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Gaspard De La Nuit (new Translation)



Synopsis

Aloysius Bertrand's classic text of poetic and fantastic literature is presented in an entirely new translation by renowned poet Donald Sidney-Fryer. This edition also includes an extensive introduction, 18 illustrations by Bertrand himself, a foreword by T.E.D. Klein and a cover by celebrated artist Gahan Wilson. *Gaspard de la Nuit* combines the haunting gothic imagery of Hoffman with the colorful romantic verve of Victor Hugo. In it, you will meet Scarbo the vampire dwarf, Ondine, the faerie princess of the waters, and an unforgettable assortment of lepers, alchemists, beggars, swordsmen and ghosts. *Gaspard de la Nuit* inspired Baudelaire, Rimbaud, Mallarmé, the Surrealist Movement and composer Maurice Ravel, who wrote a suite of virtuoso piano pieces patterned after it. Aloysius Bertrand's ground-breaking collection of prose ballads was published in 1842, a year after his death at 34. This new edition has been entirely retranslated by renowned poet and literary historian Donald Sidney-Fryer, the author of *Songs and Sonnets Atlantean* who has edited four collections of prose and poetry by Clark Ashton Smith. In his extensive introduction and afterword, Sidney-Fryer retraces the steps in Bertrand's life, casts a new light on his works and follows the elusive Gaspard from the Three Kings of Bethlehem to Casper the Friendly Ghost. This collection features a foreword by T.E.D. Klein.

Book Information

File Size: 766 KB

Print Length: 219 pages

Simultaneous Device Usage: Unlimited

Publisher: Black Coat Press (August 18, 2013)

Publication Date: August 18, 2013

Sold by:Â Digital Services LLC

Language: English

ASIN: B00ENI88HC

Text-to-Speech: Enabled

X-Ray: Not Enabled

Word Wise: Enabled

Lending: Enabled

Enhanced Typesetting: Enabled

Best Sellers Rank: #598,818 Paid in Kindle Store (See Top 100 Paid in Kindle Store) #21

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Customer Reviews

Although I am-- at present-- interested in prose poetry, & I found Gaspard fascinating-- there was much in it that put me off. It had none of the urban angst of Baudelaire's Spleen & instead was an early 19th century fantasy, with the language of the era. Now, there's nothing wrong with fantasy & I'm sure I'll read & reread this poem looking for the gems ingrained in it, but-- for now-- I want something a little more raw & close to the surface. Bertrand is interesting-- but more-so because he invented a form than for something intrinsic in the work itself. Literary history in the making.

The first page is the preface. The preface was half the book. I tried to cut through half the book to get to the stories, I tried to pull up individual stories by looking at the Table of Contents. Everything was a mess. There was a TOC that started with Preface, and nothing followed. I wanted to jump from story to story but couldn't. I had to start halfway through the book, back track, forward track, etc. It was frustrating. I really wanted to read the book though because I know that Ravel's Ondine was inspired by Bertrand. Better organization (and nothing to do with the story) would've been better!

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