al Glanetaşului, industrious son of poor parents, has a passion for land. He fixes his eyes on Ana, rich man Vasile Baciui's, daughter. But the rich man does not want him as his son-in-law. He dishonours Ana, to force the father to give him his daughter and the fortune. He reaches his goal, as Ana really falls in love with him. Ion, the master of the lands, is now satisfied. He hisses the gained land, but beats Ana, now his wife. Suddenly, Ion is ruled by a love for the beautiful Florica, old sympathy, now married. Florica answers to Ion's wild passion. Ana understands the cruel reality. Beaten by her husband and by her father she hangs herself. Their child dies too. The quarrel between Ion and his father-in-law begins again. In the end, Ion does not stop his passion for Florica, and in a night the two are caught by Florica's husband who kills Ion.

Other novels on social issues: The Little King–1929, The Revolt–1932, The Gorilla - 1938

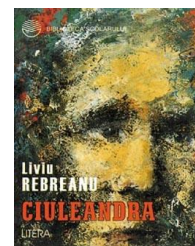
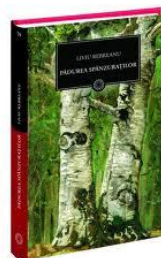
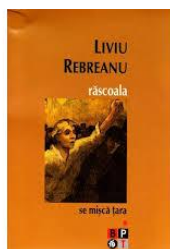
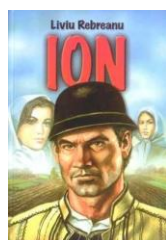
Psychological novels

The Forest of the Hanged – 1922. The novel is the artistical transfiguration of his brother Emil's case. The hero of the novel is Apostol Bologa, son of a Romanian lawyer from Transylvania. In the Hungarian schools he gets an education contradictory to his Romanian soul. He becomes a conscientious Austrian officer, he even contributes (by his vote in court) at the sentencing to death of a Czech officer, who had deserted the Austro-Hungarian army. Follows his soul metamorphosis, under the influence of the Czech officer Klapka, who seeded in his heart the hatred against the Austrian empire and the love for the Romanian nation. Sent on the Romanian front, in the Oriental Carpathians, the thought of desertation becomes an obsession for him. Being forced again to take part in a military tribunal, to judge a Romanian peasant for espionage, Apostol Bologa starts in the night towards the Romanian lines, to get to his blood brothers. He is caught and hanged, in much the same way as the Czech that he had helped condemn.

Other psychological novels: Adam and Eve – 1925, Ciuleandra – 1927, Embers - 1934

Other novels: Both- 1940

Plays: *The Quadrille* – 1919, *The Envelope* – 1923, *The Apostles* - 1926



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JEAN DE LA FONTAINE -French writer



Jean de La Fontaine (July 8, 1621, Château-Thierry – April 13, 1695) was the most famous French fabulist and one of the most widely read French poets of the 17th century. Jean de La Fontaine created a style and a poetic universe at once personal and universal, peculiarly his own and thus inimitable, but also accessible to all. Though he is best known for the *Fables*, they are but a small part of his writings. He also wrote a number of licentious tales in verse, many occasional pieces, and a long romance; he tried his hand at elegy and fantasy, at epigram and comedy. Almost everything he wrote is shot through with personal reflections and graceful ironies.

Le Corbeau et le Renard, or the *Crow and the Fox*, is perhaps one of the most prolific fables to have been borrowed from and reinvented through the centuries since Jean de La Fontaine's death. It has been illustrated and translated hundreds of times, and even appeared in a series of American cartoons and comic books between 1941 and 1949.

THE CROW AND FOX.

*Perched on a tree sat Master Crow
While in his beak he held a cheese ;
Lured by the smell stood Master Fox below,
And hailed him in such words as these :
“ What ! Master Crow ! good day ! how be ye ?
'Pon honour I am glad to see ye !
How beautiful, how handsome ye appear !
How I should like to hear your note !
For if your warbling's like your coat,
You are the phoenix of the forests here. ”
At this the crow could not enough rejoice,
Opened a large beak to show his pretty voice ;
Down dropt the precious prey . . .
Which Reynard seized, and ran away,
Leaving this short adieu :
“ Learn, my good fellow, that the flattering crew
Live at the cost of those they slyly please ;
I hope my lesson's worth your cheese. ”
The Crow too late, ashamed, and full of pain
Swore they should never bilk him so again*



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SIMONE DE BEAUVOIR- French writer



Simone de Beauvoir was born on January 9, 1908, in Paris, France. When she was 21, de Beauvoir met Jean-Paul Sartre, forming a partnership and romance that would shape her life and philosophical beliefs.

De Beauvoir published many works of fiction and non-fiction aligned with existentialist ideas. Her best-known work is 1949's *The Second Sex*, a feminist text. She died in Paris on April 14, 1986.

Simone de Beauvoir gained notoriety for her work *Le 2ème Sexe* (*The Second Sex*), published in 1949. The 972-page book, which analyzes reasons why women's role in society was characterized as inferior to men, was received with great controversy.

Some critics characterized the book as pornography, and the Vatican placed it on the Index of Forbidden Books.

Le Second Sexe was published in America in 1953, but the English edition was only a shadow of the original, as a zoologist with limited French skills translated it. In 2009, an unedited English volume was published, bolstering de Beauvoir's reputation as a feminist.



JEAN –PAUL SARTRE - French writer

Jean-Paul Sartre (21/6/1905 – 15/4/1980) was awarded the **The Nobel Prize in Literature 1964** for his work which, rich in ideas and filled with the spirit of freedom and the quest for truth, has a far-reaching influence on our age. **Jean-Paul Sartre**, (1905-1980) born in Paris in 1905, studied at the École Normale Supérieure from 1924 to 1929 and became Professor of Philosophy at Le Havre in 1931. With the help of a stipend from the Institut Français he studied in Berlin (1932) the philosophies of Edmund Husserl and Martin Heidegger. After further teaching at Le Havre, and then in Laon, he taught at the Lycée Pasteur in Paris from 1937 to 1939. Since the end of the Second World War, Sartre has been living as an independent writer. Sartre is perhaps best known as a playwright. In *Les Mouches* (*The Flies*), 1943, the young killer's committed freedom is pitted against the powerless Jupiter, while in *Huis Clos* (*No Exit*), 1947, hell emerges as the togetherness of people.

Sartre has engaged extensively in literary criticism and has written studies on Baudelaire (1947) and Jean Genet (1952). A biography of his childhood, *Les Mots* (*The Words*), appeared in 1964.

http://www.nobelprize.org/nobel_prizes/literature/laureates/1964/sartre-bio.html



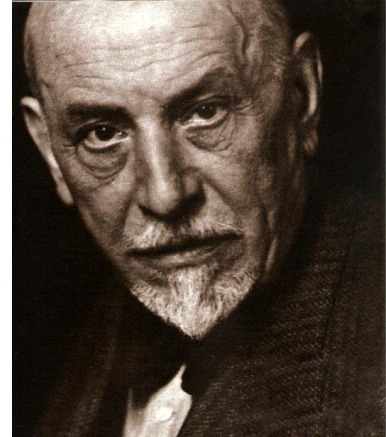
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LUIGI PIRANDELLO- Italian writer

Luigi Pirandello) was an Italian dramatist, novelist, poet and short story writer. He was born in an upper-class family in a village with the curious name of Kaos (Chaos), a poor suburb of Agrigento, Sicily. He studied at the University of Rome and Bonn. Pirandello was awarded the 1934 Nobel Prize in Literature for his "bold and brilliant renovation of the drama and the stage". Pirandello's works include novels, hundreds of short stories, and about 40 plays, some of which are written in Sicilian. Pirandello's tragic farces are often seen as forerunners of the Theatre of Absurd. 28 June 1867– 10 December 1936. He died on 10 December 1936.



Pirandello's major theatrical plays include *Liola* (1916), *Così è (se vi pare)* (*So It Is (If You Think So)*, 1917), *Sei personaggi in cerca d'autore* (*Six Characters In Search of an Author*, 1921), *Enrico IV* (*Henry IV*, 1922) and *Questa sera si recita a soggetto* (*Tonight We Improvise*, 1930). All of them deal with the fact that everybody is compelled by life to wear a mask which gives a too rigid form to the flowing of an individual's existence. That's why the collection of his plays is called *Maschere nude* (*Naked Masks*). Pirandello's major novels include *Il fu Mattia Pasacal* (*The Late Mattia Pascal* , 1904)

(*The Old and the Young*, 1913), *Quaderni di Serafino Gubbio* (*Serafino Gubbio's Journals*, 1925) and *Uno, nessuno e centomila* (*One, No one and One Hundred Thousand*, 1926). He also wrote the fifteen volumes *Novelle per un anno* (*Short Stories for a Year*, 1922-37).

Also his novels deal with the difference between appearance and real existence .Mattia Pascal has a miserable life. To escape, he gambles at the casino and acquires a small fortune. On his return home, he discovers that his wife declared an unknown corpse to be his own. He gets this sudden opportunity to start afresh and changes his identity. Unfortunately he has no identity card to show who he is so he cannot have an existence. He ultimately decides to fake his death again and return to his original life but even that proves difficult: his wife got remarried so the twice-dead Late Mattia Pascal reduces himself to a figure outside the mainstream of society.

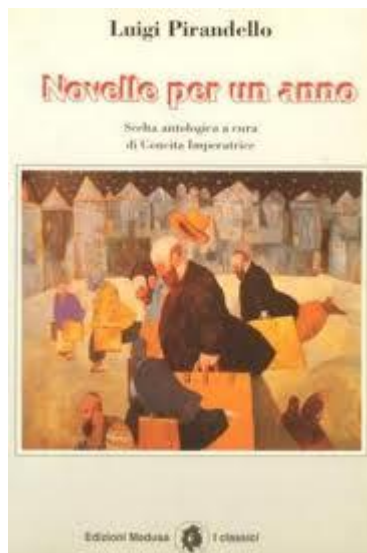
Quaderni di Serafino Gubbio brings us into the world of the cinema. With the character Serafino Gubbio, film operator, Pirandello reflects on the ever more invasive role of science and technology. The insecurity of modern man, the multiplication of perspectives, the lack of a unique point of reference are due, in his view, to the failure of positivistic culture to

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respond to the ultimate needs and questions of man. Science has corrupted the ingenuous margins of religion and fractured the anthropocentric perspective, the source of security for man in the past. What remains to man is alienation from his own life.



Writing the short stories which are now collected under the title *Novelle per un anno* was a lifetime work for Pirandello. Among the most famous are *La giara* (*The Jar*) and *Ciàula scopre la luna* (*Ciàula discovers the moon*). Some of them became theatrical plays, such as *La Signora Frola E Il Signor Ponza, Suo Genero* (*Mrs Froma and his son-in-law Mr Ponza*, which became *Così È* (*Se Vi Pare*). Four of them are shown in the film *Kaos* (1984), by the Italian film directors Taviani Brothers. They are *L'altro figlio* (*The Other Son*), *Mal di luna* (*the wearwolf*), *La Giara* (*the Jar*) and *Requiem*. The last episode shows Pirandello talking with his dead mother.

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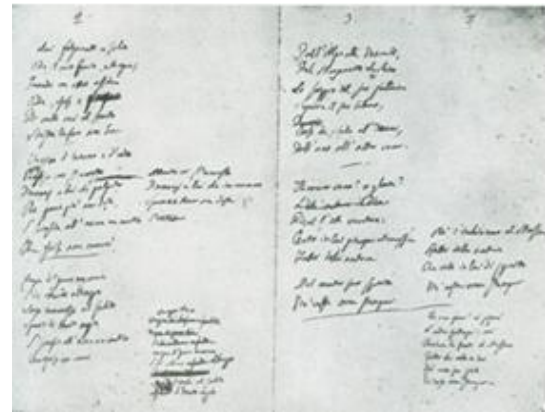
ALESSANDRO MANZONI- Italian writer



Alessandro Francesco Tommaso Antonio Manzoni was born on 7 March 1785 in Milan, Italy. His father was Count Pietro Manzoni and his mother was Giulia Beccaria. He made his first studies in religious colleges, twenty years after he went to Paris, reaching the mother who had split up from her husband. The years in Paris (from 1805 to 1810) were very important for his political, moral and cultural education. He got in touch with the ideas of the Enlightenment and was deeply influenced by them. In 1808, during a short stay in Milan, he met and married Henriette Blondel, who was Calvinist but converted to Catholicism. The religious fervor of his wife pushed Manzoni to a deep meditation on moral and religious problems that led him to

his return to the Christian faith. In 1810 he also converted to Catholicism. From then on the events of his life were poor, but rich in works. In 1848 he signed the petition with other Italian patriots as to ask Carlo Alberto, the king of the State of Sardinia, to send an army to help the Lombards against the Austrians. After the new Kingdom of Italy was formed he was appointed Senator. Manzoni died in Milan in 1873.

He was an important Italian writer, poet and dramatist. He is considered one of the greatest Italian novelists of all time.



His most famous poems are The Sacred Hymns (1815), March 1821 (1821) and 5th May (1821). He also wrote for the theatre, namely, The Count of Carmagnola (1820) and Adelchi (1822), which are in verses. His most important literary work is the novel the Betrothed (1840). After that he stopped writing fiction and only dealt with historical researches.

5th May is an ode written on the occasion of Napoleon Bonaparte's death in exile on the island of St. Helena. Manzoni does not speak about Napoleon as the great leader he was, but as an ordinary person who is dying and feels weak in front of death and so he entrusts himself to God. Also the poem March 1821 has a political reason: it was written after the revolutionary movements which broke out in Piedmont and Lombardy.

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The Sacred hymns are five poems which celebrate the most important feasts of the Catholic Church (Resurrection, The Name of Mary, Christmas, Passion, Pentecost).

Adelchi is a historical play. It was published in 1822 and tells the story of Adelchis, the son of Desire, the last king of the Longobards. The story takes place from 772 to 774, the year of the fall of the Longobard kingdom by Charlemagne, king of the Franks. In this picture Ermengard is dying. She was Adelchis's sister and Charlemagne's wife.

Manzoni wrote *The Betrothed* with the intent to allude to the Austrian domination in northern Italy in his time. The novel is based on a rigorous historical research and the episodes of the seventeenth century, such as the story of the Nun of Monza and the great plague of 1629-1631, are all based on archival documents and chronicles of those times. With his novel Manzoni wanted to give a single language to what he hoped would be the new Italian nation.



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MIGUEL DE CERVANTES –Spanish writer

MIGUEL DE CERVANTES (1547-1616).

No name is more associated with Spanish literature — and perhaps with classic literature in general — than that of Miguel de Cervantes Saavedra. He was the author of *El ingenioso hidalgo don Quijote de la Mancha*, which is sometimes referred to as the first European novel and which has been translated into nearly every major language, making it one of the most widely distributed books after the Bible.



In the English-speaking world, *Quijote* is easily the most well-known literary figure who was the product of a non-English-speaking author in the past 500 years. Clearly, there is something in most of us that, like *Quijote*, can't always distinguish totally between **reality** and the **imagination**. Perhaps it's because of our idealistic ambitions, and we like seeing someone continuing to strive despite the disappointments of reality. Perhaps it's simply because we can laugh at a part of ourselves in the numerous humorous incidents that happen during *Quijote*'s life.

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BENITO PÉREZ GALDÓS -Spanish writer

Benito Pérez Galdós (May 10, 1843 – January 4, 1920) was a Spanish realist novelist. Some authorities consider him second only to Cervantes in stature as a Spanish novelist. He was the leading literary figure in 19th century Spain.

Galdós was a prolific writer, publishing 31 novels, 46 *Episodios Nacionales* (*National Episodes*), 23 plays, and the equivalent of 20 volumes of shorter fiction, journalism and other writings. He remains popular in Spain, and *galdosistas* (Galdós researchers) considered him Spain's equal to Dickens, Balzac and Tolstoy. As recently as 1950, few of his works were available translated to English, although he has slowly become popular in the Anglophone world.

While his plays are generally considered to be less successful than his novels, *Realidad* (1892) is important in the history of realism in the Spanish theatre.

The Galdós museum in Las Palmas, Gran Canaria, features a portrait of the writer by Joaquín Sorolla.



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GIL VICENTE-Portuguese writer

Gil Vicente (Portuguese: [ˈʒil viˈsẽti]; c.1465 – c. 1536), called **the Trobadour**, was a Portuguese playwright and poet who acted in and directed his own plays. Considered the chief dramatist of Portugal he is sometimes called the "Portuguese Plautus," often referred to as the "Father of Portuguese drama" and as one of Western literature's greatest playwrights. Vicente worked in Portuguese as much as he worked in Spanish and is thus, with Juan del Encina, considered joint-father of Spanish drama.



The record of much of Vicente's life is vague, to the extent that his identity is still uncertain. Some have identified him with a goldsmith of that name at the court of Evora; the goldsmith is mentioned in royal documents from 1509 to 1517 and worked for the widow of King John II, Dona Leonora. Others believe he was the master of rhetoric of the future King Manuel. His first known work was produced June 7, 1502, on the occasion of the birth of the future John III. This was a short play entitled *Monólogo del Vaquero* ("The Herdsman's Monologue"), which was presented in Castilian in the apartment of Queen Maria. Later that year he produced for Christmas a longer but equally simple *Auto Pastoril Castelhana* ("Castilian Pastoral Play").

For the next 34 years he was a kind of poet laureate, accompanying the court from Lisbon to Almeirim, Thomar, Coimbra, or Evora and staging his plays to celebrate great events and the solemn occasions of Christmas, Easter, and Holy Thursday. The departure of a Portuguese fleet on the expedition against Azamor in 1513 turned his attention to more national themes; and in the *Auto da Exhortação da Guerra* (1513; "Play of Exhortation to War") and *Auto da Fama* (1515; "Play of Fame"), inspired by the victories of Albuquerque in the East, he wrote fervent patriotic verse. In 1514 he produced the charming *Comédia do Viúvo* ("The Widower's Comedy"). After the death of King Manuel in 1521, Vicente frequently complained of poverty, but he received various pensions in the new reign and enjoyed the personal friendship of King John III.

On the occasion of the departure by sea of King Manuel's daughter Beatriz to wed the duke of Savoy in August 1521, Vicente's *Cortes de Júpiter* ("Jupiter's Courts") was acted in a large room "adorned with tapestry of gold," a fact chronicled by his friend, the poet Garcia de Resende. The *Frágua de Amor* (1524; "The Forge of Love") was also written for a court occasion, the betrothal of King John III to the sister of the Holy Roman emperor Charles V. In the *Auto Pastoril Português* (1523; "Portuguese Pastoral Play"), the farce *Juiz da Beira* (1525; "The Judge of Beira"), the *Tragi-comédia Pastoril da Serra da Estrela* (1527; "The Pastoral Tragicomedy of Serra da Estrela"), and the satirical *Clérigo da Beira* (1529–30; "The Priest of Beira"), he returned to the peasants and shepherds of the Beira mountain country that he knew so intimately.

He devoted himself more and more to the stage and multiplied his output in answer to the critics of Sá de Miranda's school. In 1526 came the *Templo de Apolo* ("The Temple of Apollo"), followed in rapid succession by the biblical play *Breve sumário da história de Deus* ("A Brief Summary of the Story of God"), *Nao de amores* ("The Ship of Love"), *Divisa da Cidade de Coimbra* ("The Coat of Arms of the City of Coimbra"), and *Farsa dos*

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Almocreves ("The Muleteers' Farce"). These last three plays, with the *Serra da Estrella*, were all produced before the court in 1527 at Lisbon and Coimbra. On the other hand the *Auto da Festa* (1525; "The Festival Play") appears to have been acted in a private house at Evora.

Vicente was now over 60, but he retained his vigour and versatility. The brilliant scenes of two of his last plays, *Romagem de Agravados* (1533) and *Floresta de Enganos* (1536; "The Forest of Lies"), are loosely put together, and may well be earlier work; but the lyrical power of *Triunfo do Inverno* (1529; "The Triumph of Winter") and the long, compact *Amadis de Gaula* (1532) show that he retained his creative powers in his last decade. *Auto da Mofina Mendes* (1534), partly a religious allegory, shows his old lightness of touch and penetrating charm. *Auto da Lusitânia*, which was acted in the presence of the court in 1532, may with some plausibility be identified with the *Caça de Segredos* ("The Hunt for Secrets") at which Vicente tells us he was at work in 1525. It was the last of his plays to be staged at Lisbon in his lifetime; in Lent of 1534, by request of the abbess of the neighbouring convent of Odivelas, he produced there his religious *Auto da Cananéia* ("The Canaanite Play"), but the remainder of his plays were acted before the king and court at Evora.

Vicente died in an unknown location, some say Évora. The year of his death is commonly recorded as 1536, the year after which he ceased writing; no further reference to him is found in subsequent documents of the era. His place of burial is unknown. No surviving portraits of Gil Vicente remain.

Vicente's 44 plays admirably reflect the change and upheaval of his era in all its splendour and its squalor. Eleven are written exclusively in Spanish, 14 in Portuguese; the rest are multilingual; scraps of church or medical or law Latin, of French and Italian, of the dialect or slang of peasants, gypsies, sailors, fairies, and devils frequently occur. His drama may be divided into religious plays, foreshadowing the Calderon *autos*, court plays, pastoral plays, popular farces, and romantic comedy. They were often elaborately staged: a ship was rowed on the scene, or a tower opened to display some splendid allegory; here too he anticipated the later Spanish drama.

The various plays of the years 1513–19, composed when he was about 50, show Vicente at the height of his genius. He possessed a genuine comic vein, an incomparable lyric gift, and the power of seizing touches of life or literature and transforming them into something new by the magic of his phrase and his satiric force, under which lay a strong moral and patriotic purpose.

Work :His plays and poetry, written in both Portuguese and Spanish, were a reflection of the changing times during the transition from Middle Ages to Renaissance and created a balance between the former time of rigid mores and hierarchical social structure and the new society in which this order was undermined.

While many of Vicente's works were composed to celebrate religious and national festivals or to commemorate events in the life of the royal family, others draw upon popular culture to entertain, and often to critique, Portuguese society of his day.

Though some of his works were later suppressed by the Portuguese Inquisition, causing his fame to wane, he is now recognised as one of the principal figures of the Portuguese Renaissance.

His first known work, *O Monólogo do vaqueiro* ("Monologue of the Cowherd"), was written in Spanish and acted in the rooms of Maria of Aragon, wife of King Manuel, to celebrate the birth of Prince John (later John III of Portugal). The first performance, recited by the playwright himself, took place on the night of June 8, 1502, in the presence of the king; the queen; Leonor of Viseu, former Queen of Portugal and widow of John II; and Beatriz of Portugal, mother of the King.

O Monólogo do vaqueiro contains several elements clearly inspired by the Adoration of the Shepherds which takes place in accounts of Christ's birth. Its staging included offerings of simple and rustic gifts, such as cheese, to the future king, from whom great achievements were expected.

Vicente's oeuvre spans the years between 1500 and 1536. Most of his plays were intended for performance at court, where he and the ladies and gentlemen of the court participated in their production. His plays may be grouped into four main categories: acts, or devotional plays; comedies tragicomedies; and farces.

Like Spain's classical dramas, his plays are often in verse form. In addition, they feature his own musical compositions and well as popular lyrics and melodies of the time.

He was also a noted lyric poet in both Portuguese and Spanish, as represented by several poems in the *Cancioneiro* of Garcia de Resende. He wrote a number of *vilancetes* and *cantigas* ("songs") which were influenced by a palatial style and the themes of the troubadours.

Some of his works are profoundly religious, while other are particularly satirical, particularly when commenting upon what Vicente perceived as the corruption of the clergy and the superficial glory of empire which concealed the increasing poverty of Portugal's lower classes.

Characteristic: Vicente's works were partially influenced by the Iberian popular and religious theatre that was already being done. Pastoral themes present in the writings of Juan del Encina strongly influenced Vicente's early works and continued to inform his later, more sophisticated plays. The humanism of Erasmus and of Renaissance Italy also impacted his work.

Luís Vicente, his son, classified Vicente's sacred plays as acts and mysteries and his secular plays as farces, comedies, and tragicomedies. His plays may be further divided into pastoral acts, religious allegories, biblical narratives, episodic farces, and narrative acts. However, many of his works blend both secular and sacred elements; for example, *Triologia das Barcas* ("Trilogy of the Ships") contains both farcical and religious motifs.

Vicente is one of the most important satirical authors of the Portuguese language. His satires were severely critical, anticipating Jean de Santeul's later epigram, *castigat ridendo mores* ("[Comedy] criticises customs through humour"). He portrayed Portuguese society of the 16th century with perceptiveness and insight, using many characters inspired by Portuguese social stereotypes of his time. In addition, rustic characters, such as sailors, gypsies, and peasants, are common, as are more fantastical characters such as fairies and demons. Though he commonly referenced popular dialects, Vicente maintained the lyricism of his words.

Positive aspects of Vicente's works include imagination, originality, and a proficiency in technical knowledge of theatre. Though spontaneous, sardonic, and emotive, his works maintain a directness and simplicity of dialogue which is lyrical without being florid or exaggerated. He expresses himself in an unexpected, Dionysian way which does not always obey the aesthetic and artistic principles of balance. Vicente's works seem to show a spirit in conflict: his portrayals of the flaws of others appear almost rash and cruel, while his devotional and pastoral works, and those scenes in which he defends the oppressed, give an impression of tenderness, docility, and humaneness. In contrast, his works sometimes include a romanticism which combines eroticism and waggery with more erudite influences such as Petrarch.

Religious plays: Many of Vicente's plays were composed in order to celebrate religious festivals; these seventeen plays are called his "Obras de devoção" ("Devotional works"). In these plays, also called "autos", or "acts", Vicente blended themes from Medieval morality plays with theatrical mumming and the liturgical dramas that were used in Corpus Christi festivals. One of his first devotional plays was *Auto da Fé* ("Act of Faith") in 1510. Like a

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morality play, it explores the journey of the Soul as it travels to the arms of the Mother Church. On its way, it is waylaid by the Devil and led to goodness by an Angel.

His magnum opus is considered to be the *Triologia das Barcas* ("Trilogy of the Ships"), which consists of the three plays *Auto da Barca do Inferno* ("Act of the Ship of Hell"), written 1516; *Auto da Barca do Purgatório* ("Act of the Ship of Purgatory"), written in 1518; and *Auto da Barca da Glória* ("Auto of the Ship of Heaven"), written in 1519. These plays combine morality narratives with criticism of 16th-century Portuguese society by placing stereotypical characters on a dock to await the arrival of one of the ships which will take them to their eternal destination. The characters are of a variety of social statuses; for example, in *Auto da Barca do Inferno*, those awaiting passage include a nobleman, a madam, a corrupt judge and prosecutor, a dissolute friar, a dishonest shoemaker, a hanged man, and a Jew (who would have been considered bound for Hell in Vicente's time).

His other notable religious works include *Auto Pastoril Castelhana* ("Castilian Pastoral Act") written in 1502; *Auto dos Reis Magos* ("Act of the Magi Kings") written in 1503 for Christmas celebrations; and *Auto da Sibila Cassandra* ("Act of the Sibyl Cassandra") written in 1503, a play which announced the Renaissance ideals in Portugal.

Comedies and farces: Vicente's comedies and farces were likely influenced by indigenous popular entertainment. Vicente's comedies blended slapstick and satire; in addition, his use of dialect clearly delineated the social classes of his characters. The staging of these plays maintained the simplicity of morality plays. For example, two simultaneous scenes might utilize a single curtain to divide them.

Auto da Índia ("Act of India"), written in 1509, was one of his first comedies. This play, which shows his proficiency with the form, is comparable to a modern bedroom farce. Vicente wrote farces throughout the rest of his life; one notable example is *Farsa de Inês Pereira* ("Farce of Inês Pereira"), written in 1523.

Influence on Portuguese theatre: Prior to Vicente, few dramatic stagings had taken place in Portugal. However, a few notable performances had established theatrical precedence in courtly and religious contexts.

Though Vicente did not invent Portuguese theatre, his works surpassed any done before that time. His writing in Portuguese and in Spanish shaped both modern Spanish and modern Portuguese drama. His contribution to creating new forms, such as the farce, and raising the morality play to its apotheosis created the base upon which Portuguese and Spanish drama would be built. Though some of his works were later suppressed by the Inquisition, he is now recognized as one of the greatest dramatists of the Renaissance and the leading name in Portuguese theatre. According to Marcelino Menéndez Pelayo, Vicente is "the most important figure of the primitive peninsular playwrights...[There was no one] who surpassed him in Europe in his time."



Theatre Gil Vicente, in Braga



Academic theatre Gil Vicente, in Coimbra

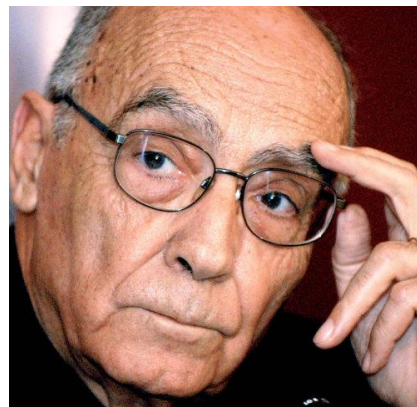
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JOSÉ SARAMAGO-Portuguese writer

José de Sousa Saramago, (Portuguese: [zu'zɛ ði 'sozɐ sɐrɐ'maju]; 16 November 1922 – 18 June 2010) was a Portuguese writer and recipient of the 1998 Nobel Prize in Literature. His works, some of which can be seen as allegories, commonly present subversive perspectives on historic events, emphasizing the human factor. Harold Bloom described Saramago as "the greatest living novelist" and considers him to be "a permanent part of the Western canon", while James Wood praises "the distinctive tone to his fiction [...] because he narrates his novels as if he were someone both wise and ignorant." His work has been translated into 25 languages.



The European Writers' Parliament (EWP) came about as a result of a joint proposal by Saramago and fellow Nobel laureate Orhan Pamuk. Saramago was expected to speak as the guest of honour at the EWP, but he died before the opening ceremony in 2010.

A proponent of libertarian communism, Saramago was targeted by institutions such as the State of Israel, the Catholic Church, the European Union and the International Monetary Fund, with whom he disagreed on various issues. An atheist, he defended love as an instrument to improve the human condition.

He was a self-described pessimist. His views aroused considerable controversy in Portugal, especially after the publication of *The Gospel According to Jesus Christ*. Members of the country's Catholic community were outraged by Saramago's representation of Jesus and particularly God as fallible, even cruel human beings. In 1992 the Portuguese Government, led by then-prime minister Cavaco Silva, ordered the removal of *The Gospel According to Jesus Christ* from the Aristeion Prize's shortlist, arguing that it offended the Catholic community. Disheartened by this political censorship of his work, Saramago went into exile on the Spanish island of Lanzarote, upon which he resided until his death in 2010.

Saramago was a founding member of the National Front for the Defence of Culture in Lisbon in 1992, and co-founder with Orhan Pamuk, of the European Writers' Parliament (EWP).

Early and middle life

Saramago was born in 1922 into a family of landless peasants in Azinhaga, Portugal, a small village in Ribatejo Province some one hundred kilometers northeast of Lisbon. His parents were José de Sousa and Maria de Piedade. "Saramago", the Portuguese word for wild radish (*Raphanus raphanistrum*), was his father's family's nickname, and was accidentally incorporated into his name upon registration of his birth. In 1924, Saramago's family moved to Lisbon, where his father started working as a policeman. He spent vacations with his grandparents in Azinhaga. When his grandfather suffered a stroke and was to be taken to Lisbon for treatment, Saramago recalled, "He went into the yard of his house, where there were a few trees, fig trees, olive trees. And he went one by one, embracing the trees and crying, saying good-bye to them because he knew he would not return. To see this, to live this, if that doesn't mark you for the rest of your life," Saramago said, "you have no feeling." Although Saramago was a good pupil, his parents were unable to afford to keep him in grammar school, and instead moved him to a technical school at the age of 12.

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After graduating, he worked as a car mechanic for two years. Later he worked as a translator, then as a journalist. He was assistant editor of the newspaper *Diário de Notícias*, a position he had to leave after the democratic revolution in 1974. After a period of working as a translator he was able to support himself solely as a writer.

Saramago married Ilda Reis in 1944. Their only daughter, Violante, was born in 1947. In 1986 he met Spanish journalist Pilar del Río. They married in 1988 and remained together until his death in June 2010. Del Río is the official translator of Saramago's books into Spanish.

Later life and international acclaim: Saramago did not achieve widespread recognition and acclaim until he was sixty, with the publication of his fourth novel, *Memorial do Convento*. A baroque tale set during the Inquisition in 18th-century Lisbon, it tells of the love between a maimed soldier and a young clairvoyant, and of a renegade priest's heretical dream of flight. The novel's translation in 1988 as *Baltasar and Blimunda* (by Giovanni Pontiero) brought Saramago to the attention of an international readership. This novel won the Portuguese PEN Club Award.

Death and funeral: Saramago suffered from leukemia. He died on 18 June 2010, aged 87, having spent the last few years of his life in Lanzarote, Spain.

The Guardian described him as "the finest Portuguese writer of his generation. Saramago continued his writing until his death. His most recent publication, *Cain*, was published in 2009, with an English translation made available in August 2010. Saramago had suffered from pneumonia a year before his death. Having been thought to have made a full recovery, he had been scheduled to attend the Edinburgh International Book Festival in August 2010.

Saramago's funeral was held in Lisbon on 20 June 2010, in the presence of more than 20,000 people. Saramago's cremation took place in Lisbon, with his ashes being scattered in his birthplace of Azinhaga and in Tias in Lanzarote, his home until his death.

Lost novel: The José Saramago Foundation announced in October 2011 the publication of a so-called "lost novel" published as *The Clairvoyant* (*Claraboia* in Portuguese). It was written in the 1950s and remained buried in the archive of a publisher to whom the manuscript had been sent. Saramago remained silent about the work up to his death. The book has been translated to several languages.

Style and themes: Saramago's experimental style often features long sentences, at times more than a page long. He used periods sparingly, choosing instead a loose flow of clauses joined by commas. Many of his paragraphs extend for pages without pausing for dialogue, (which Saramago chooses not to delimit by quotation marks); when the speaker changes, Saramago capitalizes the first letter of the new speaker's clause. His works often refer to his other works. In his novel *Blindness*, Saramago completely abandons the use of proper nouns, instead referring to characters simply by some unique characteristic, an example of his style reflecting the recurring themes of identity and meaning found throughout his work.

Saramago's novels often deal with fantastic scenarios. In his 1986 novel *The Stone Raft*, the Iberian Peninsula breaks off from the rest of Europe and sails around the Atlantic Ocean. In his 1995 novel *Blindness*, an entire unnamed country is stricken with a mysterious plague of "white blindness". In his 1984 novel *The Year of the Death of Ricardo Reis* (which won the PEN Award and the *Independent Foreign Fiction Award*), Fernando Pessoa's heteronym survives for a year after the poet himself dies. Additionally, his novel *Death with*

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Interruptions (also translated as *Death at Intervals*) takes place in a country in which, suddenly, nobody dies, and concerns, in part, the spiritual and political implications of the event, although the book ultimately moves from a synoptic to a more personal perspective. Saramago addresses serious matters with empathy for the human condition and for the isolation of contemporary urban life. His characters struggle with their need to connect with one another, form relations and bond as a community, and also with their need for individuality, and to find meaning and dignity outside of political and economic structures. When asked to describe his daily writing routine in 2009, Saramago responded, "I write two pages. And then I read and read and read."

Saramago was an atheist. The Catholic Church criticised him on numerous occasions due to the content of some of his novels, mainly *The Gospel According to Jesus Christ* and *Cain*, in which he uses satire and bible quotes to present the figure of God in a comical and distorted way. *The Gospel According to Jesus Christ* portrays a Christ who, subject to human desires, lives with Mary Magdalene and tries to back out of the crucifixion.

Although many of his novels are acknowledged political satire of a subtle kind, it is in *The Notebook* that Saramago made his political convictions most clear. The book, written from a Marxist perspective, is a collection of his blog articles for the year September 2008 to August 2009. According to *The Independent*, "Saramago aims to cut through the web of 'organized lies' surrounding humanity, and to convince readers by delivering his opinions in a relentless series of unadorned, knock-down prose blows." His political engagement led to comparisons with George Orwell: "Orwell's hostility to the British Empire runs parallel to Saramago's latter-day crusade against empire in the shape of globalisation." When speaking to *The Observer* in 2006 he said "The painter paints, the musician makes music, the novelist writes novels. But I believe that we all have some influence, not because of the fact that one is an artist, but because we are citizens. As citizens, we all have an obligation to intervene and become involved, it's the citizen who changes things. I can't imagine myself outside any kind of social or political involvement."

He was also a supporter of Iberian Federalism. In his novel *Blindness*, the communist principle of from each according to his ability, to each according to his need is stated in a positive light. In a 2008 press conference for the filming of *Blindness* he asked, in reference to the Great Recession, "Where was all that money poured on markets? Very tight and well kept; then suddenly it appears to save what? lives? no, banks." He added, "Marx was never so right as now", and predicted "the worst is still to come."

Awards and accolades

- 1995 - Camões Prize
- 1998 - Nobel Prize in Literature
- 2009 - São Paulo Prize for Literature — Shortlisted in the Best Book of the Year category for *A Viagem do Elefante*
- Nobel Prize in Literature, 1998

The Swedish Academy selected Saramago as 1998 recipient of the Nobel Prize for Literature. The Nobel committee praised his "parables sustained by imagination, compassion and irony", and his "modern skepticism" about official truths.

List of works

Title	Year	English title
<i>Terra do Pecado</i>	1947	<i>Land of Sin</i>
<i>Os Poemas Possíveis</i>	1966	<i>Possible Poems</i>
<i>Provavelmente Alegria</i>	1970	<i>Probably Joy</i>
<i>Deste Mundo e do Outro</i>	1971	<i>This World and the Other</i>
<i>A Bagagem do Viajante</i>	1973	<i>The Traveller's Baggage</i>
<i>As Opiniões que o DL teve</i>	1974	<i>Opinions that DL had</i>
<i>O Ano de 1993</i>	1975	<i>The Year of 1993</i>
<i>Os Apontamentos</i>	1976	<i>The Notes</i>
<i>Manual de Pintura e Caligrafia</i>	1977	<i>Manual of Painting and Calligraphy</i>
<i>Objecto Quase</i>	1978	<i>The Lives of Things</i>
<i>Levantado do Chão</i>	1980	<i>Raised from the Ground</i>
<i>Viagem a Portugal</i>	1981	<i>Journey to Portugal</i>
<i>Memorial do Convento</i>	1982	<i>Baltasar and Blimunda</i>
<i>O Ano da Morte de Ricardo Reis</i>	1986	<i>The Year of the Death of Ricardo Reis</i>
<i>A Jangada de Pedra</i>	1986	<i>The Stone Raft</i>
<i>História do Cerco de Lisboa</i>	1989	<i>The History of the Siege of Lisbon</i>
<i>O Evangelho Segundo Jesus Cristo</i>	1991	<i>The Gospel According to Jesus Christ</i>
<i>Ensaio sobre a Cegueira</i>	1995	<i>Blindness</i>
<i>Todos os Nomes</i>	1997	<i>All the Names</i>
<i>O Conto da Ilha Desconhecida</i>	1997	<i>The Tale of the Unknown Island</i>
<i>A Caverna</i>	2000	<i>The Cave</i>
<i>A Maior Flor do Mundo</i>	2001	<i>Children's Picture Book</i>
<i>O Homem Duplicado</i>	2002	<i>The Double</i>
<i>Ensaio sobre a Lucidez</i>	2004	<i>Seeing</i>
<i>Don Giovanni ou O Dissoluto Absolvido</i>	2005	<i>Don Giovanni, or, Dissolute Acquitted</i>
<i>As Intermittências da Morte</i>	2005	<i>Death with Interruptions</i>
<i>As Pequenas Memórias</i>	2006	<i>Small Memories</i>
<i>A Viagem do Elefante</i>	2008	<i>The Elephant's Journey</i>
<i>Caim</i>	2009	<i>Cain</i>
<i>Claraboia</i>	1953	<i>The clairvoyant (not yet translated to English)</i>

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ALEKSANDER FREDRO -Polish writer



Aleksander Fredro (20 June 1793 – 15 July 1876) was a Polish writer, playwright and author active during Polish Romanticism in the period of partitions by neighboring empires. His works including plays written in the octosyllabic verse (*Zemsta*) and in prose (*Damy i Huzary*) as well as fables, belong to the canon of Polish literature. Many of Fredro's plays were published and popularized only after his death.

Aleksander Fredro, was born in the village of Surochów near Jarosław. As a landowner's son, he was educated at home. He joined the Polish army at age of 16 and saw action in the Napoleonic war. While in France in 1814, he took an active interest in French drama. After leaving the army he settled on his estate and began his writing.

Fredro made his literary debut in 1817, but he was not interested in the problems of Romanticism. He wrote social comedies about the lifestyle of the Polish nobility and is known for his skill in characterization and plot, as well as the flexibility of his language. His work also features sense of humor typical for folk theatre from the Romantic period, and a fast-paced farce with varying degrees of sophistication.

Two of Fredro's fables, *The Monkey in the Bath* (*Małpa w kąpielu*) and *Paul and Gawel* (*Paweł i Gawel*), belong to the most popular children's stories in Poland. His best-known comedy, *Zemsta* (*The Revenge*), was adapted for the screen in Poland by eminent film director Andrzej Wajda in 2002.

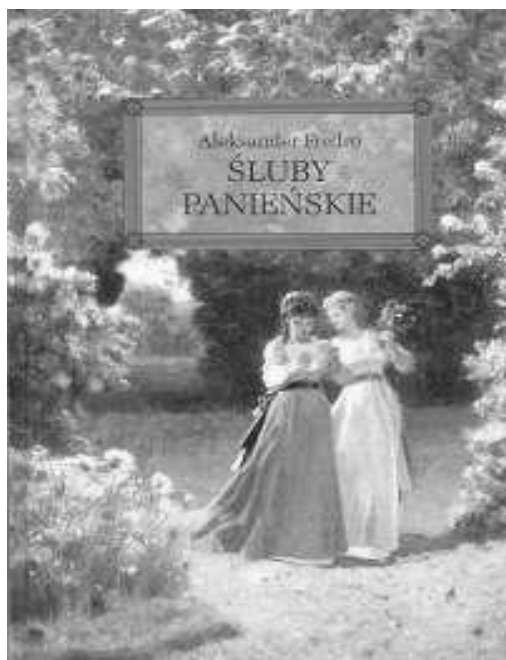
The list of Fredro most famous works:

- Mr. Geldhab (*Pan Geldhab*, 1821)
- Man and Wife (*Mąż i żona*, 1812 or 1822)
- Ladies and Husars (*Damy i Huzary*, 1825)
- Mr. Jovial (*Pan Jowialski*, 1832)
- Maidens' Vows, or the Magnetism of the Heart (*Śluby panieńskie*, 1833)
- The Revenge (*Zemsta*, 1834)
- The Annuity (*Dożywocie*, 1835)
- The Monkey in the Bath (*Małpa w kąpielu*)
- Paul and Gawel (*Paweł i Gawel*)

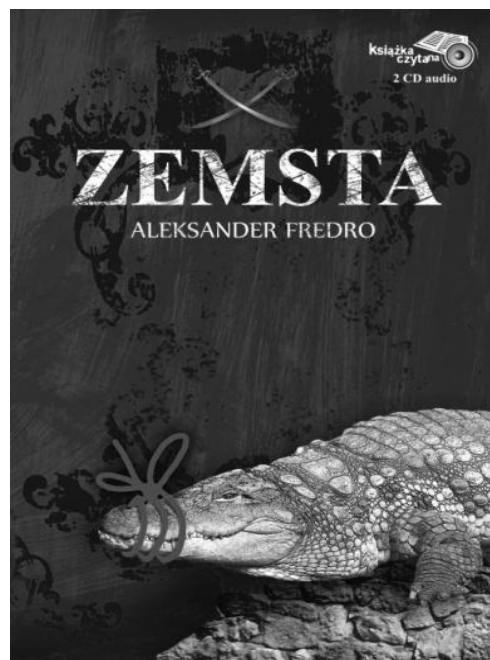
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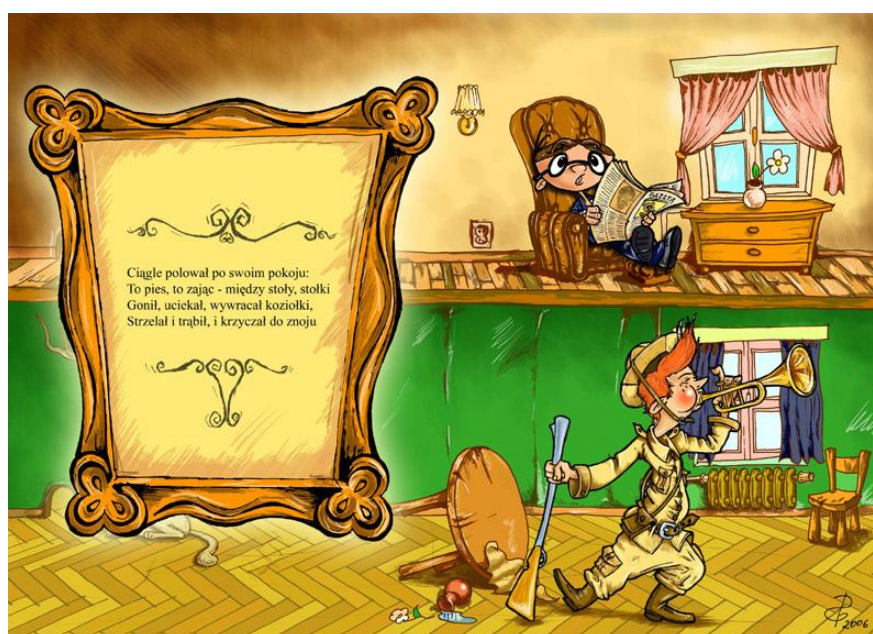
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Maidens' Vows, or the Magnetism of the Heart (Śluby panińskie, 1833)



The Revenge (Zemsta, 1834)



Page from a book for children "Pawel i Gawel"

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CYPRIAN KAMIL NORWID -Polish writer



Cyprian Kamil Norwid (24 September 1821 – 23 May 1883)

was a nationally esteemed Polish writer, dramatist, painter, and sculptor. He was born in the Masovian village of Laskowo-Głuchy near Warsaw. One of his maternal ancestors was the Polish King John III Sobieski.

Norwid is regarded as one of the second generation of romantics. He wrote many well-known poems including *Fortepian Szopena* ("Chopin's Piano"), *Moja piosnka [II]* ("My Song [II]") and *Bema pamięci żałobny-rapsod* ("A Funeral Rhapsody in Memory of General Bem"). Norwid led a tragic and often poverty-stricken life (once he had to live in a cemetery crypt). He experienced

increasing health problems, unrequited love, harsh critical reviews, and increasing social isolation. He lived abroad most of his life, especially in London and in Paris.

Born into the Topór coat-of-arms. For most of their childhoods, they were educated at Warsaw schools. In 1830 Norwid interrupted his schooling and entered a private school of painting. His incomplete formal education forced him to become an autodidact.

In 1842 Norwid went to Dresden, ostensibly to gain instruction in sculpture. The poet also traveled to Berlin, where he participated in university lectures and meetings with local *Polonia*. It was a time for Norwid where he made many social, artistic and political acquaintances. During 1849–1852, Norwid resided in Paris. Norwid lived in poverty and suffered from progressive blindness and deafness, but he still managed to publish his work in the Parisian publication *Goniec polski*. During the last months of his life, Norwid was weak and bed-ridden; he frequently wept and refused to speak with anyone.

Norwid's original and non-conformist style was not appreciated in his lifetime. His work was only rediscovered and appreciated during the Young Poland art period of the late nineteenth and early twentieth century. He is now considered one of the four most important Polish Romantic poets.

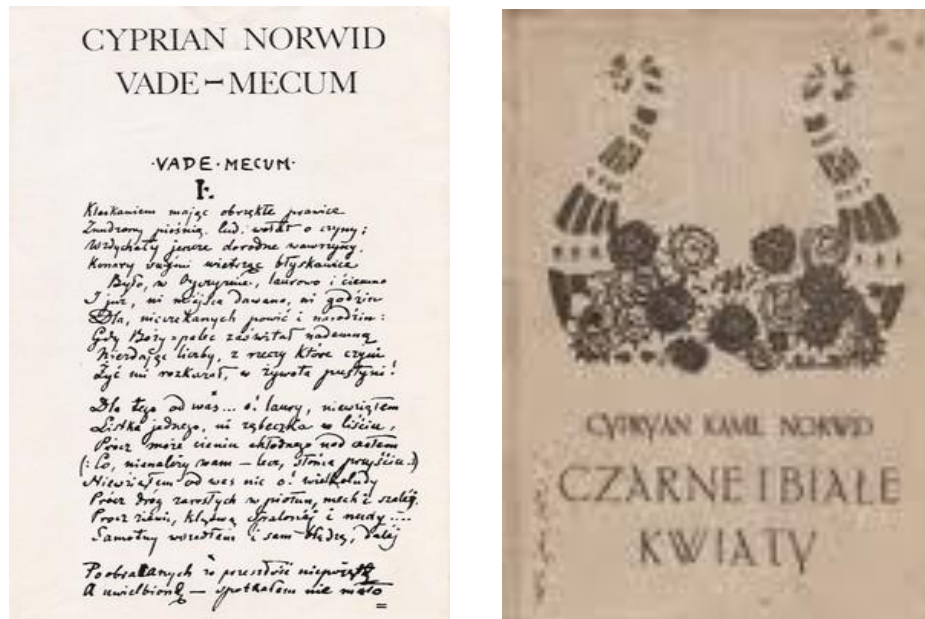
The list of Norwid most famous works:

- *Bema pamięci żałobny rapsod* (1851)
- *Vade-mecum* (1858)
- *Wesele. Powieść.* (1847)
- *Czarne i białe kwiaty* (1856)
- *Dialog zmarłych - akwaforta, sucha igła* (1871)
- *Stygmat* (1883)

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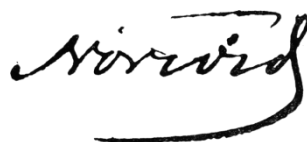
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Norwid most famous works



Norwid monument in Lublin, Poland



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YORDAN YOVKOV - Bulgarian writer



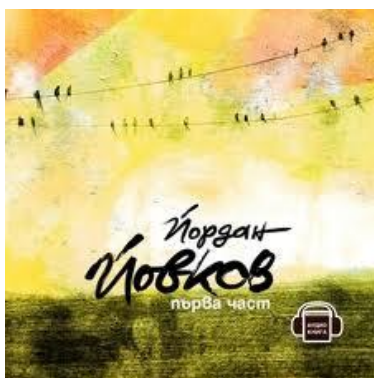
Yordan Stefanov Yovkov (Bulgarian: Йордан Стефанов ЙОВКОВ) (November 9, 1880 – October 15, 1937) was a Bulgarian writer, considered one of the best in the country during the period between the two world wars.

Biography: Born in the village of Zheravna, Yovkov studied at First Sofia Men's High School, from which he graduated in 1900 with honours, and became a teacher. After teaching for one year in a village in central Bulgaria he entered into the School for Reserve Officers in Knyazhevo as a cadet, before moving to Sofia University to study law in 1904.

When the First Balkan War began in 1912, he received was enlisted and, along with his brother Kosta, joined the 41st division (probably 41st regiment) at Bourgas. He was wounded by a bullet in his leg fighting in the Second Balkan War in 1913, during a battle near Doyran. Following this he settled in Sofia and became an editor of the *People's Army* (*Narodna Armiya*) magazine, and then librarian for the Minister of Interior Affairs and editor of a state publication.

His birth house in Zheravna: During World War I he was sent to work as a border officer at the Greek border near the Mesta River. Whilst there he received summons to work as a correspondent for the paper *Military News*.

He spent trying years teaching in Varna until the autumn of 1920, after which he served as a press secretary in the Bulgarian legislation in Bucharest. He was demoted in 1927 for unspecified reasons, which caused him to resign and return to Sofia.



Literary work and legacy : Yovkov's war experiences greatly influenced his mentality and style of writing. Whereas his first literary effort was a short story about village life and patriarchal customs, published in 1910, his post-war pieces were more harsh and militaristic. Eventually he moved away from melancholic, depressive themes towards authentic descriptions of villagers and country life. In his short story *Shibil*, he used *turkisms* to give a sense of realism to the work. His story *Legends of Stara Planina* (1927, *Staroplaninski legendi*, alternately known as the *Balkan Legends*) and play *Inn at Antimovo* (1927) established him as a major writer. In 1929, he received the Cyril and Methodius Prize for Literature from the Bulgarian Academy of Science.

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His other works include the dramas *Albena* (1930) and *Boryana* (1932); a comedy *The Millionaire* (1930, *Milionerut*); and a book, *The Family by the Frontier* (1934, *Chiflikut krai granitsata*). "Albena" (1962) - libretto Peter Filchev (after the drama of Yordan Yovkov) and "Millionaire" (1965) were made into operas by Parashkev Hadjiev.

A number of his stories were made into films, including *Nai-vyarnata ctrozha* (*The Most Loyal Guard*, film in 1929); *Shibil* (1968); *Nona* (1973, from the novel *Chiflikut krai granitsata*); and *24 Chasa duzhd* (1982, based on the novel *Chastinyat uchitel*).



Honors

Yovkov's natal home in Zheravna was turned into a museum in 1957.

In 1985, a dam in northeastern Bulgaria was named after him. Yovkovtsi Dam, situated 5km from the town of Elena, supplies water to Veliko Turnovo and surrounding areas. It is 223,000 decares in size and is a hygienic protected zone.

Yovkov Point on Greenwich Island, South Shetland Islands, Antarctica is named for Yordan Yovkov.

There is a bust of Yovkov in the park behind Vasil Levski National Stadium in Sofia.

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IVAN VAZOV - Bulgarian writer



Ivan Minchov Vazov (Bulgarian: Иван Минчов Вазов) (June 27, 1850 OS – September 22, 1921) was a Bulgarian poet, novelist and playwright, often referred to as "the Patriarch of Bulgarian literature". He was born in Sopot, a town of Bulgaria.

The exact date of Vazov's birth is disputed. His parents, Saba and Mincho Vazov, both had a lot of influence on the young poet.

After finishing primary school in Sopot, Mincho sent his son to Kalofer, appointing him assistant teacher. Having done his final exams in Kalofer, the young teacher returned to Sopot to help in his father's grocery. The next year his father sent him to Plovdiv to Naiden Gerov's school. There Vazov made his first steps as a poet.

He returned to Sopot and then went to Oltenița in Romania to study trade despite his lack of interest in it. He was immersed in literature. Soon he left Oltenița and went to Brăila where he met Hristo Botev, a Bulgarian revolutionary and poet. From Brăila he went to Galați to his uncle where he met Botev again.

In 1874 he joined the struggle for his country's independence from the Ottoman Empire. He returned to Sopot in 1875 where he became a member of the local revolutionary committee. After the failure of the April Uprising of 1876, he had to flee the country, going back to Galați, where most of the surviving revolutionaries were exiled. There he was appointed a secretary of the committee.

Vazov was probably heavily influenced by Botev, who was the ideological leader of the Bulgarian revolutionary movement. He started writing his famous poems with Botev and some other Bulgarian emigrants in Romania. In 1876 he published his first work, *Priaporetz and Gusla*, followed by "Bulgaria's Sorrows" in 1877.

Bulgaria regained its independence in 1878 as a result of the Russo-Turkish War and Vazov wrote the famous *Epic of the Forgotten*. He became the editor of the political reviews *Science* and *Dawn*. He was, however, forced into exile once again, this time to Odessa, because of the persecution of the russophile political faction. Returning to Bulgaria with the help of his mother Suba Vazova, he started teaching. Vazov's next stay was in Svishtov, where he became a civil servant.

He moved to Sofia in 1889 where he started publishing the review *Dennitsa*.

Vazov's 1893 novel *Under the Yoke*, which depicts the Ottoman oppression of Bulgaria, is the most famous piece of classic Bulgarian literature and has been translated into over 30 languages.

Later in his life Vazov was a prominent and widely respected figure in the social and cultural life of newly independent Bulgaria.

Other famous works

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Some of the other famous works by Vazov include the novels *New Country* (1894), *Under Our Heaven* (1900), *The Empress of Kazalar* (1902), *Songs of Macedonia* (1914), *It Will Not Perish* (1920) and the plays *Vagabonds* (1894), *A Newspaperman?* (1900), *Borislav* (1909) and *Ivaylo* (1911).

Historical site



Vazov's bas-relief at Vazovova Street, Bratislava

Vazov's home in Sofia has been turned into a museum, containing a restoration of his residence with period furnishings, as well as Vazov's taxidermically preserved dog. Although the museum is ostensibly open Tuesday through Saturday, it is in practice not always staffed, so visitors are advised to call in advance. The museum is located at the corner of Ivan Vazov Street and Georgi S. Rakovski Street in Sofia.

Honours: The Bulgarian Ivan Vazov National Theatre in Sofia is named after him, as is the Ivan Vazov National Library (Bulgarian: Народна библиотека "Иван Вазов") in Plovdiv. A park near St. Sofia Church in Sofia features the city's best-known monument to Vazov.

Vazovova Street in Bratislava, Slovakia, and Vazov Point and Vazov Rock on Livingston Island in the South Shetland Islands, Antarctica are also named after him.

*Ivan Vazov's house, now a museum,
in Sofia, Bulgaria*



Vazov's grave in the center of Sofia. In the background is St. Sofia Church. The tomb is a syenite stone from the Vitosha mountains where Vazov loved to walk.

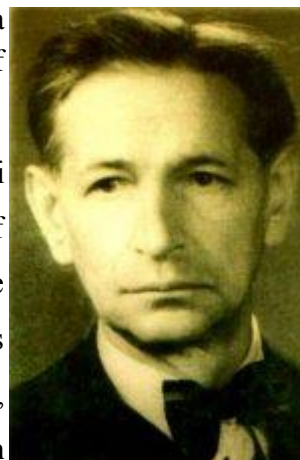
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BALYS SRUOGA- Lithuanian writer

Balys Sruoga (1896 – 1947) was a writer of wide and colourful gift: a poet, a prose writer, a dramatist, a theatre critic, a researcher of literature and folklore.



B.Sruoga was born on February 2, 1896, in Baibokai village, Biržai county, in a family of a farmer. He studied in the Realgymnasium of Panevėžys, from the fourth year he gave private lessons. In 1912 he had started to publish his work in "Aušrinė" (Morning Star), "Rygos naujienos" (Ryga news), "Lietuvos žinios" (Lithuanian News), "Naujas takas" (New Road), in the press of American Lithuanians, in a literary magazine "Vaivorykštė" (Rainbow). In 1914 B.Sruoga had entered the Institute of Forestry in St. Petersburg. In two years he was transferred to the Faculty of History and Philology at St. Petersburg University. Besides studies, B.Sruoga was interested in theatre, took part in Lithuanian performances. In 1916 B.Sruoga moved to Moscow to study literature at Moscow University. In Moscow B.Sruoga had written most of his best lyrical verses.

In 1918 B.Sruoga returned to Lithuania. He worked as a teacher in Vilnius for some time. Later he worked in Kaunas in the Press Bureau, editing office of a daily "Lietuva", wrote many publicist articles. B.Sruoga was among the organisers of a satirical theatre "Vilkolakis" (Werewolf), wrote scripts for theatre.

In 1921 B.Sruoga went to Munich University. He studied Slavistics, history of theatre and art. In 1924 he had defended a dissertation about Lithuanian folklore and was awarded a doctoral degree. After return to Lithuania B.Sruoga was reading courses of Russian literature and World theatre in the Faculty of Humanities at Kaunas University, he had established a Theatre seminar and an academic study of drama.

Besides University B.Sruoga wrote many articles on literature and theatre. From 1930 B.Sruoga is famous as a dramatist. In 1939 when the Faculty of Humanities was moved to Vilnius, B.Sruoga continued his work at the University. During Soviet occupation he co-operated in underground press. In 1943 B.Sruoga was arrested and taken to Stutthof concentration camp near Dancig. Balys Sruoga was deported to Stutthof concentration camp (along with other professors, under the charge of campaigning students against joining the

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Reich troops). Having returned from Stutthof, he wrote a fictional memoir book *Forest of the Gods*, to become not only a heart - stirring document but also one of the finest specimens of Lithuanian prose.

The author transforms his painful personal experience into an ironic and grotesque narrative. The very title of the memoir book is ironic as „the factory of death“ is given a poetic name of the grove of gods. The concentration camp becomes a miniature model of the absurdity of the world. The book abounds in cultural implications and reflections on the status of our civilisation. The Stoic posture of the narrator in the face of absurd makes it comparable to Existentialist literature. The manuscript of *Forest of the Gods* was banned from publication by Stalin regime as a „cynical ridicule of the victims of German invaders“. It was first published in 1957, ten years after the death of Balys Sruoga.

In 1945 he had returned to Lithuania and worked at Vilnius University. B.Sruoga died on October 6, 1947. He was buried in Rasų cemetery in Vilnius.



Book's "Forest of the Gods" translations

Bulgarian *Гората на Боговете*: [документален роман]; Балис Сруога; преведе от литовски Иван Троянски. Пловдив: Христо Г. Данов, 1979.

Czech *Les bohů* / Balys Sruoga; přeložil Vojtěch Gaja. Praha: Odeon, 1980.

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JURGA IVANAUSKAITĖ- Lithuanian writer



Jurga Ivanauskaitė (1961 – 2007) was a prose writer, essayist, playwright, painter, and poet. She graduated from M. K. Čiurlionis Art School, and in 1985 she completed her studies at Vilnius Art Academy where she majored in the Graphic Arts. Since then the writer has published nine novels, two fairy tales for children, three books of essays, four books of short stories, two books of poetry, and many more books of different genres. Books by Ivanauskaitė have been and still are very popular at

home and abroad. In 1994 Jurga Ivanauskaitė took her first trip to India and studied Buddhism at Dharamsala, gaining impetus to start a new page in her literary work. She looked for inspiration to Oriental philosophy and reinterpreted Christianity, borrowed from the Beat Generation and hippy subculture and was not alien to the ideas of feminist movement. To compliment the impressions and experiences reflected in her essayistic writing, often of a mystical character, the writer made exhibitions of her drawings and photography. In 1998 she made an exhibition of drawings *108 Mandalas*, and in 1999 a photography show *Tibet – a Different Reality*.

Authors' Voice: Creativity is an opportunity to tear down the barriers that separate me from myself and from the universe, which has no limits. It is a way of comprehending all the planes of humanity and reality that allows you to acquire more and more inner and outer Freedom.

Critics' Say: Jurga Ivanauskaitė is a unique figure in the contemporary literature of the Baltic states. Howard Jarvis. *In: Central Europe Review*, 10.7.2002

J. Ivanauskaitė is called the most provocative Lithuanian writer, however her innovations are not the end in itself, they are birthed from painful reactions to the poverty of social life and existential hopelessness (as in her collections “Pakalnučių metai” (The Year of the Lilies of the Valley) 1985 and “Kaip užsiauginti baimę” (How to Raise One’s Own Fear) 1989). One of Ivanauskaite’s most important themes is the search for true love between men and women. (...) The author does not shy away from openly expressing feelings or describing

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shocking sex scenes, for which she has been condemned by the puritan public.
Loreta Mačianskaitė

Jurga Ivanauskaitė creates work with a new freedom, a resolve for a fledgeling Lithuanian literature, acting as an example. She is like no other author and no other author digresses so much from Lithuanian reality, even while connecting it with the present as she does in her novels.

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ORHAN PAMUK-Turkish writer

Ferit Orhan Pamuk (generally known simply as Orhan Pamuk) was born June 15, 1952, in Istanbul. He is a Turkish novelist, screenwriter, academic and recipient of the 2006 Nobel Prize in Literature and he is the first and only writer in Turkey who takes Nobel Prize. One of Turkey's most prominent novelists, his work has sold over eleven million books in sixty languages, making him the country's best-selling writer.



He went on to study architecture in Istanbul Technical University but he left the school in his third year because he wanted to be a writer. In order to get much more time for writing he decided to leave the school. After that he enrolled the Institute of Journalism at Istanbul University he graduated from this school.

Orhan Pamuk started writing regularly in 1974. His first novel, *Karanlık ve Işık* (*Darkness and Light*) was a co-winner of the 1979 Milliyet Press Novel Contest. This novel was published with the title *Cevdet Bey ve Oğulları* (*Mr. Cevdet and His Sons*) in 1982, and won the Orhan Kemal Novel Prize in 1983. It tells the story of three generations of a wealthy Istanbul family living in Nişantaşı, the district of Istanbul where Pamuk grew up.

He got his popularity with his 1990 novel 'Kara Kitap' (*The Dark Book*) and this novel became the most controversial and popular readings in Turkish literature due to its complexity.

Pamuk's fourth novel *Yeni Hayat* (*New Life*) caused a sensation in Turkey upon its 1995 publication and became the fastest-selling book in Turkish history. By this time, Pamuk had also become a high-profile figure in Turkey, due to his support for Kurdish political rights.

Pamuk's international reputation continued to increase when he published *Benim Adım Kırmızı* (*My Name is Red*) in 2000. The novel blends mystery, romance, and philosophical puzzles in a setting of 16th century Istanbul. My Name Is Red has been translated into 24 languages and in 2003 won the International Dublin Literary Award, the world's most lucrative literary prize. Pamuk has followed this with novel *Kar* (*Snow*), published in 2002. Set in the border city of Kars, it explores the conflict between

Islamism and Westernism in modern Turkey. The New York Times listed Snow as one of its Ten Best Books of 2004.

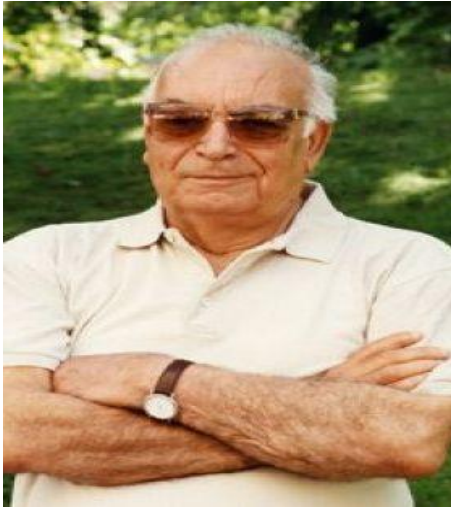
He completed his next novel, *Masumiyet Müzesi* (*The Museum of Innocence*) in the summer of 2008 - the first novel he published after receiving the 2006 Nobel Prize in Literature. Pamuk created an actual Museum of Innocence, consisting of everyday objects tied to the narrative, and housed them at an Istanbul house he purchased. In both *Snow* and the *Museum of Innocence* Pamuk describes tragic love-stories, where men fall in love with beautiful women at first sight

Pamuk's books are characterized by a confusion or loss of identity brought on in part by the conflict between Western and Eastern values. They are often disturbing or unsettling, but include complex plots and characters. His works are also redolent with discussion of and fascination with the creative arts, such as literature and painting. Pamuk's work often touches on the deep-rooted tensions between East and West and tradition and modernism/secularism.

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- Beyaz Kale (The White Castle), translated by Victoria Holbrook
- Kara Kitap (The Black Book), translated by Güneli Gün
- Yeni Hayat (The New Life), translated by Güneli Gün
- Benim Adım Kırmızı (My Name is Red), translated by Erdağ M. Göknar
- Kar (Snow), translated by Maureen Freely
- İstanbul: Hatıralar ve Şehir (Istanbul: Memories and the City), translated by Maureen Freely
- Öteki Renkler (Other Colors: Essays and a Story), translated by Maureen Freely
- Masumiyet Müzesi (The Museum of Innocence), translated by Maureen Freely
- Saf ve Düşünceli Romancı (The Naive and Sentimental Novelist)
- Sessiz Ev (The Silent House), translated by Robert Finn

YAŞAR KEMAL-Turkish writer



Kemal Sadik Gokceli generally known simply as Yaşar Kemal was born in 1923, in Osmaniye. He is the pioneer in Turkish literature. He is the first author in Turkish literature who has been nominated for Nobel Prize in Literature on the strength of *Memed, My Hawk*. Ince Memed (Memed, My Hawk) was translated into approximately forty languages and the book was published approximately two hundred times.

He started his literature life by writing poems in his primary school life then he gave up writing poems and started to write novels. In the end of 1940s he started to work in Cumhuriyet newspaper and he started to use his name Yaşar Kemal this time. His first story book Sarı Sıcak (Yellow Heat) serialized in this newspaper.

He started to write his most popular book Memed, My Hawk in 1947 but he gave up writing it for 6-7 years. Then he completed it and this book became very popular both in our country and world countries.

Yaşar Kemal generally reflects public's problems, life styles, beliefs, feelings and any other aspects of public. He tries to reflect people's values namely he uses folkloric themes. His novels based on four basic themes; Anatolian public culture, daily life and observation of life, West culture and historical events. Besides these he intensively uses nature themes in his novels.

Bibliography

Stories

- Sarı Sıcak, (Yellow Heat)

Novels

- İnce Memed (Memed, My Hawk)
- Teneke (The Drumming-Out)
- Orta Direk (The Wind from the Plain)
- Yer Demir Gök Bakır (Iron Earth, Copper Sky)
- Ölmez Otu (The Undying Grass)

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- Ince Memed II (They Burn the Thistles)
- Akçasazın Ağaları/Demirciler Çarşısı Cinayeti (The Agas of Akchasaz Trilogy/Murder in the Ironsmiths Market)
- Akçasazın Ağaları/Yusufcuk Yusuf (The Agas of Akchasaz Trilogy/Yusuf, Little Yusuf)
- Yılanı Öldürseler (To Crush the Serpent)
- Al Gözüm Seyreyle Salih (The Saga of a Seagull)
- Allahın Askerleri (God's Soldiers)
- Kuşlar da Gitti (The Birds Have Also Gone: Long Stories)
- Deniz Küstü (The Sea-Crossed Fisherman)
- Hüyükteki Nar Ağacı (The Pomegranate on the Knoll)
- Yağmurcuk Kuşu/Kimsecik I (Kimsecik I - Little Nobody I)
- Kale Kapısı/Kimsecik II (Kimsecik II - Little Nobody II)
- Kanın Sesi/Kimsecik III (Kimsecik III - Little Nobody III)
- Fırat Suyu Kan Akıyor Baksana (Look, the Euphrates is Flowing with Blood)

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THE GREAT GALLERY OF ACTORS/FILMMAKERS

*Comenius Multilateral Project – “Art and Science:
The Best Ambassadors of the National Values within Europe”*

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TOMA CARAGIU- Romanian actor

Romanian pronunciation: ['toma kara'dʒi.u];

Date of birth: the 21st of August 1925

Date of death: the 4th of March 1977

He was one of the most prolific Romanian actors of theatre, television and film.

He was born in Ploiesti, Romania in an Aromanian family, from the Greek village of Aetomilitsa, in the region of Epirus on August the 21st 1925. Toma Caragiu was one of the best



Romanian actors, with a rich activity in both film and theatre. He liked to play comic characters, but he excelled also in drama, one of his reference films being "Actorul si Salbaticii". He played alongside great actors such as Ștefan Bănică, Octavian Cotescu, Anda Calugareanu etc.

He made his studies at "Sfintii Petru si Pavel" High-School in Ploiesti. His love for theater found expression there as he was involved in the school's theater team. He also wrote columns in the school magazine. Although he started studying Law he soon abandoned it and enrolled in the Music and Art Conservatory in Bucharest, his head-teacher being Victor Ion Popa, a very esteemed play writer and professor. He played some innovating roles during his studies in plays like "Take, Ianke si Cadar" by V.I. Popa in the local "Modern" cinema theater. He and some of his colleagues started a theater team, the Prahova Cultural Brigade which later spawned the "United Syndicates Theater" (Teatrul Sindicatelor Unite) in 1947 and then, in 1949, transformed in the Ploiesti State Theater. His debut on a real stage came in 1948 on the stage of the National Theater in Bucharest, while he was in his third year of university. He graduated in 1949. He got his first job on April 1st, 1951 at Constanta State Theater. In 1953, at only 28 he became the Director of Ploiesti State Theater where he stayed for 12 years until in 1965 when, upon the invitation of Liviu Ciulei, started acting for Bulandra Theater in Bucharest where he played some of his most notable roles. His movie career kicked off in the early 60s and by the early 70s he was a movie star very well known in Romania. The three "Brigada Diverse" movies especially made him famous.

Toma Caragiu is most famous for his monologues. In these short stories, he managed to put together stories that combined sarcasm, satire, black humor. His monologues are subtle and deal with a variety of topics, starting with politics and ending up with mythical concepts. In each and every monologue he used to put a personal touch, thus creating a warm and humorous atmosphere.

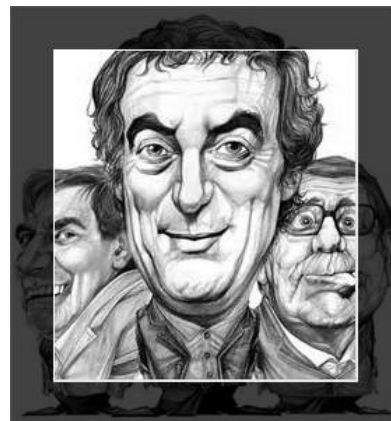
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His tragic death was unexpected, occurring in Bucharest, during the earthquake of March 4, 1977, while he was in his most creative period of his life, and being far from having said the last word in the Romanian theater and film. An unfair and unexpected death for the man who always succeeded to make the oppressed Romanians in the Ceausescu's communist era laugh. He is buried in the Bellu cemetery.

Reporter: *"I heard people laugh when it comes to you"* Toma Caragiu: *„I laugh at them, they laugh to me..*



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AMZA PELLEA- Romanian actor

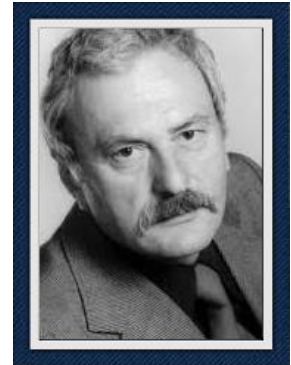
Romanian pronunciation: ['amza 'pele̯a]

Date of birth: 7th of April 1931

Date of death: 12th of December 1983

He was one of the most important Romanian actors, being remarked both for his theatre and his film acting. He is well known for his very deep sonorous voice and "hearty, king-sized portrayals" most notably in the Film *Dacii* and *Mihai Viteazul*. He was born in Băilești, in Oltenia, he attended the Carol I High School. He later played at the Craiova Theatre, then at the Small Theatre, Nottara Theatre, Comedy Theatre and the National Theatre Bucharest, being also a professor at the Academy of Theatre and Film in Bucharest.

Pellea was the creator of Nea Mărin, a comical character that portrays an archetypal Oltenian peasant. However, he was also noted for his historical characters, such as Vladică Hariton from *Tudor din Vladimiri*, Voivode Basarab from *Croitorii cei mari din Valahia* as well as playing in *Tudor*, *Răscoala*, *Haiducii*, *Dacii*, *Columna* and *Mihai Viteazul*. In 1977 he won the award for Best Actor at the 10th Moscow International Film Festival for his role in *The Doom*. He is buried at Bellu Cemetery. In a 2006 poll conducted by Romanian Television to identify the "greatest Romanians of all time", Pellea came in 60th.



Amza Pellea in historical movies



Nea Marin, the most famous character played by Amza Pellea

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AUDREY TAUTOU- French actress

Audrey Justine Tautou is a French actress and model. Born in 1976 , she made her acting debut at 18 on television and she won the César Award for Most Promising Actress.

In 2001, Tautou rose to international fame for her performance as the eccentric lead in the romantic comedy *Amélie* (Original French title: *Le Fabuleux Destin d'Amélie Poulain*), a film directed by Jean-Pierre Jeunet. Written by Jeunet with Guillaume Laurant, the film is a whimsical depiction of contemporary Parisian life, set in Montmartre. It tells the story of a shy waitress, who decides to change the lives of those around her for the better, while struggling with her own isolation. Both, the actress and the film met with critical acclaim and it was a major box-office success. *Amélie* won Best Film at the European Film Awards and 4 César Awards (including Best Film and Best Director). <http://www.miramax.com/movie/amelie>



She has since built a successful career, appearing in films from a range of genres, including the thriller *Dirty Pretty Things*, *The Da Vinci Code*, and the romantic *Priceless* (2006). She has received critical acclaim for her many roles including the drama film *A Very Long Engagement* (2004) and the biographical drama *Coco avant Chanel* (2009). She has been invited to join the Academy of Motion Picture Arts and Sciences (AMPAS) in June 2004.

Tautou has modeled for companies such as Chanel, Montblanc, L'Oréal, and many others. *The Artist* is a 2011 French romantic comedy-drama film in the style of a black-and-white silent film. The film was written and directed by Michel Hazanavicius, produced by Thomas Langmann and starred Jean Dujardin and Bérénice Bejo.

The story takes place in Hollywood, between 1927 and 1932, and focuses on the relationship of an older silent film star and a rising young actress as silent cinema falls out of fashion and is replaced by the "talkies". *The Artist* received strongly positive reviews from critics and won many accolades. Jean Dujardin won the Best Actor Award at the 2011 Cannes Film Festival, where the film premiered.

In January 2012, the film won 7 awards, including Best Film, Best Director and Best Original Screenplay for Hazanavicius, and Best Actor for Dujardin.

It was nominated for 10 Academy Awards and won five, including Best Picture, Best Director for Hazanavicius, and Best Actor for Dujardin, who was the first French actor ever to win for Best Actor. It was the first French film to ever win Best Picture, and the first mainly silent film to win since 1927's *Wings* won at the 1st Academy Awards in 1929. It was also the first film presented in the 4:3 aspect ratio to win since 1955's *Marty*. Additionally, it was the first black-and-white film to win since 1993's *Schindler's List*. In France, it was nominated for the César Awards, winning six, including Best Film, Best Director for Hazanavicius and Best Actress for Bejo. *The Artist* became the most awarded French film in history. <http://www.imdb.com/title/>

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TOTO' – Italian actor



Antonio De Curtis, or better Prince Antonio Focas Flavio Angelo Ducas Comneno De Curtis di Bisanzio Gagliardi is best known by his stage name Totò. He was born in Naples on 15 February 1898– and was nicknamed “the prince of laughter”. Totò was an Italian comedian, film and theatre actor, writer, singer and songwriter. He is widely considered one of the greatest Italian artists of the 20th century. While he first gained his popularity as a comic actor, his dramatic roles, his poetry, and his songs are all deemed to be outstanding; his style and a number of his recurring jokes and gestures have become universally known memes. As a comic actor, Totò is

classified as an heir of the *Commedia dell'Arte* tradition, and has been compared to such figures as Buster Keaton and Charlie Chaplin. Totò died on 15 April 1967.

He starred in about one hundred movies; while many of them were low profile, box-office driven productions, they tend to be all appreciated by the critics, at the very least, for Totò's performances. Those that had an explicit artistic intent, such as Pier Paolo Pasolini's *The Hawks and the Sparrows*, and *What are clouds?* are classified as masterpieces of Italian cinema. Prominent Italian directors and actors that have worked with Totò include Mario Monicelli, Alberto Lattuada, Pier Paolo Pasolini, Eduardo De Filippo, Peppino de Filippo, Aldo Fabrizi, Vittorio De Sica, and Sophia Loren.

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the thief, Aldo Fabrizi is a fat cop who has to run after him after he has sold the Trevi Fountain to an American tourist

Miseria e nobiltà (Poverty and Nobility) is a 1954 comedy film directed by Mario Mattoli. The subject comes from a theatrical comedy by Eduardo Scarpetta.

Caprice Italian Style is a 1968 Italian comedy film directed by six different directors, including Mario Monicelli and Pier Paolo Pasolini. The film is composed of five episodes. In the film Totò plays two episodes: *The Monster of Sunday Day*, directed by Steno, and *What are clouds?*, directed by Pier Paolo Pasolini.

What are clouds? is based on Shakespeare's *Othello* but it is played by puppets. When Othello tries to kill Desdemona the audience reacts and kills the two puppets, who are taken away with the waste but since they have been freed from their strings they can notice the "heartbreaking" "beauty of nature".

This episode of *Caprice Italian Style* was the last movie film in which Totò appeared as well as the last film made by the artist: the film was actually released in 1968 while Pasolini's filming had been carried out between March and April of the previous year, few weeks before Totò's death.

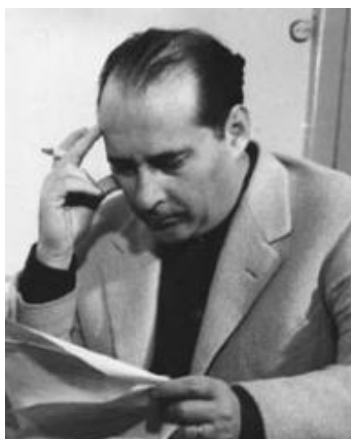


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ROBERTO ROSSELLINI- Italian film director

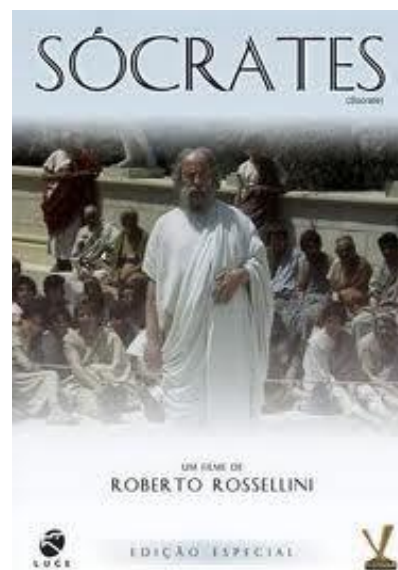


Roberto Rossellini was an Italian film director and screenwriter. He was one of the directors of the Italian neorealist cinema, which developed in the second post war time and gave worldwide fame to the Italian film making sector. Rossellini was born in Rome on 8 May 1906. His father built the first cinema in Rome (Barberini's), granting his son an unlimited free pass; the young Rossellini started frequenting the cinema at an early age. In 1937 he started his carrier as a film director. When the Fascist regime collapsed in 1943 and just two months after the liberation of Rome (June 4, 1944), Rossellini was already preparing the anti-fascist *Roma città aperta* (Rome, Open City 1945).

Another important Italian film director, Federico Fellini, assisted on the script and two famous Italian actors such as Aldo Fabrizi and Anna Magnani played the main roles, while Rossellini self-produced. This dramatic film was an immediate success. Rossellini had started now his so-called Neorealistic Trilogy, the second title of which was *Paisà* (1946), produced with non-professional actors, and the third, *Germany, Year Zero* (1948), sponsored by a French producer and filmed in Berlin's French sector. He was awarded many prizes, such as the Venice's Golden Lion for the film *Il generale della Rovere* (1959), the Academy Award (Oscar) for the film *Paisà* and the Cannes' Grand Prize for the film *Rome, open city*. He also shot TV series such as *Socrates* (1970), *Blaise Pascal* (1971) and *Cartesius* (1974). Rossellini died on 3 June 1977.

This is one of the most moving scenes in *Roma, città aperta*. The Gestapo commander in the city, with the help of the Italian police commissioner, has captured some Italian opponents. Pina sees her fiancée loaded into a truck and is running after him when she is gunned down by the Nazis as she chases the vehicle.

Roberto Rossellini spent the last fourteen years of his career making what he called pedagogical films, principally for television. In his view, these works constituted a major break with existing cinema; they were a new form, neither art nor entertainment, and the director himself now wanted to be considered as an educator, not an artist. They included multi-part series on human historical development—the 5-hour *The Iron Age* (1964) and 12-hour *Man's Struggle for Survival* (1967–69)—as well as portraits of innovators in the fields of politics, such as *Cosimo de Medici* and *Louis XIV*, as well as ideas, such as *Socrates*, *Augustine*, *Descartes*, *Pascal*.



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PEDRO ALMODÓVAR- Spanish film director

Pedro Almodóvar was born on September the 25th, 1951, in a village called Calzada de Calatrava (Ciudad Real). At the age of 8 his family moved to Extremadura, where he completed his secondary education in religious schools. When he was 17 years old he went to Madrid to work in Telefónica.



Pedro was very active in the times of the “*movida madrileña*”, a period where many bohemian artists turned Madrid into a center of reference in pop culture. He also contributed articles to magazines on diverse subjects. He entered a theatrical company called *Los Goliardos* and afterwards he gave his first steps in the movie scene after acquiring a super-8 film camera.

After several short movies, in 1980 he shoots his first film, “*Pepi, Lucy, Bom y otras chicas del montón*”. His name became more popular after his next movies, like “*Matador*” (1985) and “*Mujeres al borde de un ataque de nervios*” (1987), which was nominated for the best foreign motion picture in the Oscars.

After these successes, Pedro turned into an acclaimed director worldwide, and released movies like “*Átame*”, “*La flor de mi secreto*”, or “*Tacones lejanos*”. He won an Oscar with “*Todo sobre mi madre*” (2000) and a Golden Globe and his second Oscar (best script) with “*Hable con ella*”.

Almodovar’s movies represent a marginal reality, related to urban and proletarian classes, where scandalous and provocative characters populate the screen: corrupt policemen, drug abusers, desperate housewives, prostitutes, troubled homosexuals, etc., always with a personal touch of irreverent humor.

The Spanish Film Academy Awards, los Goya, were reluctant for years to acknowledge the work of Pedro till his movie “*Volver*” (2006), which obtained 5 Goya awards.



Pedro Almodóvar is also a successful producer. Besides producing his own movies through his company “*El Deseo*”, he also has produced movies directed by Guillermo del Toro, Álex de la Iglesia or Isabel Coixet.

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MANOEL DE OLIVEIRA- Portuguese filmmaker

Date of Birth: 11 December 1908, Porto, Portugal .

Manoel Cândido Pinto de Oliveira is a Portuguese film director and screenwriter born in Cedofeita, Porto. He first began making films in 1927, when he and some friends attempted to make a film about World War I. In 1931 he completed his first film *Douro, Faina Fluvial*, a documentary about his home city Porto made in the city symphony genre. He made his feature film debut in 1942 with *Aniki-Bóbo* and continued to make shorts and documentaries for the next 30 years, gaining a minimal amount of recognition without being considered a major world film director. Among the numerous factors that prevented Oliveira from making more films during this time period were the political situation in Portugal, family obligations and money.



In 1971 Oliveira made his second feature narrative film *Past and Present*, a social satire that both set the standard for his film career afterwards and gained him recognition in the global film community. He continued making films of growing ambition throughout the 1970s and 1980s, gaining critical acclaim and numerous awards. Since the late 1980s he has been one of the most prolific working film directors and continues to make an average of one film per year past the age of 100. In March 2008 he was reported to be the oldest active film director in the world and he is possibly the third oldest film director ever after George Abbott, who lived to be 107, and Spanish film director Miguel Morayta, who died at the age of 105 and 10 months in 2013. He is also the only filmmaker whose active career has spanned from the silent era to the digital age. Among his numerous awards are two Career Golden Lions from the Venice Film Festival.

In 2008, Oliveira was awarded a doctorate degree honoris causa by the University of the Algarve. He has also been awarded the Order of St. James of the Sword by the President of Portugal. In addition, he has received multiple honours such as those of the Cannes, Venice and Montréal film festivals. He has been awarded two Career Golden Lions, in 1985 and 2004, and a Golden Palm for his lifetime achievements in 2008. In 2002, Portuguese architect Eduardo Souto de Moura completed *Cinema House* in Porto, which was designed to commemorate the work of Oliveira. In November 2012 Oliveira was honored with a week-long tribute and retrospective at the 16th Citéphilo in Lille, France. In March 2013 Oliveira attended a screening of *Aniki-Bóbo* at the International Film Festival of Porto, which commemorated the 70th anniversary of the film.

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Films



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JOAQUIM DE ALMEIDA - Portuguese actor

Joaquim António Portugal Baptista de Almeida is a Portuguese-American actor.

Date of birth: 15 March 1957, Lisbon, Portugal

Joaquim de Almeida was born in Lisbon, Portugal. Son of two pharmacists and the number six of eight children, Joaquim showed signs at an early age that his future was not to be in the family business. At the age of eighteen after attending the theater course at the Lisbon Conservatory for two years he left Portugal to pursue his studies after the Conservatory was temporarily closed following the 1974 democratic revolution. He lived a year in Vienna, Austria working in various jobs from the Kunstlerhaus Theater to gardening. He moved to New York City in 1976. There he studied with Lee Strasberg, Nicholas Ray and Stella Adler while working as a bartender. After doing some theater and small roles in Soap Operas, he finally landed his first role in a film "The Soldier" in 1981. The next year he had his first important role in "Honorary Consul" working next to Richard Gere, Michael Caine and Bob Hoskins. But it was his third film "Good Morning Babylon", directed by Paolo and Vittorio Taviani, that opened the Cannes Film Festival in 1987, that propelled him to an international career. Being fluent in six languages has helped him to work everywhere in the world. He hasn't stopped since then. He has been in more than 90 films and Television shows acting with actors and directors like Harrison Ford, Gene Hackman, Kim Basinger, Antonio Banderas, Robert Rodriguez, Steven Soderberg, Benicio del Toro and Kiefer Sutherland among others.



It was while playing the main villain in season 3 of the popular series "24", that he discovered the pleasure of living on the beach and moved to Santa Monica where he actually lives. He spends long periods in Portugal where he has a house in Sintra to be with his son Louren and his daughter Ana. Joaquim de Almeida became an American citizen in 2005 and kept his Portuguese nationality.

He has been the recipient of many awards: Best Actor - Cairo Film Festival 1991, Golden Globe Best Actor Portugal 1995, 1997, 2001, SAG Awards- Best ensemble 2005, Portuguese Foreign Press-Personality of the year 1995, Career Award in Festival Cinema de Badajoz 2004, Career Award Festival Iberoamericano de Huelva 2009, Career Award Festival de Cine de Punta del Este 2003, Gold Medal City of Sintra 2008, Gold Medal City of Setubal 2006 and the Order of Infante by President of Portugal.

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***Desperado* (1995)*****The Burning Plain* (2008)****Important Films / TV Shows**

Year	Film
1983	<i>The Honorary Consul</i>
1987	<i>Good Morning, Babylon</i>
1990	<i>Sandino</i>
1994	<i>Only you</i>
1995	<i>Desperado</i>
2001	<i>Behind Enemy Lines</i>
2003-2004	Fox thriller drama series <i>24</i>
2008	<i>The Burning Plain</i>
2008	<i>Che: Part Two</i>
2011	<i>Fast Five</i>
2013	<i>La Cage Dorée</i>

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ARŪNAS MATELIS- Lithuanian documentary film director



Arūnas Matelis (9 April 1961, Kaunas) is an acclaimed Lithuanian documentary film director and producer. From 1979 till 1983 Arūnas Matelis studied Mathematics at Vilnius University and later in 1989 graduated from the Lithuanian Music Academy. In 1992, he established one of the first independent film production companies in Lithuania, "Nominum" focused in film and new interactive media production and distribution.

Arūnas Matelis is the first director from Eastern and Central Europe to receive one of the most important cinema awards - "Director's Guild of America" award for Outstanding Directorial Achievement in Documentary for "Before Flying Back to the Earth", while the film was recognized as the world best documentary of the year. "Before Flying Back to the Earth" is one of a few documentaries that received more than 10 awards within less than one year since the first screening. Among them are the most important prizes in Europe: "Silver Wolf" at International Documentary Festival Amsterdam, "Golden Dove" at International Leipzig Festival and European Film Academy nomination for "European Oscar" even before the official premier of the film. This film not only was acknowledged by film critics and festivals, but it also inspired many charity events all over the world.

The first film by Arūnas Matelis "Ten Minutes Before the Flight of Icarus" (1990) received numerous awards and critics called it a film manifest of new generation of Lithuanian filmmakers. After 15 years the film was raised to a new life - The International Critics' Week at Cannes Film Festival selected it as one of 6 most important films in East and Central Europe in the last 15 years. "Ten Minutes Before the Flight of Icarus" started its new tour at world cinema festivals.

His following documentary, "Flight over Lithuania or 510 of silence" (directed together with Audrius Stonys) became a "Platinum Film" for best results in sales of DVD and VHS in Lithuania (including mainstream European and USA production).

Films by Arūnas Matelis were awarded and screened in many world wide film festivals like: Cannes ("Directors' fortnight" and "Critics' Week"), Rotterdam, Torino, San Paulo, Oberhausen, Amsterdam/ IDFA, Leipzig, Moscow and others.

And the most important documentary festivals in Europe like Amsterdam, Leipzig, Linz and many more already arranged the retrospectives of his works.

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As a producer Arūnas successfully worked with the best Lithuanian film-makers, like: Henrikas Šablevicius, Audrius Stonys, Vytautas V. Landsbergis, Romas Lileikis, Oksana Buraja, Domantas Vildžiūnas and others.

In 2006 A. Matelis became a full member of European Film Academy with the right to vote, a Chairman of Documentary guild of Lithuanian Filmmakers union, the “Minister of Migration and Changes” in the “ Republic of Uzupis ” (the bohemian district of Vilnius, similar to Montmartre in Paris). He is also awarded with some of the most honourable awards of the Republic of Lithuania: National Culture and Arts Award and The Cross of the Knight of the Order of the Grand Duke of Gediminas.



Awards

Matelis is one of the recipients of the Lithuanian National Prize of 2005.

"Prieš parskrendant į žemę", the first feature-length documentary by Matelis about children hospitalized with leukemia, is the most highly acclaimed Lithuanian film and is considered one the best European documentary films of 2005, awarded in numerous festivals:

- “Director’s Guild of ” award for Outstanding Directorial Achievement in Documentary in 2007;
- Grand Prix at Parnu International Documentary Film Festival, 2006;
- Main prize at Oberhausen Films Festival, 2006;
- "Spirit Award for Documentary" in Brooklyn International Film Festival, 2006
- Special Jury Mention in Silverdocs Festival, 2006
- *Veliki pečat* international competition award in ZagrebDox Film Festival, 2006
- European Film Academy nomination for the best Documentary of the year (“European Oscar”);
- Best documentary in Directors Guild of America Awards 2006;
- Best Lithuanian Film 2005 by Lithuanian Filmmakers Union;
- „Golden Dove“ in International Leipzig film Festival for Documentary and Animated Film, 2005;
- “Silver Wolf” at International Documentary Festival Amsterdam/IDFA, 2005;
- First Prize – main award – at Documenta Madrid, 2005 ;
- „Big Stamp Award” main award in Zagreb DOX, 2005 and many others.

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INGEBORGA DAPKŪNAITĖ -Lithuanian actress



Ingeborga Dapkūnaitė (born 20 January 1963, Vilnius) is a Lithuanian is a *famous* movie and theatre actress. At four, she first appeared on the stage in the Puccini opera *Madam Butterfly*, watched by her grandmother, the administrator of the Vilnius opera theatre. After her opera debut, she at first seemed to have little interest in the dramatic arts, dance, singing, or music. For her childhood and youth, it seemed she might pursue a career in sports; she figure-skated and played basketball, popular in Lithuania. But later her interest in cinema started growing.

Ingeborga Dapkūnaitė has had a number of minor roles in some top Hollywood movies, including “Mission Impossible” (1996)

and “Seven Years in Tibet” (1997), the latter of which featured her as the wife of Heinrich Harrer (played by Brad Pitt). She was also the mother to Thomas Harris's fictional cannibal and serial killer, also known to be of Lithuanian origin, Hannibal Lecter, in *Hannibal Rising* (2007). Ingeborga Dapkūnaitė is best known for her portrayal of Maroussia, the wife of Colonel Sergei Kotov (portrayed by Nikita Mikhalkov) in Mikhalkov's Academy Award-winning film “*Burnt by the Sun*” (1994).

Ingeborga was a member of the Jury at Berlin, at Cannes, Cairo and Venice International Film Festivals.

On television, she was featured as a skating partner to Alexander Zhulin in *Ice Age*. In the first season of the BBC series *Bodies*, she played nurse Katya Bredova. In addition, she portrays a Bosnian refugee named Jasmina Blekic in *Prime Suspect 6*, co-starring Helen Mirren and in 2012 played Kenneth Branagh's love interest in the Wallander TV episode “Dogs of Riga”. She also starred in *Branded*. Award-winning film and theatre actress

Ingeborga Dapkunaite has played more than 50 roles in feature films. For many years Ingeborga is very active in charity, chairing the Board of Trustees of the charity foundation in support of “Vera” hospices in Moscow.

While pursuing her successful career on screen, Ingeborga has continued to develop a very active career on the international stage. Among many noteworthy performances she starred with John Malkovich in *Slip of the Tongue*, which opened in Chicago at the Steppenwolf Theatre and then moved to London, in *Libra at the Steppenwolf Theatre* directed by John Malkovich. Most recently she appeared in the first Kevin Spacey's theatre production *Cloaca* in The Old Vic Theatre. She has been successfully touring the world with an acclaimed production of Giacomo's *Variations* starring in it with John Malkovich. It premiered in Ronacher theatre in Vienna and then travelled in Australia, Germany, Russia, France, Luxemburg, Finland.



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MICHAŁ ŻEBROWSKI- Polish actor



Michał Żebrowski born 17 June 1972 is a Polish actor, known for roles in movies, actor of a theater, film, radio and television. He made his debut in the third year of his study. He dreamt to become an actor since his childhood. He attended the school oratory extra classes and was the winner of top places in the oratory contests. In June 20th 2009, in the Tatra mountains on the clearing - Rynias Banks, near his holiday home, he married Aleksandra Adamczyk. In March 30th 2010, his son Francis was born. Since March 2010, he was co-founder and director (along with Eugene Korin) 6th Floor Theatre in Warsaw. He played the major role in " Kordian " directed by John Englert.

He took part in performances of Television Theatre in " Horsztyński" by Julius Slowacki directed by Zbigniew Zapasiewicz , " Forefathers' Eve" (the role of Gustav - Konrad) , "Rathuford and son" directed by Mariusz Grzegorzek. He played roles in such films as "Samowolka " dir. by Feliks Falk (episode), "Poznań 56" dir. by Philip Bayon , " Fame and glory" dir. by Kazimierz Kutz. In "With fire and Sword" directed by Jerzy Hoffman, he plays the role of Skrzetuski.



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DANUTA STENKA- Polish actor



Danuta Stenka (born: 10 October 1961) is a Polish actress of the theater stage, film and radio. She spent her childhood in Gowidlino the Kashubian region. She graduated from High School by name of Jerome Derdowski in Kartuzy, and then Theatre of Coast in Gdansk Actors' study, on the stage of which she debuted in 1982. Since 1984, for another four years, she performed in the Contemporary Theatre in Szczecin. Currently, she is an actress of the National Theatre in Warsaw. She is also a reader of Kashubian translation of the Bible in Wejherowo collegiate at the annual concerts of the project "Verba Sacra" for several years now. Shortly after graduation from High School, she worked as a primary school teacher at the school which she attended. Then she studied at the Drama School in Gdansk. Her debut was also in this city in "Polish Bethlehem" by Lucjan Rydel. Stenka also worked at the Contemporary Theatre (Szczecin), and since 1988 at the New Theatre in Poznan, where she moved. After three years, Danuta changed the place of residence again and began her career in Drama Theatre in Warsaw. Danuta Stenka is known for "God's lining", "Desire of love" or "No way", where she played with Artur Żmijewski .

Her film roles:

- Rozmowy o miłości (1990)
- Sprawa kobiet (1992)
- Jakub (1993)
- Czym są moje oczy(2004)
- Katyń (2007)
- Lejdis (2008)
- Nad życie (2012)
- Bejbi blues (2013)



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STEFAN LAMBOV DANAILOV - Bulgarian actor

He was born on December 9, 1942 in Sofia. Dreams of becoming a sailor in the civil fleet, because the sea has always attracted to him, even that he have not a " sea " blood . His mother Joanna is from Lovech and his father Haralambi Danailov is from Rhodope village Raykovo, now district of Smolyan. His grandfather, Vasil Danailov figure of VMORO . Stefan has a sister - Iveta Danailova and she is an actress, too. She was 9 years older than him. His wife is Maria Danailova .



Hi first role in a movie is like a child in the movie " Traces Remain " (1956) . Hi take the advise from the actor Ivan Kondov , who was then the husband of his sister. Ivan Kondov advised him to study at the National academy "Kr Sarafov " .

In 1963 , he joined the master class of acting which was lead from Professor Stephen Surchadzhiev . After his death Danailov studied in the class of professor Metodi Andonov and Prof. Atanas Mihaylov. He graduated in 1966 and began working in the Plovdiv Theatre " N. O. Masalitinov". His first film roles were in the films " Monday Morning ", " The Sea " and "Taste of almonds". Popularity comes after the participation in the role of Ivan Zagubanski from the movie "The First Courier", but hi become a really famous with his role in the TV series "At Each Kilometer" (1969). With the role of Major Deyanov remember mass audience in Bulgaria . Between the first and second series appeared in "The Prince " and " Black Angels". For a while he left the theater , and devoted himself to cinema. But in 1973 , he returned again to the theater and join the to the company of the Theatre of the Bulgarian Army , and in 1979 joined the National Theatre " Ivan Vazov ". Hi continue to take a part in many movies and TV productions.

After Major Deyanov the young actor performs many other memorable roles.

His role of the Italian series " Octopus " makes him popular abroad.

1994 co-founder and vice president of the "Avansscene ," and in 1996 he became a president of the National Committee of the International Institute of Mediterranean theatre.

With the president Georgi Parvanov, 2006

He has participated in more than 80 films , numerous awards from national theater and film festivals. There is a prize for best actor in " The Prince " and "Black Angels" Festival of Bulgarian films in Varna in 1969 is clearly the most popular actor in Czechoslovakia in 1976 He has been teaching acting at the National Theatre Academy. He became a Professor in 1999.

Professor Danailov take a biggest award for contribution to Bulgarian culture - "Stara Planina" and in 2002 was awarded from the Ministry of Culture for outstanding contribution to Bulgarian culture - "Paisii Hilendarski".Stefan Danailov is a member of the Communist

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Party. He was Minister of Culture between 2005-2009. On 13 September 2011 was a candidate for vice president with presidential candidate Ivaylo Kalfin elected from Communist Party.

Filmography

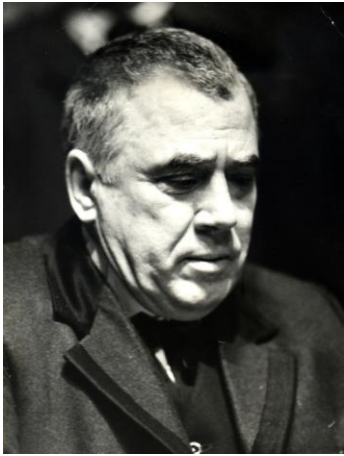
"The Prince" ("Князът") – 1970
 "The Black Angels" ("Черните ангели") – 1970
 "At Each Kilometer-II" ("На всеки километър – II") – 1971
 "Affection" ("Обич") – 1972
 "Nona" ("Нона") – 1973
 "Ivan Kondarev" ("Иван Кондарев") – 1974
 "Houses Without Fences" ("Къщи без огради") – 1974
 "Glow over Drava" ("Зарево над Драва") – 1974
 "Life or Death" ("На живот и смърт") – 1974
 "The Weddings of King Ioan Assen" ("Сватбите на Йоан Асен") – 1975
 "Guilt" ("Вината") – 1976
 "RMS Five" ("Петимата от РМС") – 1977
 "Dying in the worst case" ("Умирай само в краен случай") – 1978
 "Oncoming Traffic" ("Насрещно движение") – 1978
 Something Out of Nothing (От нищо нещо)- 1979
 "Ladies' Choice" ("Дами канят") – 1980
 "Blood Remains" ("Кръвта остава") – 1980
 "The Queen of Tarnovo" ("Търновската царица") – 1981
 "Autumn Sun" ("Есенно слънце") – 1982
 "Twenty-four Hours Raining" ("24 часа дъжд") – 1982
 "Crystals" ("Кристали") – 1982
 "The Conversion to Christianity & Discourse of Letters" ("Борис I") – 1985
 "Maneuvers On the Fifth Floor" ("Маневри на петия етаж") – 1985
 "Transport of Death" ("Ешелоните") – 1986
 "Three Marias and Ivan" ("Три Марии и Иван") – 1986
 "Dreamers" ("Мечтатели") – 1987
 "Big Game" ("Большая игра") – 1988
 "Monday Morning" ("Понеделник сутрин") – 1988
 "The Carnival" ("Карнавалът") – 1990
 "Live Dangerously" ("Живей опасно") – 1990
 "Don Quixote is Coming Back" ("Дон Кихот возвращается") – 1996
 "A Spanish Fly" ("Испанска муха") – 1998
 "After the End of World" ("След края на света") – 1998
 "Forgive Us" ("Прости нам") – 2003
 La Masseria Delle Allodole – 2007.
 St. George Shoots the Dragon – 2009

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GEORGI KALOYANCHEV - Bulgarian actor

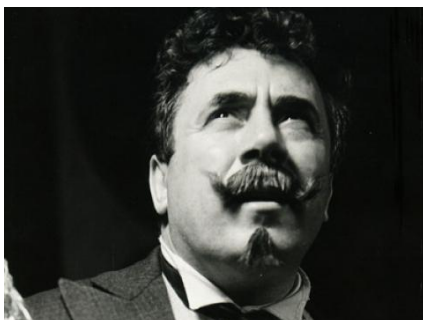


Georgi Todorov Kaloyanchev is a Bulgarian actor born in Burgas on January 13, 1925. After his military service, is recorded in a former theater school in Sofiya. He study in the class of professor Surchadzhiev.

In 1951, Russian director Boris Babochkin (at that time put three plays at the National Theatre) and noticed how the young actor acting in "Storm" from Ostrovsky. After graduation of the institute Kaloyanchev was accepted into the troupe of the National Theatre.

His debut is in cinema with the film "Utro nad rodinata" (1951) - in the role of Sally(Sally is from origin). In this role he is the soul of the company. But then for a period of time didn't get any roles. In this period Kaloyanchev start acting with the People who created satirical theater. He have a series of memorable characters in unforgettable films - weightlifter "Specialist in everything " (1962) , like Kondov in "The-Wolf " , the inspector in "The Inspector and the Night " , the magician in "The Longest Night " (1969) , like Ricks in "Tied bubble " (1969) , Giordano Bruno in the Italian production Galileo Galilei " (1969) , Aesop in "Aesop " (1971), "Night vigils of pop Vecherko " (1981) , "Bon chance Inspector " (1984) a total of more than 50 movies.

In 1990, the director Ivan Nichev shot "Bai Ganjo went to Europe". The script was written for the famous Bulgarian George Kaloyanchev. It turns out that this is one of the most watched movies in the first half of the 90s. In 2006 , released a second part - "Bai Ganjo returns from Europe".In 2006, after many other prizes and honors Kaloyanchev receives Award of the Union of artists for lifetime achievement . But the biggest reward for him remains the title People's Artist - in the truest sense of the national favorite actor of nearly half a century. Behind has over 50 years in the film industry .



He died on 18 December 2012. in Sofia, 87 years old.

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KEMAL SUNAL-Turkish actor

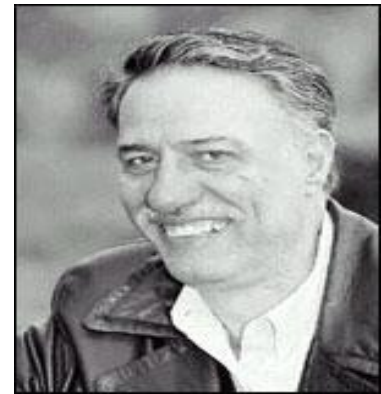


Ali Kemal Sunal was born November 11, 1944, in Istanbul and he died July 3, 2000, in Istanbul. He was the master of comedy in Turkey. He was popular with his parts as "*İnek Şaban*", "*Tosun Paşa*", "*Kibar Feyzo*", "*Süt Kardeşler*". With "*Hababam Sınıfı*", "*Kapıcılar Kralı*" and "*Davaro*" Kemal Sunal gained large popularity among Turkish cinema goers and was famed for his role as "Şaban", a name he most often used in his films. His character in films and sayings often reflected the problems the Turkish people face and the country.

He took education in Marmara University, Department of Journalism. His career shaped in his university years by meeting Müşvik Kenter, master of the stage actor.

He started his cinema life in high school with acting small roles in theatres. He performed his first play 'Zoraki Takip' (Constrain Follow) in Kenterler Theatre.

He was recognized as a true talent, and started receiving offers with larger budgets and more famous casts. His first film was by Ertem Eğilmez. In a matter of years, Sunal co-starred with other actors from the old school, such as Halit Akçatepe, Şener Şen and Münir Özkul.



His first experience was in Kenterler theatre and then he replaced to Devekusu Cabaret Theatre. Ertem Eğilmez, who is the master of film director area in Turkey, liked his acting performance and then offers Kemal Sunal to work in movie screen. After this offer Kemal Sunal started to work with Ertem Eğilmez. He became permanent actor in Ertem Eğilmez's movies.

Kemal Sunal died because of heart attack in 2000. He was afraid of flying and he and his movie team was going to Trabzon for new film. Just before take off the plane he had sudden heart attack and he couldn't saved. He is the most entertaining actor in Turkish movie screen still.

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HALUK BİLGİNER-Turkish actor



Haluk Bilginer was born June 5, 1954 in Izmir. He is a cinema and theatre actor, and also he is a theatre director. He also starred in Hollywood movies as a minor actor.

He started his movie career after graduating from London Academy of Music and Dramatic Art. He landed his first role at *East Enders*. During the course of show he came to Turkey and he met with his first wife Zuhall Olcay, who is an actress and singer, and then he decided to stay in Turkey and they got married.

He guest starred in an episode of *Young Indiana Jones* as Ismet İnönü, and went on to star in the Yavuz Özkan film "*İki Kadın*" (Two Women). Then he starred in various movies including the controversial *Istanbul Kanatlarımın Altında* (Istanbul is Under My Wings) and the famous movie *Usta Beni Öldürsene* (Master, Kill Me). After critical acclaim for these roles, he earned his first award as a supporting actor in *Masumiyet* (Innocence).

He and his wife opened an individual theatre called 'Theatre Studio' and after a while they opened 'Play Workshop'.

His most famous role however came after he started his second theatre. He landed a role in *Tatlı Hayat*, a remake of *The Jeffersons*. He played the role of İhsan Yıldırım, an angry, racist and foul-mouthed, yet lovable dry cleaner. He was accompanied by legendary actress Türkan Şoray, famous Turkish actress, who played his wife.

He is one of the most successful actors in Turkey. He showed his success by acting all of the roles such as comedy, tragedy, drama and different kinds of roles.

THE GREAT ARTS & CRAFTS GALLERY

*Comenius Multilateral Project –“Art and Science:
The Best Ambassadors of the National Values within Europe”*

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ROMANIAN ARTS AND CRAFTS

Woodcarving



Wooden spoons



Crosses



Decorative mugs



Tableware



Decorations



Rustic furniture

Pottery



Cucuteni motifs in pottery



Pendants



Traditional shoes

Icons and Paintings



Icon on glass



Icon painted on wood



Decorative painting

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Textiles and embroidery



Tablecloths



Folk costumes



Traditional Carpets and Bags



Martisoare

Amulets made on Martisor, an old Romanian celebration at the beginning of spring, on March the 1st.



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Christmas customs



Traditional houses

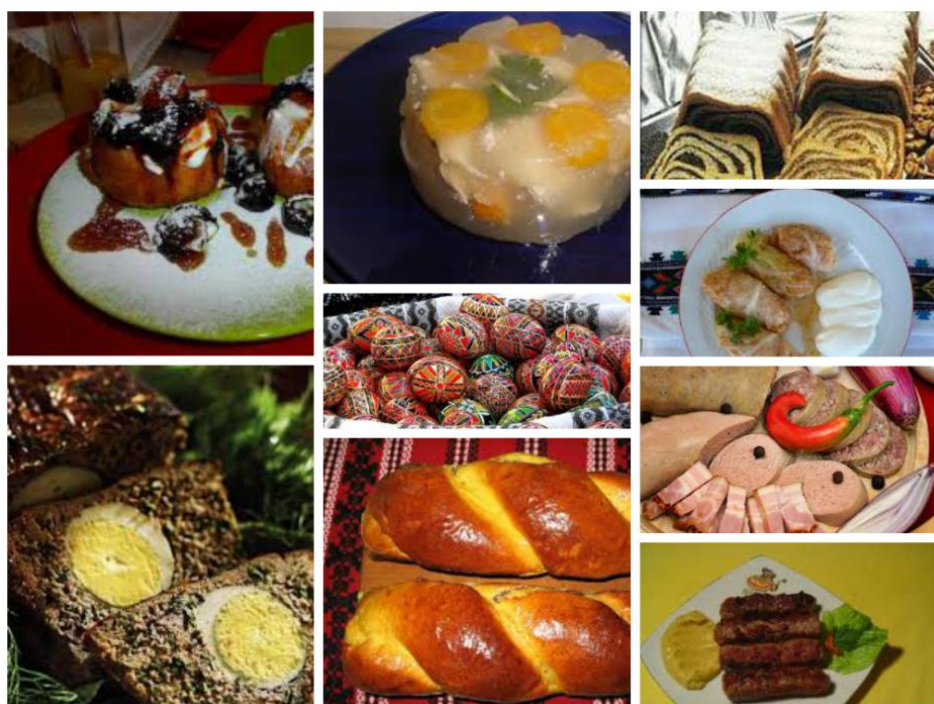


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Traditional Food



Webography:

<http://www.obiectetraditionale.ro/en/>

<http://en.wikipedia.org/wiki/M%C4%83r%C8%9Bi%C8%99or>

https://www.google.ro/search?q=traditional+martisoare&rlz=1C1CHMO_roRO518RO518&espv=210&es_sm=93&tbm=isch&tbo=u&source=univ&sa=X&ei=j6diUobeEoKK5ASy-oHYBw&ved=0CC4QsAQ&biw=1241&bih=584

https://www.google.ro/search?q=traditional+martisoare&rlz=1C1CHMO_roRO518RO518&espv=210&es_sm=93&tbm=isch&tbo=u&source=univ&sa=X&ei=j6diUobeEoKK5ASy-oHYBw&ved=0CC4QsAQ&biw=1241&bih=584#es_sm=93&espv=210&q=traditional+romanian+clothing&tbm=isch

https://www.google.ro/search?q=traditional+martisoare&rlz=1C1CHMO_roRO518RO518&espv=210&es_sm=93&tbm=isch&tbo=u&source=univ&sa=X&ei=j6diUobeEoKK5ASy-oHYBw&ved=0CC4QsAQ&biw=1241&bih=584#es_sm=93&espv=210&q=traditional+romanian+food&tbm=isch

https://www.google.ro/search?q=traditional+romanian+houses&rlz=1C1CHMO_roRO518RO518&espv=210&es_sm=93&tbm=isch&tbo=u&source=univ&sa=X&ei=Na1iUoeOHuHo4gSI4YGICA&ved=0CEAQsAQ&biw=1241&bih=584

https://www.google.ro/search?q=traditional+romanian+houses&rlz=1C1CHMO_roRO518RO518&espv=210&es_sm=93&tbm=isch&tbo=u&source=univ&sa=X&ei=Na1iUoeOHuHo4gSI4YGICA&ved=0CEAQsAQ&biw=1241&bih=584#es_sm=93&espv=210&q=traditional+Romanian+Christmas+carolers&tbm=isch

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FRENCH ARTS AND CRAFTS

Crystal glass manufacturers

Daum is a recognized crystal studio based in Nancy, France ; it was founded in 1878 by Jean Daum (1825–1885). His sons, Auguste and Antonin took over during the burgeoning Art Nouveau period. They were awarded a ‘Grand Prix’ medal at the Universal Exhibition of 1900.

Daum products are highly elaborate, often combining acid etching with carving, enamelling and engraving on a single piece of glass to obtain creative glass master-pieces. The most complicated creations also feature applied glass elements, such as handles and ornamental motifs in naturalistic forms. The Daum brothers became one of the major forces in the Art Nouveau movement.

Daum also revived *pâte de verre* (glass paste) as from 1906, an ancient Egyptian method of glass casting, developing the method so that by the 1930s Daum's window panels used *pâte de verre* for richness instead of leaded or painted glass.

Daum vase, 1900



Baccarat is another famous fine crystal & jewelry manufacturer.

They are recognized worldwide for their unique know-how since 1764 creating beautiful products such as lighting, jewels, gifts, tableware and other decoration items ; they are working with the best designers like Philippe Stark “From sand, crystal is born, from crystal, light is born, from light, red is born—red, the color of Love”

Feel the magic at work :

<http://www.studiobaccarat.com/univers-baccarat/savoir-faire/>

Another application of such manufacturing processes is stained glass windows as can be seen in many French churches, like those from Marc Chagall 1887 – 1985.

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That's Italy!



The **Ferrari** is an Italian sports car manufacturer based in Maranello. It was founded by Enzo Ferrari in 1929

The **Ducati Motor Holding** is an Italian company that designs and manufactures motorcycles headquartered in Bologna.



Venice with its canals and *gondolas* is one of the most romantic places for lovers.



The **Colosseum** is an elliptical amphitheatre in the centre of Rome. it was the largest amphitheatre of the Roman Empire, and it is considered one of the greatest works of Roman architecture and engineering.

The **Tower of Pisa** is the freestanding bell tower of the cathedral of Pisa and it is known worldwide for its unintended tilt to one side.



“Big” Luciano Pavarotti (1935 – 2007) was an Italian operatic tenor and was one of the most famous opera singer of all time.





www.youtube.com/watch?v=TOfC9LfR3PI

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		<p>Spaghetti pasta and Pizza are the typical Italian foods which are eaten all over the world. Pasta was cooked for the first time in 1154 and Pizza in 997.</p>
<p><i>Valentino</i> and <i>Armani</i> are two famous Italian fashion designers.</p>		  <p><i>Nel blu dipinto di blu</i> (1958) by Domenico Modugno is still one of the most world famous Italian songs.</p> <p>www.youtube.com/watch?v=t4ljJav7xbg</p>

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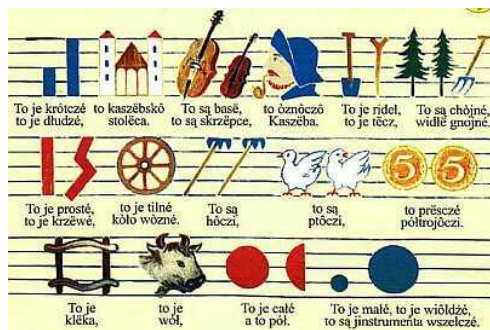
POLISH ARTS AND CRAFTS

KASHUBIANS are a West Slavic ethnic group in Pomerelia, north-central Poland. Their settlement area is referred to as Kashubia.

They speak the Kashubian language, classified either as a separate language or a Polish dialect. In analogy to the linguistic classification, Kashubians are considered either an ethnic or a linguistic group.

Kashubia is famous for its **embroidery**. Because of the poverty of the soil, it produces flowers that are stringy but that are colourful. There are seven main colours in Kashubian Embroidery:

- **DARK BLUE** represents the Baltic Sea
- **MEDIUM BLUE** the colour of the Kashubian Lakes
- **LIGHT BLUE** for the sky
- **YELLOW** represents both the sand and amber
- **GREEN** represents meadows and forests
- **RED** symbolizes in the heart and love
- **BLACK** sorrow and adversity



Kashubian is one of the Lechitic languages, a subgroup of the Slavic languages.

It is closely related to Slovincian and both are dialects of Pomeranian. Many linguists, in Poland and elsewhere, consider it a divergent dialect of Polish, although now it is usually recognized as the closest existing relative of Polish. Dialectal diversity is so great within Kashubian that a speaker of

southern Kashubian has considerable difficulty in understanding a speaker of the northernmost dialects. In the 2011 census, 106,000 people in Poland declared that they mainly use Kashubian at home. All Kashubian speakers are also fluent in Polish. A number of schools in Poland use Kashubian as a teaching language. Since 2005 Kashubian has enjoyed legal protection in Poland as an official regional language. It is the only language in Poland with this status, which was granted by an act of the Polish Parliament on January 6, 2005. The act provides for its use in official contexts in ten communes where Kashubian speakers constitute at least 20 percent of the population.

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The Kashubian costume is quite unique and very colourful - distinguished by its beautiful and intricate Kashubian style embroidery on shirts and blouses as well as the vests and aprons. While the Kashubian costume shown below [left] is the most well-known, there are also Kashubian costumes for the fishing people and for the townspeople.

These costumes are mainly used in their respective dances and for celebratory occasions.

Women dress

- wide pleated skirts below the knee,
- white blouse with wide sleeves gathered at cuffs,
- dressed in velvet blouse vests (corset)
- Also tied at the bottom embroidered aprons and feet, the white stockings, low shoes on high heels,
- woman's head adorned headband

Male attire

- wide shoes uppers, which were admitted in long white trousers,
- shirt with white linen embroidered on the collar, which placed in "plum" - a vest, and it's still a long undercoat,
- a covering of the head was a black felt hat.



Kashubian's songs

Kaszëbsczé jezora

- <http://www.youtube.com/watch?v=PG5X5xW2n3o>

Nasza zemia

- <http://www.youtube.com/watch?v=4J1u-frhYeM>

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BULGARIAN ARTS AND CRAFTS

The aesthetic principle of the Bulgarian masters, inherited the traditions of ancient Thracians, stems from the admiration of nature and is expressed in the attempt to resemble it. They create art out of any material - wood and clay, wool and copper, silk and silver. The desire for beauty that has let them through the millennia first grew up at home. Applied crafts have gradually increased and emerged from the narrow domestic frame and become an art which breeds art. At the end of the 14th century arts and crafts in Bulgaria amounted to about fifty. The unfading beauty of Bulgarian arts and crafts has to be felt:

Bulgarian Embroidery

With its intricate geometrical figures and geographically differentiated depending on decoration, execution, colour and composition, it is used exclusively for dress decoration. Typical features of Bulgarian embroidery, however, are plant and geometric patterns and their skilful technical fashioning. The red always prevails.



Bulgarian Textile Art



Includes the weaving of covers, rugs and carpets. There is evidence of carpet making in Bulgaria as early as in the 9th century, but large carpet industry were established in 18th-19th centuries in Kotel, Chiprovtsi, etc. The decorative diversity is different in the regions, but on the whole the Kotel carpets feature large and orderly patterns while Chiprovo carpets tend to have small patterns. The Rhodope rugs have white, brown and yellow long woolen fringes. The smaller textiles are variety and the most numerous - aprons, waist-brands, towels, pillow-cases, bags, belts.

Bulgarian Pottery



Etching, colour painting and applications are the usual methods in painted ceramics. Etching, or the circular drawing-out of straight lines continued up to the 19th century in the old pottery centres of Troyan, Teteven and Gabrovo, has been replaced later by painting with colour.

The most typical shape is the jug, with an elongated, delicate neck, its top glazed in yellow and green.

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Bulgarian Wood-carving

A craft, considered purely male. Since immemorial times the Bulgarians have carved wood, depicting nature on shepherd's pipes and crooks, on chest and cradles, on weaving looms - in fact, wherever possible. Wood was part of the house furniture, skilful hands brought it to life and gradually became part and parcel of the interior. Magnificent compositions may be seen in the National Renaissance houses in Tryavna, Kotel, Koprivshtitza, etc. Bulgarian Wood-carving is also famous with small wood-carved products: spoons, spoon cases, shepherds cups, prosfory (bread seals), distaffs, nooses, crooks, stools, chandeliers, nut-crackers, etc. To this collection also belong the musical instruments kaval, gudouki, bagpipes.



Bulgarian Coppersmithery

An artistic craft, which had its heyday during the 18th-19th centuries when methods of decoration became more numerous. The fashioning of the form itself is an art - depending on the size and destiny of the indentations, the decoration of coffee-pots, cauldrons, trays and dishes resembles a string of tiny beads or scattered stars. Copper vessels have their romantic place in today's modern interior.



Bulgarian Goldsmithery



An art, whose works are purely decorative. Having inherited the rich traditions of the ancient Thracians, Bulgarian Goldsmithery attained a perfection of the form and an executive finish. Although this art was most susceptible to outside influence - particularly that of West-European Baroque - the plant and geometric ornaments, as well as the composition, retained their National characteristics. The beauty of the Bulgarian arts and crafts from the past explains the interest for it today. National exhibitions and festivals are now organized regularly.

Oreshak

Every year from June to September thousands of people flock to the Fair of Traditional Crafts at the Oreshak locality, near the town of Troyan. Articles of the modern masters of art crafts from all over the country are exhibited in the numerous halls there. The Troyan Craft's museum with over



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130,000 exhibits is the only specialized Museum of national crafts and applied arts in the country. A part of the exposition is a bazaar. The queen of crafts is the unsurpassed Troyan-style pottery - the warmth of the clay abounds in the gay colours of the Bulgarian land and gives expression to the cheerful character of its people.

Etura

South-Eastern Europe's unique open-air museum, the Etura architectural and ethnographic estate is situated 8 km away from the town of Gabrovo.

Master-craftsmen fashion beautiful gold, silver, copper, leather and wooden articles right before your eyes from early morning until late in the night. The waft of freshly baked bread drifts across from an old bakery and a tiny coffee shop serves steaming sweet Turkish coffee cooked in a copper pot. Pastry cooks offer delicious home-made cookies and cakes. And around this - lovely old houses, flowers on the window sills, small shops with wooden shutters and gas lanterns on the street corners.



Tryavna

The region's main cultural and industrial centre, the town of Tryavna has been heavily involved in the development of crafts during the Bulgarian Renaissance. The Tryavna School is one of Bulgaria's oldest Art Tradition institutions. Every year, with the kind co-operation of the Swiss Government, the Summer Arts and Crafts Festival gives the opportunity to its guests and participants to get acquainted with traditional Bulgarian handicrafts, arts, music, dances, the richness of the authentic Bulgarian folklore.



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LITHUANIAN ARTS & CRAFTS

EXPERTS IN BLACK CERAMICS - REGINA AND VYTAUTAS MATAIČIAI



Regina (1959, Tauragė) and Vytautas (1960, Šiauliai) Mataičiai are the experts in black ceramics and the members of Lithuanian Folk Artists' Society.

Vytautas Mataitis is professional teacher of Kursenai Polytechnic School, Public Institution.

R. Mataitiene and V. Mataitis. The workshop of black ceramics is behind them.

The tradition of black ceramics reaches the prehistoric times. Unglazed blackish articles have been known since 6000 B. C. They were manufactured in Babylon, Persia, later in China, Egypt and even more later in the Ancient world and America.



In Lithuania, this ceramic has been produced since Neolithic age. In the first century in Lithuania and Prussia, this technology was used to fire anthropomorphic urns and other cultish vessels. In Europe, this tradition was widely spread in the Middle Ages. In the Recent Times, when glazes were established, the black ceramics started to vanish, and in XX-th century, it became a rarity in Europe. Lithuania is one of the few corners of the earth, where this ceramics has been maintained, preserved as still used successfully.

Ceramicists Regina and Vytautas Mataičiai participated in local folk art exhibitions since 1985 and had 5 individual exhibitions. Since 1990 they are engaged only in black ceramics. In 2008 R. Mataitienė was chosen as the queen of potters.

In 2010 the European National Heritage Certificates were given to R. Mataitiene and V. Mataitis, which gives the right to present Lithuania in international festivals and exhibitions.

Art works were also exhibited in Iceland, Bulgaria, Belgium, Holland, France, Finland and Estonia.



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LITHUANIAN FOLK ARTIST - ELIGIJUS ŽICKIS

Eligijus Žickis (1970, Kėdainiai) participating in exhibitions and has joined Lithuanian Folk Artists' Society since 1991 after, graduation from Kaunas Applied Art School. Since 1992 he's actively involved in folk art shows. The young artist has his own distinctive point of view, discovering new ways of combining the old folk craft specific and the present aesthetic art concept. His important area of work is furniture. Author looks at a piece of furniture as an form of beauty, proportion, silhouette and line, making the most constructive elements of aesthetic expression. Using the old, plain weave technique shows great potential of what it can really do. Using this minimalistic style he can create comfortable and beautiful items.

Sometimes the artist likes to surprise the viewer, to shock as he allows himself to fantasize freely, to experiment. Functionality, which vividly embodied in furniture, gains a new meaning. He weaved the largest basket (1,6 m height, 2,5 m length, 1,8 m width), which was recorded in the year 2000 in the V. Navaitis Lithuania's book of records, a life-size motorcycles, about three meters tall vase, all the old soldier's outfit and so on. Surprises, imagination, fantasy intertwined with reality, often discover a whole new forms in applied art. The author's mastery is based on a sound knowledge of the old craft and the creative, unique spirit between the connection of the old and the new era.

He has exhibited his artwork in Vilnius, in individual exhibition in Šiauliai and in the second World's Samogitian's folk art exhibition in Kelmė.

FOLK ARTIST E. ŽICKIS AND HIS WORKS:



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TURKISH ARTS AND CRAFTS

ART OF EBRU (PAPER MARBLING)

It is known that 'Ebru' belongs to East countries' art design. The exact origin of Ebru is unknown. Ebru is named in West countries as 'Turkish Paper' or 'Marble Paper'.

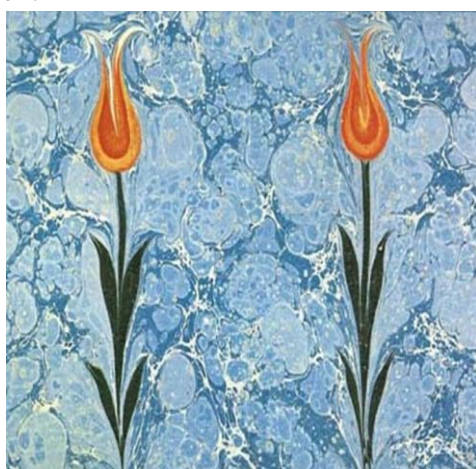
Paper marbling is a method of aqueous surface design, which can produce patterns similar to smooth marble or other stone. The patterns are the result of color floated on either plain water or a viscous solution known as size, and then carefully transferred to an absorbent surface, such as paper or fabric.

There are several methods for making marbled papers. A shallow tray is filled with water, and various kinds of ink or paint colors are carefully applied to the surface with an ink brush. Various additives or surfactant chemicals are used to help float the colors. A drop of "negative" color made of plain water with the addition of surfactant is used to drive the drop of color into a ring. The process is repeated until the surface of the water is covered with concentric rings.

Another method of marbling more familiar to Europeans and Americans is made on the surface of viscous mucilage, known as *size* or *sizing* in English. This method is commonly referred to as "Turkish" marbling, although ethnic Turkic peoples were not the only practitioners of the art, as Persian Tajiks and people of Indian origin also made these papers. The term "Turkish" was most likely used as a reference to the fact that many Europeans first encountered the art in Istanbul.

Materials of Ebru (Marbling)

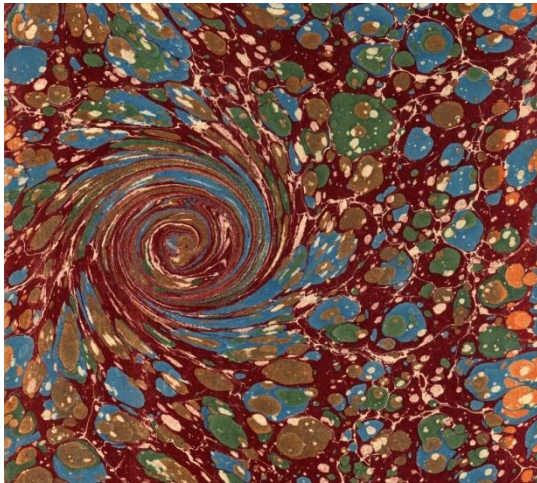
Paper, Water, Yellow Ochre, Choler, Gum Targacath, Badderlocks, Horse Hair and Rose Branch.



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CERAMIC GLAZE

Glaze is a layer or coating of a vitreous substance which has been fused to a ceramic object through firing. Glaze can serve to color, decorate, strengthen or waterproof an item. Turkish ceramic art history back to first Muslim Turkish state Karahanlilar.

This shows that it has a history of over a thousand years of ceramic art. Great Seljuk Empire Anatolian Seljuk Empire used ceramic glaze in architectural decoration in these times.

After the collapse of Anatolian Seljuk Empire, there has appeared a new period in ceramic glaze art with the establishment of Ottoman Empire. Ottoman Empire sultans ordered to establish ceramic centers in country and Iznik and Kutahya became the most popular ceramic glaze centers in Turkey.

Iznik and Kutahya are the most popular ceramic glaze centers nowadays. The first Ottoman ceramic glazes are usually made with mosaic figures and painted techniques. In this period of ceramics, there are used mostly blue, black and turquoise green colours and geometric forms while shaping ceramics.

16th century was the most attractive period for Turkish ceramic glaze art with the help of manufacturing of new designs and qualifications of the products.

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THE GALLERY OF NATIONAL ANTHEMS

*Comenius Multilateral Project – “Art and Science:
The Best Ambassadors of the National Values within Europe”*

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Romania's National Anthem



Audio recording of the national anthem of Romania:

<http://nationalanthems.me/romania-desteapta-te-romane/>

"Deșteaptă-te, române" [*deʃˈteaptəte roˈmine*] (variously translated as "Awaken thee, Romanian!", "Awaken, Romanian!", or "Wake Up, Romanian!") is Romania's national anthem.

The lyrics were composed by Andrei Mureșanu (1816–1863). The music was written and published during the 1848 revolution, initially with the name "Un răsunet" ("An echo"). It was first sung in late June in the same year in the city of Brașov. It was immediately accepted as the revolutionary anthem and renamed "Deșteaptă-te, române".

Since then, this song, which contains a message of liberty and patriotism, has been sung during all major Romanian conflicts, including during the 1989 anti-Ceaușist revolution. After that revolution, it became the national anthem, replacing the communist-era national anthem "Trei culori" ("Three colors").

The overall message of the anthem is a "call to action"; it proposes a "now or never" urge for change present in many national anthems like the French revolutionary Marseillaise. This is the reason why Nicolae Bălcescu called it the "Romanian Marseillaise".

July 29 is now "National Anthem Day" (Ziua Imnului național), an annual observance in Romania.

Between 1991 and 1994 it was the national anthem of Moldova as well, but was subsequently replaced by the current Moldovan anthem, "Limba noastră" ("Our language").

Romania's national anthem has eleven stanzas, although only the 1st, 2nd, 4th, and 11th are sung on official occasions, as established by Romanian law. At major events, such as the National Holiday, the full version is sung, accompanied by 21 gun salute when the President is present at the event.

Original Romanian	Literal Translation
Deșteaptă-te, române, din somnul cel de moarte,	Wake up, Romanian, from the sleep of death
În care te-adânciră barbarii de tirani	Into which you have been sunk by the barbaric tyrants
Acum ori niciodată croiește-ți altă soarte,	Now, or never, make a new fate for yourself,

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La care să se-nchine și cruzii tăi dușmani.	To which even your cruel enemies will bow.
Că-n aste mâni mai curge un sânge de roman, Și că-n a noastre piepturi păstrăm cu fală-un nume Triumfător în lupte, un nume de Traian.	That in these veins a Roman blood still flows, That in our chests we hold a name with pride, Victorious in battle, the name of Trajan!
Înalță-ți lata frunte și caută-n giur de tine, Cum stau ca brazi în munte voinici sute de mii; Un glas ei mai așteaptă și sar ca lupi în stâne, Bătrâni, bărbați, juni, tineri, din munți și din câmpii.	Raise your broad forehead and see around you How, like fir trees on a mountain, hundreds of thousands of strong men stand; Just waiting for a voice to pounce like wolves on sheep, Elders, men, youths, boys, from the mountains and from the plains.
Priviți, mărețe umbre, Mihai, Ștefan, Corvine, Româna națiune, ai voștri strănepoți, Cu brațele armate, cu focul vostru-n vine, "Viața-n libertate ori moarte" strigă toți.	Behold, great shadows, Mihai, Ștefan, Corvinus, The Romanian Nation, your great-grandchildren, With weapons in their arms, with your fire in their veins, "Life in freedom or death!" shout all.
Pre voi vă nimiciră a pizmei răutate Și oarba neunire la Milcov și Carpați Dar noi, pătrunși la suflet de sfânta libertate, Jurăm că vom da mâna, să fim pururea frați.	You were vanquished by the evils of your envy And by your blind disunity, at Milcov and the Carpathians But we, whose souls were pierced by holy liberty, Swear that for ever in brotherhood will join.
O mamă văduvită de la Mihai cel Mare Pretinde de la fiii-și azi mână d-ajutori, Și blastă-mă cu lacrimi în ochi pe orișicare, În astfel de pericol s-ar face vânzători.	A widowed mother from the time of Michael the Great Claims from her sons today a helping hand, And with tears in her eyes curses whomsoever, In such great peril, a traitor would become.

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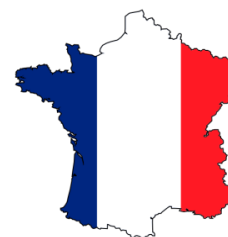
De fulgere să piară, de trăsnet și pucioasă, Oricare s-ar retrage din gloriosul loc, Când patria sau mama, cu inima duioasă,	Of thunder and of brimstone should they perish Anyone who would flee the glorious place When our land or our mother, with a sorrowful heart,
N-ajunge iataganul barbarei semilune, A cărui plăgi fatale și azi le mai simțim; Acum se vâără cnuta în vetrele străbune, Dar martor ne e Domnul că vii nu o primim.	Didn't we have enough of the yatagan of the barbaric crescent Whose fatal wounds we still feel today; Now the knoutis intruding in our ancestral homes, But the Lord is our witness that we shall not accept it alive.
N-ajunge despotismul cu-ntreaga lui orbie, Al cărui jug de seculi ca vitele-l purtăm; Acum se-ncearcă cruzii, cu oarba lor trufie, Să ne răpească limba, dar morți numai o dăm.	Didn't we have enough of the blinded despotism, Whose yoke, like cattle, for centuries we have carried? Now the cruel ones are trying, in their blind arrogance, To take away our language, but only dead will we surrender it.
Români din patru unghiuri, acum ori niciodată Uniți-vă în cuget, uniți-vă-n simțiri. Strigați în lumea largă că Dunărea-i furată Prin intrigă și silă, vicleane uneltiri.	Romanians from the four corners, now or never Unite in thought, unite in feeling Proclaim to the wide world that the Danube is stolen Through intrigue and coercion, sly machinations.
Preoți, cu crucea-n frunte căci oastea e creștină, Deviza-i libertate și scopul ei preasfânt. Murim mai bine-n luptă, cu glorie deplină, Decât să fim sclavi iarăși în vechiul nost' pământ.	Priests, lead with your crucifixes, for our army is Christian, The motto is Liberty and its goal is holy, Better to die in battle, in full glory, Than to once again be slaves upon our ancient ground!

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France National Anthem

LA MARSEILLAISE

La Marseillaise, the French national anthem, was composed in one night during the French Revolution (April 24, 1792) by Claude-Joseph Rouget de Lisle, a captain of the engineers and amateur musician stationed in Strasbourg in 1792. It was played at a patriotic banquet at Marseilles, and printed copies were given to the revolutionary forces then marching on Paris. They entered Paris singing this song, and to it they marched to the Tuileries on August 10th.

Ironically, Rouget de Lisle was himself a royalist and refused to take the oath of allegiance to the new constitution. He was imprisoned and barely escaped the guillotine. Originally entitled *Chant de guerre de l'armée du Rhin* (War Song of the Army of the Rhine), the anthem became called *La Marseillaise* because of its popularity with volunteer army units from Marseilles.

Song and Lyrics <http://www.youtube.com/watch?v=4K1q9Ntcr5g>

La Marseillaise http://en.wikipedia.org/wiki/File:La_Marseillaise.ogg

French lyrics

*Allons enfants de la Patrie,
Le jour de gloire est arrivé !
Contre nous de la tyrannie,
L'étendard sanglant est levé, (bis)
Entendez-vous dans les campagnes
Mugir ces féroces soldats ?
Ils viennent jusque dans vos bras
Égorger vos fils, vos compagnes !*

*Aux armes, citoyens,
Formez vos bataillons,
Marchons, marchons !
Qu'un sang impur
Abreuve nos sillons !*

English translation

*Arise, children of the Fatherland,
The day of glory has arrived!
Against us tyranny
Raises its bloody banner (repeat)
Do you hear, in the countryside,
The roar of those ferocious soldiers?
They're coming right into your arms
To cut the throats of your sons and women!*

*To arms, citizens,
Form your battalions,
Let's march, let's march!
Let an impure blood
Water our furrows! (repeat)*

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Italy National Anthem

The flag of Italy is a tricolour featuring three equally sized vertical pales of green, white, and red, with the green at the hoist side. Its current form has been in use since 19 June 1946 and was formally adopted on 1 January 1948. Such colours. They first belonged to the Cispadane Republic (1796), the northern part of Italy which had been conquered by Napoleon. Red and white were the colours of the flag of Milan, and green was the colour of the uniform of the Milanese civic guard.

*Fratelli d'Italia
l'Italia s'è desta;
Dell'elmo di Scipio
s'è cinta la testa.
Dov'è la vittoria?
Le porga la chioma,
che schiava di Roma
Iddio la creò.
Stringiamci a coorte
siam pronti alla morte,
l'Italia chiamò.*

*Dall'Alpe a Sicilia
ovunque è Legnano.
Ogn'om di Ferruccio
ha il cuore alla mano.
I bimbi d'Italia
son tutti Balilla.
Al suon d'ogni squilla
i Vespri suonò.
tringiamci a coorte
siam pronti alla morte;
l'Italia chiamò.*



*Brothers of Italy
Italy has awakened;
Scipio's helmet
she has put on her head.
Where is the Victory?
Offer her the hair;
because slave of Rome
God created her.
Let us unite!
We are ready to die;
Italy called.*

*From the Alps to Sicily,
Everywhere is Legnano;
Every man of Ferruccio
has the heart and the hand;
the children of Italy
are called Balilla;
The sound of every church bell
is calling for the Sicilian "Vespri".
Let us unite!
We are ready to die;
Italy called.*

The lyrics of the Italian National Anthem were written by Goffredo Mameli (1827-1849) in the autumn of 1847. Only in 1946 the first and last stanzas of his longer poem became the Italian National Anthem. Mameli was a Republican patriot who was born in Genoa in 1827. He joined Garibaldi and fought the French troops, who were supporting the Pope. Mameli died 2 years after writing the Italian National Anthem. He was only 22 years old and his death was due to an infection from a war injury.

The music of the Italian National Anthem was written by Michele Novaro (1818-1885), an Italian patriot and composer.

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www.youtube.com/watch?v=AcI2IdHhEHE

SPANISH NATIONAL ANTHEM

Spain has no lyrics for its national anthem, known as *La marcha real* ("The Royal March"). In 2007 there was a contest in order to choose suitable lyrics for the anthem, but the winner was not endorsed by the parliament and the anthem remains lyrics-free. You can see below the lyrics which won the contest, together with its official version (youtube video).



La marcha real

*¡Viva España!
Cantemos todos juntos
con distinta voz
y un solo corazón.
¡Viva España!
Desde los verdes valles
al inmenso mar,
un himno de hermandad.
Ama a la Patria
pues sabe abrazar,
bajo su cielo azul,
pueblos en libertad.
Gloria a los hijos
que a la Historia dan
justicia y grandeza
democracia y paz.*

The Royal March

*Long live Spain!
Let us all sing together
with a distinctive voice
and one heart.
Long live Spain!
From the green valleys
to the immense sea
a hymn of brotherhood.
Love the fatherland
for it knows to embrace,
under its blue sky,
peoples in freedom.
Glory to the sons and daughters
who give to History
justice and greatness,
democracy and peace.*



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HYMN OF THE CANARY ISLANDS - SPAIN

This is the **official hymn of the Canary Islands** since 2003 with the music of Teobaldo Power 's " arorró" (a lullaby) and lyrics by Benito Cabrera.



Lyrics of the Hymn

Soy la sombra de un almendro,
soy volcán, salitre y lava.
Repartido en siete peñas
late el pulso de mi alma.
Soy la historia y el futuro,
corazón que alumbra el alba
de unas islas que amanecen
navegando la esperanza.
Luchadoras en nobleza
bregan el terrero limpio
de la libertad.
Ésta es la tierra amada:
mis Islas Canarias.
Como un solo ser
juntas soñarán
un rumor de paz
sobre el ancho mar.

Click on the video and enjoy the hymn!

<http://youtu.be/fsqxFIBWvD4>

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PORTUGUESE NATIONAL ANTHEM

The flag of Portugal is red and green. The Portuguese coat of arms is pictured where the two colours meet. The green symbolizes hope for the future and the red symbolizes the blood of the nation.

The Portuguese coat of arms has a white shield (containing five small blue shields with white dots) within a red shield (with seven small yellow castles), surrounded by yellow straps. The five blue small shields represent the five Moorish kings who were defeated by the first King of Portugal. This flag was first used in 1910.



The national anthem – lyrics

A Portuguesa – The Portuguese

Heróis do mar, nobre povo,
Nação valente, imortal,
Levantai hoje de novo
O esplendor de Portugal!
Entre as brumas da memória,
Ó Pátria, sente-se a voz
Dos teus egrégios avós,
Que há-de guiar-te à vitória!

Heroes of the sea, noble people,
Brave and immortal nation,
Raise once again today,
The splendor of Portugal!
Among the haze of memory,
Oh Fatherland, one feels the voice
Of your distinguished forefathers,
That shall lead you to victory!

Às armas, às armas!
Sobre a terra, sobre o mar,
Às armas, às armas!
Pela Pátria lutar!
Contra os canhões, marchar, marchar!

To arms, to arms!
Over land, over sea,
To arms, to arms!
For the Fatherland, fight!
Against the cannons, march on, march on!

A Portuguesa is the national anthem of Portugal. It was composed by Alfredo Keil and written by Henrique Lopes de Mendonça during the resurgent nationalist movement ignited by the 1890 British ultimatum to Portugal concerning its African colonies. Used as the marching song of the failed republican rebellion of January 1891, in Porto, it was adopted as the national anthem of the newborn Portuguese Republic in 1911, replacing O Hino da Carta (The Charter Anthem), the anthem of the deposed constitutional monarchy.

<http://www.youtube.com/watch?v=DdOEpfypWQA>

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POLISH NATIONAL ANTHEM



Current official lyrics

Jeszcze Polska nie zginęła,
Kiedy my żyjemy.
Co nam obca przemoc wzięła,
Szablą odbierzemy.

Marsz, marsz, Dąbrowski,
Z ziemi włoskiej do Polski.
Za twoim przewodem
Złączym się z narodem.

Przejdziem Wisłę, przejdziem Wartę,
Będziem Polakami.
Dał nam przykład Bonaparte,
Jak zwyciężać mamy.

Marsz, marsz...

Jak Czarniecki do Poznania
Po szwedzkim zaborze,
Dla ojczyzny ratowania
Wrócim się przez morze.

Marsz, marsz...

Już tam ojciec do swej Basi
Mówi zapłakany —
Słuchaj jeno, pono nasi
Biją w tarabany.

Marsz, marsz...

English translation

Poland has not yet perished,
So long as we still live.
What the alien force has taken from us,
We shall retrieve with a sabre.

March, march, Dąbrowski,
From the Italian land to Poland.
Under your command
We shall rejoin the nation.

We'll cross the Vistula and the Warta,
We shall be Polish.
Bonaparte has given us the example
Of how we should prevail.

March, march...

Like Czarniecki to Poznań
After the Swedish occupation,
To save our homeland,
We shall return across the sea.

March, march...

A father, in tears,
Says to his Basia
Listen, our boys are said
To be beating the tarabans.

March, march...

http://www.youtube.com/watch?v=ZfZ8_IaSe58



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LITHUANIA NATIONAL ANTHEM

Tautiška giesmė (The National Hymn) is the national anthem of Lithuania, also known by its opening words "Lietuva, Tėvyne mūsų" (official translation of the lyrics:[1] "Lithuania, Our Homeland", literally: "Lithuania, Our Fatherland") and as "Lietuvos himnas" (Hymn of Lithuania). The music and lyrics were written in 1898 by Vincas Kudirka, when Lithuania was still part of the Russian Empire. The fifty-word poem was a condensation of Kudirka's conceptions of the Lithuanian state, the Lithuanian people, and their past. Shortly before his death in 1899, the anthem was performed for Lithuanians living in Saint Petersburg, Russia.

The first public Lithuanian performance of the anthem took place in Vilnius in 1905, and it became the official national anthem in 1919, a year after Lithuania declared its independence. Following the occupation and annexation of Lithuania by the Soviet Union in 1940, the anthem was forbidden to be played or sung in public.

"Tautiška giesmė" was reinstated in 1989 shortly before the reestablishment of Lithuanian independence and confirmed in the National Anthem act (21 October 1991.) It was automatically included as the national anthem in 1992, when the new Constitution was ratified after independence from the Soviet Union was achieved. The status of "Tautiška giesmė" as the National Anthem of Lithuania was further confirmed in 1999 with the passage of a national law stating that. The link of the national anthem of Lithuania:

http://www.youtube.com/watch?v=deeiRJ_n374

LITHUANIAN SONGS

Lithuania has a long history of folk, popular and classical musical development. Lithuanian folk music belongs to Baltic music branch which is connected with neolithic corded ware culture. In Lithuanian territory meets two musical cultures: stringed (kanklių) and wind instrument cultures. These instrumental cultures probably formed vocal traditions. Lithuanian folk music is archaic, mostly used for ritual purposes, containing elements of paganism faith.

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The link of the folk song „Saulala raudona“:

<http://www.youtube.com/watch?v=6Kf0TBk8KPY>

SUTARTINĖS, LITHUANIAN MULTIPART SONGS

Sutartinės or multipart songs (from the word *sutarti*—to be in concordance, in agreement, singular *sutartinė*) are highly unique examples of folk music. They are an ancient form of two and three voiced polyphony, based on the oldest principles of multivoiced vocal music: heterophony, parallelism, canon and free imitation. Most of the sutartinės' repertoire was recorded in the 19th and 20th centuries, but sources from the 16th century on show that they were significant along with monophonic songs. At present the sutartinės have almost become extinct as a genre among the population, but they are fostered by many Lithuanian folklore ensembles. The topics and functions of sutartinės encompass all major Lithuanian folk song genres. Melodies of sutartinės are not complex, containing two to five pitches. The melodies are symmetrical, consisting of two equal-length parts; rhythms are typically syncopated, and the distinctly articulated refrains give them a driving quality.

Sutartinės can be classed into three groups according to performance practices and function:

- Dvejinės (“twosomes”) are sung by two singers or two groups of singers.
- Trejinės (“threesomes”) are performed by three singers in strict canon.
- Keturinės (“foursomes”) are sung by two pairs of singers.

Sutartinės are a localized phenomenon, found in the northwestern part of Lithuania. They were sung by women, but men performed instrumental versions on the kanklės (psaltery), on horns, and on the skudučiai (pan-pipes). The rich and thematically varied poetry of the sutartinės attests to their importance in the social fabric. Sutartinės were sung at festivals, gatherings, weddings, and while performing various chores. The poetic language while not being complex is very visual, expressive and sonorous. The rhythms are clear and accented. Dance sutartinės are humorous and spirited, despite the fact that the movements of the dance are quite reserved and slow. One of the most important characteristics of the sutartinės is the wide variety of vocables used in the refrains (*sodauto, lylio, ratilio, tonarilio, dauno, kadujo, čiūto*, etc.). The link of the multipart songs history:

http://www.youtube.com/watch?v=Wij_cgVGOxw

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Bulgarian's National anthem



Audio recording of the national anthem of Bulgaria:

http://www.youtube.com/watch?v=9RBmnMsO_B8

Mila Rodino ("Мила Родино" [mɪlə rɔdino], translated as "Dear Motherland" or "Dear native land") is the current national anthem of Bulgaria. It is based on the music and text of the song "Gorda Stara Planina" by Tsvetan Radoslavov, written and composed as he left to fight in the Serbo-Bulgarian War in 1885. The anthem was adopted in 1964. The text has been changed many times, most recently in 1990.

Between 1886 and 1944, the Bulgarian national anthem was *Shumi Maritsa* ("Шуми Марица"); from 1950 to 1964, it was *Balgariyo mila, zemya na geroi* ("Българийо мила, земя на герои"); in the brief period between these two, the march "*Republika nasha, zdravey*

Мила Родино

(Bulgarian Cyrillic)

Горда Стара планина,
до ней Дунава синей,
слънце Тракия огрява,
над Пирина пламеней.

Прпев: (2 пъти)

Мила Родино,
ти си земен рай,
твоята хубост, твоята
прелест,
ах, те нямат край.

Паднаха борци безчет,
за народа наш любим,
майко, дай ни мъжка сила,
пътя им да продължим.*

Дружно, братя българи!
С нас Москва е в мир и в
бой!

Партия велика води
нашия победен строй.*

Mila Rodino

(Transliteration)

Gorda Stara planina,
do ney Dunava siney,
slantse Trakiya ogryava,
nad Pirina plameney.

Refrain: (twice)

Mila Rodino,
ti si zemen ray,
tvoita hubost, tvoita prelest,
ah, te nyamat kray.

Padnaha bortsii bezchet,
za naroda nash lyubim,
mayko, day ni mazhka sila
patya im da prodalzhim.*

Druzhno, bratya balgari!
S nas Moskva e v mir i boy!
Partiya velika vodi
Nashiya pobeden stroy.*

Dear Motherland

(English translation)

Proud Balkan Mountains,
next to it the Danube sparkles,
the sun shines over Thrace,
and blazes over Pirin.

Refrain: (twice)

Dear Motherland,
you are heaven on earth,
your beauty, your loveliness,
ah, they are boundless.

Countless fighters died,
for our beloved people,
mother, give us manly
strength
to continue their path.*

Together, Bulgarian brothers!
Moscow is with us in peace
and war!

A great Party leads
Our victorious society.*

During Communist rule, two additional verses were added (marked above in gray) that referred to Moscow (under direct instructions of Todor Zhivkov) and the Bulgarian Communist Party, as well as the fallen fighters for Bulgaria through the years. After the changes in 1989, that part of the anthem was removed.

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TURKEY NATIONAL ANTHEM



İstiklar Marşı (Independence Anthem of Turkey) is the national anthem of Turkish Republic and Turkish Republic of Northern Cyprus. It was officially adopted on 12 March 1921.

In 1921, there was arranged a composition competition in order to support Turkish army in Independence War. The writer of national anthem is Mehmet Akif Ersoy. At first, he didn't want to participate to competition because of physical prize because he thought that national feelings cannot be bought by physical power. However, officials' insurances persuaded him to write a poet for Independence War. His poet was adopted in 12 March 1921 as a national anthem of Turkish Republic and the anthem's first two quatrains was composed by Osman Zeki Üngör. National Anthem is consisting of ten quatrains; the last quatrain includes five rows.

The lyrics of the anthem reflect on the sacrifice of the soldiers during the war. The Anthem is regularly heard during state and military events, as well as during national festivals, sporting events, and school ceremonies. A framed version of the national anthem typically occupies the wall above the blackboard in the classrooms of every public school and almost every private school in Turkey (accompanied by a Turkish flag, a photograph of the country's founder Atatürk, and a copy of Atatürk's famous inspirational speech to the nation's youth).

Lyrics of Turkish National Anthem



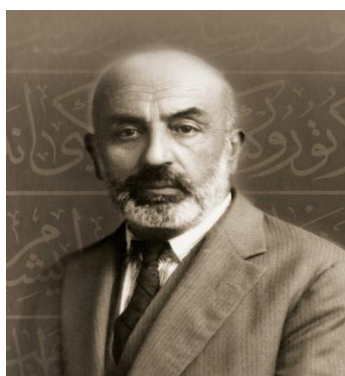
National Anthem: <http://www.youtube.com/watch?v=pJzUurSh3UY>

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Mehmet Akif Ersoy
(Writer of National Anthem)



Osman Zeki Üngör
(Composer of National Anthem)



TURKISH SONGS

OTTOMAN MILITARY BAND AND ANTHEM OF THE BAND

Ottoman military bands are thought to be the oldest variety of military marching band in the world. In Ottoman, the band was generally known as *mehterân*, though those bands used in the retinue of a vizier or prince were generally known as *mehterhane*. In modern Turkish, the band as a whole is often termed *mehter bölüğü* ("mehter company (troop)"), *mehter takımı* ("mehter platoon"). In the West, the band's music is also often called Janissary music because the janissaries formed the core of the bands.

In 1826, the music of the *mehters* fell into disfavor following Sultan Mahmud II's abolition of the Janissary corps, who had formed the core of the bands. Subsequent to this, in the mid and late 19th century, the genre went into decline along with the Ottoman Empire. In 1911, as the empire was beginning to collapse, the director of Istanbul's military museum attempted a somewhat successful revival of the tradition, and by 1953 so as to celebrate the 500-year anniversary of the Fall of Constantinople to the forces of Sultan Mehmed II—the tradition had been fully restored as a band of the Turkish Armed Forces.

Today, the music of the *mehters* is largely ceremonial and considered by many Turks as a stirring example of heroism and a reminder of Turkey's historical past.

The standard instruments employed by a *mehterân* are the *kös* (a giant timpani), the *nakare* (a small kettledrum), the *davul* (a bass drum), the *zil* (cymbals), the *kaba zurna* (a bass variety of the zurna), the *boru* (a kind of trumpet), and the *cevgen* (a kind of stick bearing small concealed bells). The different varieties of bands are classed

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according to the number of instruments and musicians employed: either six-layered (*altı katlı*), seven-layered (*yedi katlı*), or nine-layered (*dokuz katlı*).

In the early 19th century the Vizier's personal band included nine each of drums and fifes, seven trumpets.



Songs of the Band:

<http://www.youtube.com/watch?v=Se4qRyF9UN0>

<http://www.youtube.com/watch?v=JqFNldxHYYY>

<http://www.youtube.com/watch?v=uhuPAOwkINA>

<http://www.youtube.com/watch?v=Ruk8HyDGFvM>

<http://www.youtube.com/watch?v=Y7WdwnkfM64>

http://www.youtube.com/watch?v=H7k6S_9XSps

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