

“Carte Segrete”

Catalogue of the journal edited by Alice Vanni¹

Year of publication, Month	Year and number of the series	Author	Title	pages	Notes (Type of text, editor, translators if any, et al.)
1967, January-March	I, 1	Gyorgy Radò	<i>Tramonto, delirio e morte di Maksim Gorki</i>	33-44	In this article we read about the last years of Gor'kii, who returned to his homeland after the "Italian years", and about the wearisome illness that affected the last years of his life. The article reports also the words said by the delirious writer during his last day of agony (Translation by Marinka Dallos).
1967, January-March	I, 1	Bohumil Hrabal	<i>San Taddeo e il Generalissimo</i>	96-114	A novella by Hrabal, a famous Czech prose writer, in which emerges the confusion and perplexity of the Czech people after the collapse of the Stalinist myth (Translation by Ela Ripellino).
1967, January-March	I, 1	Angel Sanchez-Gijon	<i>Le riviste letterarie nella guerra civile spagnola: Hora de España</i>	121-138	Part of this article is about the Second Congress of Writers, in 1937. The article mentions the figures who participated: Soviet authors such as Aleksei Tolstoi, Mikhail Kolstoy, Il'ia Ehrenburg, and Wladimir Stawski. It also talks about the condemnation of the book written by André Gide, <i>Retour de l'URSS</i> . In this work, the

¹ Numbers 2, 4, 7, 23, 24, 28, 31 were not included in the catalogue due to lack of access. These will soon be acquired and published.

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					writer declared his disappointment with Stalinist Russia, and it was considered inappropriate because it attacked the only power that gave its support to republican and democratic Spain.
1967, July-September	I,3	Christian Metz	<i>La narratività</i>	37-53	The introduction to the article edited by Gianni Toti mentions that authors such as Jerzy Kossak and Antonin Sychra participated in the <i>Mostra del Nuovo Cinema</i> in Pesaro. In the article, Metz refers to Vladimir Propp's famous study of Russian folk tales, as a result of which semiologists as Greimas and Todorov developed various models of story analysis (Translation by Renzo Paris).
1967, July-September	I,3	Vladimir Majakovski	<i>Le lettere del Cucciolo di Vladimir Majakovski a Lili Brik</i>	116-128	The article collects some letters written by Maiakovskii to his beloved Lili Brik from 1917 to 1924 and the small dog drawings that the author himself drew in his letters; often the poet signed himself as "puppy". On page 123 there is a 1925 photograph of Maiakovskii and his friends (on the left Elsa Triolet, Lili and Osip Brik, Pasternak, Shklovskii) (Translation and notes by Laura Zoffoli Boffa).
1967, July-September	I,3	Karel Čapek	<i>Un caso giudiziario</i>	129-132	Publication of the short story <i>Un caso giudiziario</i> [A judicial case]: this is a short story by the Czech author Karel Čapek, found after his death among his unpublished papers, with the original drawings of the painter Josef Čapek (Translation of Soldanella Dandova).
1967, July-September	I,3	Milan Füst	<i>Tre Poesie</i>	185-188	A few months after the death of the Hungarian author Milan Füst, "Carte Segrete" honours him by presenting three of his poems (Translated by Eva Toth and Maria Lourdes Arconada).

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1967, July-September	I,3	Peter Brook	<i>Il teatro come laboratorio e centro di ricerche</i>	214-217	Peter Brook praises Grotowski's work.
1967, July-September	I,3	Ludwig Flaszen	<i>Il «Metodo Grotowski»</i>	218-220	Flaszen describes the essence of the idea of theatre promoted by Polish author Grotowski.
1967, July-September	I,3	-	<i>Dal bacio al nudo nel cinema jugoslavo</i>	221-223	The article mentions Yugoslav films that show erotic or nude scenes and talks about the spread of this new freedom.
1967, July-September	I,3	-	<i>Chi sarà stato mai I. S. Wollman?</i>	229-231	A copy of the first edition of Marx's <i>The Misery of Philosophy</i> was discovered in Estonia; the work was seized by the Petersburg censors in 1901, and in 1902 its publication was prohibited.
1968, January-March	II,5	György Lukács	<i>Nuovi modelli umani</i>	27-39	The article reports an interview György Lukács gave to two editors of the Hungarian Socialist Workers' Party newspaper, "People's Freedom". It covers themes such as similarities and differences between Lenin's NEP and the New Economic Mechanism, the role of literature, and the defeat of Stalinism. (Translation by Marinka Dallos).
1968, January-March	II,5	Ludvik Vazulik	<i>L'arte e il potere</i>	40-60	This document reports Ludvik Vazulik's speech given at the Congress of the Union of Czechoslovak Writers in which he makes emerge the need for Czechoslovakia to change radically and look for a new model of society. (Translation by Lorenzo Del Giudice).
1968, January-March	II,5	Elio Mercuri	<i>Riprovocazione a una considerazione storica</i>	118-126	The article introduces the excerpt from an unpublished book by Marinetti. Mercuri retraces Futurist poetics in its temporal and geographical development, emphasizing the importance of the transition from Italian to Soviet Futurism.

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1968, January-March	II,5	Serghei Michailovich Eisenstein	<i>Colore limpido, chiaro, profondo</i>	177-188	<i>Notes for an unfinished autobiography</i> of Soviet director Eisenstein are presented for the first time to Italian readers. (Translation by Renzo Paris)
1968, January-March	II,5	-	<i>Cinquemila manoscritti salvati</i>	196-199	This short article is dedicated to the research and cataloguing work of Vladimir Malyshev, a student whose work led to the discovery of five thousand manuscripts from the 12th-19th centuries.
1968, January-March	II,5	-	<i>Nuova edizione delle opere complete di Gorkij</i>	202-203	This article sponsors the new collection of Gor'kii's complete works published by Nauka on the centenary of the author's birth.
1968, January-March	II,5	-	<i>Un nuovo film realizzato da forze nuove</i>	213-214	This article sponsors the release of the film reduction of Pushkin-Dargomyzhskii's opera, <i>The Stone Guest</i> . The screenplay was written by Donatov and directed by Vladimir Gorikker.
1968, January-March	II,5	-	<i>La cinepresa accusa</i>	215	<i>The Camera Accuses</i> . the new film by Soviet documentary filmmaker Sergei Obraztsov, was projected in Moscow.
1968, January-March	II,5	-	<i>Una sinfonia sullo schermo</i>	216-217	Leningrad director Levitskii used Chaikovskii's <i>First Symphony</i> for his latest film soundtrack.
1968, January-March	II,5	-	<i>Verso il 150° anniversario della nascita di Marx</i>	222-224	The USSR is preparing to celebrate the 150th anniversary of Marx's birth. The early version of <i>Capital</i> and the manuscripts on the <i>History of the Polish Question</i> will be published by the Institute of Marxism-Leninism.
1968, January-March	II,5	-	-	-	Advertisement by Les Editions Nagel sponsoring the publication of three books, <i>Splendori di Mosca</i> [Splendors of Moscow], <i>Le arti in Russia: dalle origini alla fine del XVI secolo</i> [The Arts in Russia: from the Origins to the End of the Sixteenth Century], and <i>Le arti in Russia: XVII e XVIII secolo</i> [The Arts in Russia: Seventeenth and Eighteenth Centuries].

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1968, January-March	II,5	-	-	-	Among the sponsored publications of Edizioni Tindalo Nekric's <i>Stalin aprì la porta a Hitler?</i> [Stalin opened the door to Hitler?] also appears.
1968, January-March	II,5	-	-	-	Promotional insert of Editori Riuniti: it is sponsored the book <i>El Lisitskij</i> , a biography edited by Sophie Lisitskii-Kuppers.
1968, April-June	II, 6	-	-	-	Gherardo Casini Editore sponsors the series <i>Uomini e il tempo</i> ; we highlight Zoe Oldenbourg's book <i>The Great Catherine</i> and the book <i>Dossier Russia</i> written by various authors.
1968, April-June	II, 6	Vasseline Khantchev, Lubomir Levtchev, Gueorgui Djagarov	<i>Tre dalla Bulgaria</i>	148-150	After a brief introduction to three Bulgarian poets (edited by Renzo Paris), the article offers three poems: <i>Giornale di bordo</i> [Logbook] by Veselin Chanchev, <i>Leggendo le ultime notizie</i> [Reading the Latest News] by Lubomir Levchev, and <i>Non sono l'agrimensore</i> [I Am Not the Surveyor] by Georgii Diagarov.
1968, April-June	II, 6	Mario Verdone	<i>Il cinecolore</i>	152-155	In this article Mario Verdone retraces Leopold Sturzwage's autobiographical and artistic events. The critic reminds us that the artist was born in Moscow and started painting there; at the Academy of Fine Arts, he met Larionov, Falk and Sudeikin.
1968, April-June	II, 6	-	-	208-209	In the "Consiglio letterario segreto" section, among the suggested books, we can find <i>An Advertisement for the House I Don't Want to Live in Anymore</i> by Czech writer Bohumil Hrabal.
1968, April-June	II, 6	Gianni Toti	<i>Gli «anni di Cristo» delle ideologie</i>	211-233	The article mentions and refers to multiple figures, including Slovak filmmaker Jakubisko, Czech philosopher Karel Kosik, Machovec, and Prucha.
1968, April-June	II, 6	Renzo Paris	<i>Poetica e critica formale</i>	215-217	De Donato Editore recently published <i>The Young Tolstoy-The Theory of Formal Method</i> by Boris

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					Eikhenbaum. The article briefly discusses the formalist theory and the content of Eikhenbaum essay.
1968, October-December	II, 8	Milan Jugman	<i>Tre narratori del «nuovo corso»</i>	39-56	Milan Jugman examines in detail three novels published during the same year: three novels by three authors of the so-called middle generation, communists, who took risks with all their production, who committed: Ludvik Vaculik's <i>The Axe</i> , Milan Kundera's <i>The Joke</i> and Jaroslav Putik's <i>A Deadly Sunday</i> . Here attached three works by Frantisek Kupka from <i>The Beginning is Today</i> . (Translation by Luciano Antonetti).
1968, October-December	II, 8	Milan Kundera	<i>Lo scherzo</i>	56-70	A chapter from Kundera's novel <i>The Joke</i> is published together with a biographical introduction of the author and the plot of the above-mentioned novel. Here attached two images taken from films shot by Czechoslovakian directors (Evald Schorm and Antonin Moskalik).
1968, October-December	II, 8	Ludvik Vaculik	<i>La scure</i>	71-83	Introduction to the twelfth chapter of Vaculik's novel <i>The Axe</i> (winner of the Czechoslovak Writers' Union Award for '67). Here attached images from some Slovak films.
1968, October-December	II, 8	Jaroslav Putik	<i>Una domenica mortale</i>	84-99	Introduction to the twentieth chapter of Putik's novel <i>A Deadly Sunday</i> .
1968, October-December	II, 8	Sergio Corduas	<i>Una satira attuale dopo più di mezzo secolo</i>	101-102	Corduas introduces Czech writer Jaroslav Hašek and suggests that everyone draws their interpretation from the contemporaneity of their convulsive and encroaching days.
1968, October-December	II, 8	Jaroslav Hašek	<i>Manifesto del «Partito del progresso moderato nei limiti della legge» (1911), Discorso in occasione della</i>	103-108	<i>The Manifest of the Party of Moderate Progress within the Limits of the Law</i> (1911), the <i>Speech on the founding of the party</i> (1911), and three poems by Jaroslav Hašek are published with a translation by Sergio Corduas.

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			<i>fondazione del partito (1911)</i>		
1968, October-December	II, 8	Domenico Javarone	<i>Frammenti di Velimir Chlebnikov</i>	109-112	Javarone presents eight fragments of poems by Velimir Khlebnikov published here in Angelo Maria Ripellino's version.
1968, October-December	II, 8	Ivan Sergheevic Turghenev	<i>Odio profondissimo</i>	156-157	An unpublished letter written by Turgenev to Italian publisher A. De Gubernatis in response probably to a request to send him some biographical notes made by the publisher himself.
1968, October-December	II, 8	Tadeusz Rozewicz	<i>Il vitello a due teste della ex poesia</i>	184-190	Polish poet Rozewicz discusses the current condition of poet and poetry.
1968, October-December	II, 8	-	-	194-197	In the "Consiglio letterario segreto" section, among the suggested books, we can find <i>Bacacay</i> by Witold Gombrowicz.
1968, October-December	II, 8	Biancamaria Frabotta	<i>Marcuse: marginalia</i>	202-205	The article talks about the reprinting of Marcuse's <i>Soviet Marxism</i> .
1968, October-December	II, 8	Renzo Paris	<i>Il burocrate e il padrone</i>	207-211	Renzo Paris reviews Isaac Deutscher's <i>The Unfinished Revolution</i> and <i>The Soviet Trade Unions</i> a few months after their publication.
1968, October-December	II, 8	Renzo Paris	<i>L'intransigenza dei sentimenti</i>	217-219	In this article on the writer Velso Mucci, he is called "anti-Stalinist" and it is mentioned that he translated Aragon, Maiakovskii and Hikmet.
1968, October-December	II, 8	Cesare Zavattini	<i>Zavattini presenta Marinka</i>	240-242	Cesare Zavattini introduces Hungarian painter Marinka Dallos on her exhibition at "La Bussola" Gallery in Cosenza (<i>The Dressing of the Bride</i>).
1968, October-December	II, 8	-	-	-	Canesi Publishing House sponsors the release of several books including <i>Splendori di Mosca</i> [Splendors of Moscow] and <i>Spelndori di Leningrado</i> [Splendors of Leningrad].

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1969, January-March	III, 9	-	-	-	Editori Riuniti sponsors the release of <i>Nobody Is Born As Soldier</i> by Kostantin M. Simonov and <i>Lenin Collected Works Volume 34</i> .
1969, January-March	III, 9	Rosemarie Heise	<i>Un ignoto lascito di Walter Benjamin</i>	22-33	Heise retraces the life of the philosopher Benjamin. It discusses some of his manuscripts seized by the Gestapo and secured by the Red Army, Benjamin's hypothesis of moving to the Soviet Union, and the fundamental role of his friend Asja Lazis. She was the one who stimulated him to take up theoretical Marxism, arousing his interest in the great social and cultural changes of the young Soviet Union (Translation by Mariateresa Mandalari).
1969, January-March	III, 9	Walter Benjamin	<i>La polemica con Adorno</i>	34-37	Excerpts from Benjamin's <i>The Work of Art in the Age of its Technological Reproducibility</i> .
1969, January-March	III, 9	Walter Benjamin	<i>Testi e lettere inedite</i>	38-46	In a letter to Asia Lazis, Benjamin writes, "I want to send you in the same mail one of my latest important works. Maybe it can appear in Moscow".
1969, January-March	III, 9	Walter Benjamin	<i>Recensioni e saggi</i>	46-63	Between the reviews published in here we can find: <i>On Gladkov</i> , <i>Lenin</i> , <i>Gorki</i> , a review on Russian film art and collectivist art in general, and the <i>Programme for a Proletarian Children's Theatre</i> (the latter by Asia Lazis on Benjamin).
1969, January-March	III, 9	Sergio Corduas	<i>La grande morte (una raccolta di testi della letteratura murale in Cecoslovacchia)</i>	64-69	Corduas introduces a selection of randomly chosen documents paying tribute to Jan Palach from the walls of Prague. It is also published here the letter written by Jan Palach before he burned himself, signed "Torch No. 1".
1969, January-March	III, 9	Jiří Brabec, Miroslav Červenka, Miroslav Holub, Vladimir Karfik, Jaroslav Putik,	<i>La grande morte</i>	70-73	Patriot Jan Palach is honoured by publishing with no comment the following contributes: the article <i>The Great Death</i> (from "Listy" magazine), a statement by Jaroslav Seifert, a poem by Miroslav Holub and one by Josef Kainar.

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		Karel Šiktanc, Jiří Šotola			
1969, January-March	III, 9	Jaroslav Seifert	<i>Il castello di Praga</i>	74-79	Publication of <i>The Prague Castle</i> by Jaroslav Seifert, with translation by Alena Tosi Wildova.
1969, January-March	III, 9	-	-	168-171	In the "Consiglio letterario segreto" section, suggested books include Lunačarsky's <i>Theatre and Revolution</i> , Šklovsky's <i>C'era una volta</i> [Once Upon a Time], Kosik's <i>Our Present Crisis</i> , Kraiski's <i>Russian Poetics of the Twentieth Century</i> , and Deutscher's <i>Stalin</i> .
1969, January-March	III, 9	Renzo Paris	<i>La trama</i>	180-182	De Donato Editore publishes <i>La rivolta delle cose</i> [The Uprising of Things] by Lev Lunts with a preface by Lo Gatto. The article reveals the basic traits of one of Serapion's brothers, Lunts: the youngest, and perhaps, after Zamiatin, the greatest of the group.
1969, January-March	III, 9	Renzo Paris	<i>Il cannone borghese contro la borghesia</i>	199-200	Samonà and Savelli Editori published Lunacharskii's <i>Teatro e rivoluzione</i> [Theatre and Revolution], the book reflects the revolutionary clarity of Lunacharskii's ideas.
1969, January-March	III, 9	Gianni Toti	<i>Le sommosse linguistiche</i>	210-215	"Revolutionary linguistic revolt is poetic, the young people of Paris and Prague, Valle Giulia and Valdarno demonstrated this [...] by writing against the language-instrument of domination."
1969, January-March	III, 9	Renzo Paris	<i>I ricordi del futuro</i>	217-219	Comment of <i>C'era una volta</i> [Once Upon a Time] by Shklovskii, published by Il Saggiatore.
1969, January-March	III, 9	-	"Segreti in ritardo"	233	The article reports the news that "Il Corriere della sera" published seven of Solzhenitsyn's sixteen short stories published in No. 2 of "Carte Segrete" and "L'Observateur," a text-statement by Solzhenitsyn taken from the same issue.
1969, April-June	III, 10	-	-	-	New publications from Lerici Editore include <i>Praga: materiale per uso interno dell'Istituto di storia dell'Accademia delle Scienze cecoslovacca</i> [Praga:

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					material for internal use by the Institute of History of the Czechoslovak Academy of Sciences].
1969, April-June	III, 10	Peter Karvas	<i>Lo scrittore in fiamme</i>	54-82	A short story by Slovak writer Peter Karvas is published with an introduction by Gianni Toti and translation by Lorenzo del Giudice.
1969, April-June	III, 10	Angelo Maria Ripellino	<i>Richard Fremund</i>	81	Ripellino presents Czech painter Richard Fremund.
1969, April-June	III, 10	Rimma Zanyévskaya, Alexei Khvostyenko, Genrikh Sapgir	<i>I solipsisti</i>	110-128	Paolo Prado translates and introduces some poems, printed for the first time in Europe and in the USSR, written by young people of a generation that blossomed in the shadow of Khrushchevian coexistence. Typescripts from the restless and lost Russia of the young intelligentsia of the cities of Moscow, Leningrad, and Kiev.
1969, April-June	III, 10	-	-	187-190	The "Consiglio letterario segreto" section, includes <i>The Love Letters to Lili Brik</i> by Maiakovskii.
1969, April-June	III, 10	-	-	-	Editori Riuniti is sponsoring the publication of Bukharin and Preobrazhenskii's <i>The Socialist Accumulation</i> , Edvard Kardelj's <i>Bureaucracy and the Working Class</i> , Radovan Richta's <i>Scientific Revolution and Socialism</i> , and Irén Gal's <i>Béla Kun</i> .
1969, July-September	III, 11	Anatoli Kuznetsov	<i>Capitoli del «Fuoco» (spento)</i>	94-131	Carlo Fredduzzi presents second and sixth chapters of the novel <i>Il Fuoco</i> [The Fire] by Soviet writer Anatolii Kuznetsov. Ardatovskin's article from the Novosti Agency is also published here.
1969, July-September	III, 11	Karel Čapek	<i>Gli specchi</i>	132-142	Poems by Karel Chapek are published thanks to Peter Karvas, who managed to provide these extremely hard to find texts and their translation by Alena Wildová.
1969, July-September	III, 11	Nicolai Vasilievic Gogol	<i>Lettera dalla Grotta Azzurra</i>	149	1838 letter written by Gogol' to his mother after a visit to the Grotta Azzurra in Capri.

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1969, July-September	III, 11	-	-	195-198	In the "Consiglio letterario segreto" section, among the suggested books we can find <i>Tradizione e rivoluzione nella letteratura russa</i> [Tradition and Revolution in Russian Literature] by Vittorio Strada.
1969, July-September	III, 11	-	<i>Le traduzioni da Praga a Roma</i>	220-222	The editorial staff apologizes for the inconsistencies, found by Professor Sergio Corduas, in the Prague wall poems published in No. 9 of "Carte Segrete". The reason can be traced back to the fact that wall poems were copied by hand on the street, then typed again at home and re-posted on the walls.
1969, July-September	III, 11	-	-	-	Guanda Parma publisher sponsors the publication of <i>Praga non tace (Antologia della protesta cecoslovacca, poesie-canzoni-cabaret)</i> [Prague will not be silent (Anthology of Czechoslovak protest, poems-songs-cabaret)] edited by Milena Novakovà and with a preface by Giancarlo Vigorelli.
1969, October-December	III, 12	Vsevolod Kocetov	<i>Tre «pagine italiane»</i>	50-60	Carlo Fredduzzi introduces <i>Tre pagine italiane</i> [Three Italian Pages] by Soviet Russian writer Vsevolod Kochetov.
1969, October-December	III, 12	Anatoli V. Lunaciarski	<i>Su Marcel Proust</i>	98-107	Lunacharskii's essay on Proust is published with introduction and translation edited by Gianni Toti. The essay should have been a preface to the first Soviet edition of the French writer's works, but it remained unfinished because of the author's death two days after the beginning of the writing. Here attached a 1931 photograph of Lunacharskii and Stanislavskii.
1969, October-December	III, 12	-	-	170	Dedalo Libri advertisement; sponsored books include <i>Avanguardia e tradizione</i> [Avant-Garde and Tradition] by Iurii Tynianov with an introduction by Viktor Shklovskii.

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1969, October-December	III, 12	-	-	204-206	In the "Consiglio letterario segreto" section, we can also find Lev Trotskii's <i>The Permanent Revolution</i> and Pasternak's <i>Tutti I poemi</i> [All the Poems].
1970, January-March	IV, 13	-	-	-	Editori Riuniti sponsors the publication of Lenin's <i>On The Emancipation of Women</i> and <i>Psicologia e pedagogia</i> [Psychology and Pedagogy] written by Vygotskii, Lurii, Leontev and others.
1970, January-March	IV, 13	Vladimir Ilic Ulianov Lenin	<i>L'anno degli uragani</i>	31-34	On the occasion of the centenary of Lenin's birth, Gianni Toti introduces and translates the "revolutionary poem" <i>L'anno degli uragani</i> [The Year of the Hurricanes], composed in the summer of 1907. The title is juxtaposed with a photograph showing Lenin in the Kremlin in 1919.
1970, January-March	IV, 13	Morozov	<i>Due «Samizdat» parodistici dall'altra Mosca letteraria</i>	101-112	Morozov presents two parodistic "samizdat" of Kochetov: <i>Ma perché te la ridi?</i> E <i>Ma che...svuoi?</i> [But what are you laughing at? And What...do you want?].
1970, January-March	IV, 13	m.d.	<i>Il teatro in piazza a Szentendre d'Ungheria</i>	142-146	The article promotes "off-stage" theatre against "Italian-style" structures and presents the commendable example of Santandrea of Hungary. Here attached a photograph showing the staging of a Hungarian opera play at the Szentendrei Teatrum.
1970, January-March	IV, 13	Dusan Makavejev	<i>Le false libertà dello sguardo</i>	197-205	Gianni Toti introduces an interview with Yugoslav film director Dusan Makavejev, who was considered the "father of black cinema" in Yugoslavia (Translation by Teresa Villani).
1970, January-March	IV, 13	Gianni Toti	<i>Come si fabbricano film «al di sopra di ogni sospetto»</i>	212-236	Mention of the "Solzhenitsyn case".
1970, January-March	IV, 13	-	-	-	Advertisement from the Biblioteca di politica e sociologia in which it is sponsored an upcoming publication: <i>USA/ URSS- La grande sfida</i>

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					[U.S.A./U.S.R.S.R.-The Great Challenge] (a "face-to-face" encyclopaedia in 3 bound and illustrated volumes).
1970, April-June	IV, 14	-	-	-	La nuova sinistra sponsors André Gide's <i>Return from the USSR</i> and J.J. Marie's <i>Stalin</i> ("a staggering biography, an original documentation").
1970, April-June	IV, 14	Frantisek Smejkal	<i>Omaggio alla grafica simbolista cecoslovacca</i>	13-28	Enrico Crispolti presents an essay by Frantisek Smejkal, written following the Art Nouveau exhibition in Bohemia, Hluboka and Brno in 1966 and 1967.
1970, April-June	IV, 14	Stefan Morawski	<i>Paul Pablo Lafargue e l'«homo aestheticus». La funzione dell'opera nell'età della falsificazione</i>	29-69	Gianni Toti presents an essay by Stefan Morawski in which it is introduced the figure of Lafargue. The second paragraph mentions the works of Hoffenschefer (<i>Literaturno-Kritičeskie statii</i>) and Trofimov (<i>Očerki istorii marksisskoj estetiki</i>).
1970, April-June	IV, 14	Vladimir Ilic Ulianov Lenin	<i>Le risposte a un questionario del 1922</i>	72-74	Gianni Toti presents an interview with Lenin. The answers come from a questionnaire presented to him at the Tenth Congress of the Bolshevik Party in 1922.
1970, April-June	IV, 14	Andrej Platonov	<i>Skripka</i>	75-94	Here it is presented a short story - <i>Skripka</i> - by Soviet writer Andrei Platonov. The introduction briefly retraces the most significant events of his life and informs that a gradual rehabilitation of his figure and work is underway in the Soviet Union.
1970, April-June	IV, 14	Renzo Margonari	<i>Una strana pittrice naïve</i>	206-210	Margonari gives a personal assessment of Hungarian painter Marinka Dallos.
1970, April-June	IV, 14	Leonardo Sciascia	<i>Leonardo Sciascia precisa a Kocetov «il vizio dell'ironia»</i>	246	Publication of a letter written by Sciascia about the page on his meeting with Kochetov (published in No. 12 of "Carte Segrete") and addressed to Javarone. Sciascia wishes to clarify that probably, partly because the interview was conducted together with an interpreter, Kochetov did not catch his irony.
1971, January-March	V, 15	Alexej Smirnov	<i>Poetopittura</i>	52-59	Eight poems by Aleksei Smironov (translated by Alena Wildova Tosi) from the back of some of his drawings are

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					published here. In the introduction edited by Arsen Phoribny it is written that "he is a painter and theorist of magic symbolism, he writes dramas, he is a poet and philosopher". Here attached three of his drawings.
1971, January-March	V, 15	Elsa Kagan, Triolet Aragon, Lili Jurevna Brik, Vladimir Maiakovski	<i>Testi, discorsi, lettere, fotografie, manifesti, fotogrammi, film (La demoiselle et le voyou, Incatenata dal cinema)</i>	105-123	These pages talk about two films directed by Maiakovskii: <i>La demoiselle et le voyou</i> (based on a short story by De Amicis) and <i>Chained by the Film</i> (Sakovannaia filmoi). The article also reveals to us a project -promoted by Lili Brik in a conversation with Gianni Toti - for an Italian circulation of Maiakovskii's films, which unfortunately fell through because of financial obstacles (as evidenced by the letter addressed to Gianni Toti by Elsa Triolet). Here attached some photographs from the films, the poster of <i>Chained by the Film</i> , a letter from Elsa Triolet's and one from Lili Brik, various photographs of Brik.
1971, January-March	V, 15	-	<i>Già pubblicati da "Carte Segrete" gli inediti solgenitsiani dell'Espresso</i>	218-222	The editorial staff of "Carte Segrete" informs that "L'Espresso" published Solzhenitsyn's short apologies, sketches, and landscapes (<i>Che mi dice la patria</i> [What the country tells me]), calling them unpublished when they had already appeared in No. 2 of "Carte Segrete" in April-June 1967.
1971, January-March	V, 15	Gianni Toti	<i>Lavoratori della kultura</i>	199-238	Here reported the funeral speech delivered by Jerzy Andrzejewski at the funeral of Polish writer Pawel Jasenica.
1971, April-June	V, 16	-	-	-	Marsilio publishers sponsors the publication of Boris Pasternak's <i>The Wassermann Reaction</i> .
1971, April-June	V, 16	Hildegarde Brenner, Helga Gallas	<i>Fondazione di una teoria materialinguistica del linguaggio</i>	16-30	In this essay by Berliner writers Brenner and Gallas on the problems of language theory, we find reflections on the theories of Soviet psychologist and pedagogue Vygotskii.

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1971, April-June	V, 16	F.M.	<i>Ely Bielutin</i>	83	The work of Russian painter Ely Bielutin is described.
1971, April-June	V, 16	Mario Verdone	<i>I poeti italiani e la Comune: Carlo Dossi, Gian Pietro Lucini, Domenico Milelli</i>	91-95	In the introduction to three poems of the Commune edited by Mario Verdone, the critic refers to the Soviet scholar Danilin "who first devoted himself to the study of the poetry of the Commune, and his works started other studies and collections". Repin, Kosintsev, Trauberg and Mardzanov are also mentioned.
1971, April-June	V, 16	Viteslav Nezval	<i>Il canto prima di Edison</i>	113-115	This article presents the first canto from the poem <i>Edison</i> composed by Viteslav Nezval.
1971, April-June	V, 16	Claudio Taddei	<i>Miklòs Jancso ci parla della sequenza unica e del montaggio continuo</i>	146-165	Interview with Hungarian director Miklòs Jancso.
1972, January-March	VI, 17	Alexandr Tvardovskij	<i>Autobiografia</i>	77-90	Carlo Fredduzzi presents and translates the autobiography of the recently deceased Soviet poet and former editor of "Novyi Mir" Aleksandr Tvardovskii.
1972, January-March	VI, 17	Migjeni, Arshi Pipa, Ismail Kadare	<i>Tre poeti dall'Albania</i>	113-123	The article presents and offers poems by three Albanian poets Migjeni, Arshi Pipa and Ismail Kadare.
1972, January-March	VI, 17	c.s.	<i>Il giornale degli scrittori</i>	181-185	The Bulletin-Journal of the National Writers' Union contains "the Statute drawn up by the Congress of 5-6 June 1971, and the first trade union-political stances: [...] the trade union's letter to the Union of Soviet Writers with a call for an open confrontation on the Soljenitsin case and other problems of literary freedom and possible joint action in Europe and the world".
1972, April-June	VI, 18	Alberto Farassino	<i>Il cinema iconico</i>	41-53	A blurb announces that Aleksandr Medvedkin's film <i>Happiness</i> has been recovered and reopened to the public in European version. Here attached a photo of Medvedkin, the French poster of the film, and two scenes from the film <i>Schast'ie</i> .

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1972, April-June	VI, 18	Velimir Vladimirovic Chlebnikov	<i>La Signora Lenin</i>	70-75	The article briefly introduces the figure of the futurist poet Khlebnikov and publishes a short drama about him: <i>Mrs. Lenin</i> (with a translation by Rita Giuliani).
1972, April-June	VI, 18	-	<i>Cultura italiana in Ungheria</i>	182-183	The Magyar magazine "Nagyvilag" published a summary illustrating the spread of Italian culture in Hungary over the previous 15 years.
1972, April-June	VI, 18	Giuseppe Prestipino	<i>L'estetica di Mukarovsky</i>	193-200	Review of <i>Aesthetic Function, Norm and Value as Social Facts</i> (Turin, 1971), which contains the writings of Jan Mukarovsky.
1972, April-June	VI, 18	Franco Cordelli	<i>Sipario sulla stagione romana</i>	202-210	Taking stock of the contemporary theatre scene, the author of the article judges as best the plays devoted to three Soviet authors, Maiakovskii's <i>The Bathhouse</i> , Bulgakov's <i>Dog's Heart</i> and Nicolai Erdmann's <i>The Suicide</i> .
1972, April-June	VI, 18	-	-	214-215	In the "Consiglio letterario segreto" section, among the suggested books, we can find <i>La rivoluzione proletaria e la cultura borghese</i> [The Proletarian Revolution and Bourgeois Culture] by Anatolii Lunacharskii.
1972, July-September	VI, 19	Osip Maximovic Brik	<i>Parole piene fino all'orlo (Parliamo di Chlebnikov)</i>	25-34	Carlo Freduzzi presents the figure of the futurist Khlebnikov, in order to introduce the reading of a text in which Osip Brik talks about the poet. "Khlebnikov never imagined anything, he did not invent. He discovered. [...] Khlebnikov did not invent words. Khlebnikov showed us those aspects of language that we did not suspect".
1972, July-September	VI, 19	John Berger	<i>Ernst Neizvestny</i>	69	On Russian artist Ernst Neizvestnyi and his work. In previous pages you can find some of his drawings from a series inspired by Dante's <i>Inferno</i> .
1972, July-September	VI, 19	Vladimir Majakovskij	<i>Cinema e cinema</i>	86-87	A short text written by Maiakovskii in 1922 on cinema is published, with a translation by Gianni Toti.

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1972, July-September	VI, 19	Jirí Zuzànek	<i>Dialogo interiore e metafisica del mutamento</i>	133-165	It is published ad essay by Czechoslovak critic Jirí Zuzànek on Pilniak and his political-literary history. "In the middle of the 1930s, Pil'niak wrote a letter to the government and the Party Central Committee in which he expressed his disagreement with what was happening in literature, a letter that obviously decided his fate".
1972, July-September	VI, 19	Bulat Okudjava	<i>Autopreghiera (e il resto per giunta)</i>	187-188	Publication of a "self-praise", <i>Il resto ve lo si dirà per giunta</i> [The rest will be told to you], by the singer-poet Bulat Okudzhava.
1972, October-December	VI, 20	Michail Afanásievic Bulgakov	<i>Uno dei due geni ogni mille</i>	70-74	A 1926 short story by Bulgakov, recently published in Russia and unpublished in the rest of the world at the time, is published with a translation by Carlo Fredduzzi.
1972, October-December	VI, 20	Elise Ciarenz, Gevorg Abov, Azat Vshtuni, Micael Mazmanian, Karo Halabian, Marietta Shaghinjan, Mario Verdone	<i>Autocomunisti di mezzo secolo fa in Armenia</i>	75-112	The article begins with a note on Armenian Futurism and retraces the birth and evolution of the movement, including excerpts of poems and biographical information about some of the poets of this group. The article also includes poems, sonnets, an excerpt from Recollections of <i>Elise Ciarenz</i> by Gevorg Abov, <i>Dichiarazione dei tre</i> [Declaration of the Three] (Ciarenz, Abov, Vshtuni), a sentence from a trial on futurism ("the resolution adopted when the literary trial dedicated to futurism and the Armenian futurist Kàra-Tarvish in Tiflis on November 15, 1923 was closed"), a Testimony on " <i>Il Paese del Nairi</i> " [The Country of Nairi] by Marietta Shaghinjan...
1973, January-March	VII, 21	György Lukács	<i>Utopia e logia critica del futuro</i>	25-55	Excerpts taken from a 1969 conversation between Lukács, his stepson, his wife and Jutta Matzner. The Hungarian philosopher "states at length his views on the science of the future." The article is accompanied by a photobiography with unpublished images from 1898 to 1971.

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1973, January-March	VII, 21	Aleksandr Petrovic Dovz'enko	<i>La terra</i>	130-139	It is published here a 1952 excerpt of the literary reduction of the script of <i>Earth</i> , the latest silent film of Ukrainian director Dovz'enko; with an introduction by Rita Giuliani.
1973, January-March	VII, 21	Ludwig Flaszen	<i>Il patto col diavolo</i>	141-150	Publication of a short story from the collection <i>Cyrograf</i> by Polish director and writer Flaszen. As highlighted in the introduction, the author was a close collaborator of Grotowski.
1973, April-June	VII, 22	David Kugul'tinov	<i>Sar-Gerel</i>	76-81	A poem by the Chaldean poet David Kugul'tinov, <i>Sar-Gerel</i> , which relates to the ancient legend of the beautiful Gerel's sacrifice.
1973, April-June	VII, 22	Lajos Kassak, Pierre Lartigue, Jozsef Vadas	<i>MA (Oggi), rivista ungherese di avanguardia</i>	135-156	The article begins with a piece by Pierre Lartigue in which we can retrace the history of the Hungarian avant-garde journal MA from its inception in 1916, through the revolution, until 1925. The article also includes a piece by Jozsef Vadas that follows the theme of the previous one and <i>Lettera in nome dell'arte a Bela Kun</i> [Letter in the Name of Art to Bela Kun] by Lajos Kassak.
1973, April-June	VII, 22	Franco Miele	<i>Visioni della Russia</i>	157-166	The painter Franco Miele talks about his trip to Moscow and Leningrad and about the places that inspired some of his paintings; specifically, the artist refers to the Smolensk-Minsk-Moscow route, the fortress-monastery of Jaroslav or Suzdal, the monasteries of Kolomenskoe or Zagorsk, and the hills of Peredelkino or Kuskovo. Here attached some paintings featured in his 1967 exhibition <i>Visioni della Russia</i> [Visions of Russia]. On page 166 an in-depth analysis on the painter.
1973, April-June	VII, 22	Maurizio Giammusso	<i>Ritratto di Sepe</i>	177-184	Speaking of the growing success of theatre director Giancarlo Sepe, the article reminds that he began his work presenting plays by authors such as Fronzovin, Gogol', Griboedov, Chekhov and Kafka.

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1974, April-June	VIII, 25	Franco Miele	<i>Realtà e illusioni del mercato d'arte</i>	135-168	The artist, speaking about the conception of artworks all around the world, initially talks about the Soviet Union and its heavy presence in the creative work, which led to a "mortification of art itself" and to the transformation of the "Painters' Union" from an association of artists to an "art market" that "imposes themes" and decides the fate of artists.
1974, April-June	VIII, 25	-	-	-	Advertisement in which Edizioni Carte Segrete sponsors the release of <i>L'avanguardia tradita-arte russa dal 19° al 20° secolo</i> [The Betrayed Avant-Garde-Russian Art from the 19th to the 20th Century] by Franco Miele.
1974, July-December	VIII, 26	Andrej Voznesenski	<i>AnTiVúmondi</i>	34	Gianni Toti receives from Russian poet Andrei Voznesenskii a short reflection on the TV and other mass-media.
1974, July-December	VIII, 26	Zoia Boguslavskaia	<i>Il trasloco</i>	109-126	Publication of <i>Il trasloco</i> [The Relocation], "a tale about the enigma of fake manuscripts and other literary mysteries," by Russian writer Boguslavskaia.
1974, July-December	VIII, 26	F.M.	<i>Il mondo russo della Nisskaja</i>	162-163	This article is on the work of painter Valeria Nisskaia, who recently emigrated from the Soviet Union. Her art shows us "a Russia of her own made at once of lacerating contradictions and lyrical abandon".
1974, July-December	VIII, 26	-	-	183-184	In the section "Lo scongiurare cinematografico segreto" we find <i>One Day in the Life of Ivan Denisovich</i> by Solzhenitsyn.
1975, January-March	IX, 27	Franco Miele	<i>La Russia del passato, pitture di Ilya Shenker</i>	86	The article is on the life and work of Ukrainian painter Il'ia Shenker, who was always passionate about historical themes concerning Russia and worked on Pushkinian themes.
1975, July-September	IX, 29	-	<i>Sulle tracce di Massimo Amaro: «Cose gorkiane» appena</i>	93-100	Images of objects that belonged to Gorky, preserved by Cataldo Aprea in his home in Capri, are published as if they were part of a catalogue. Delegates of the Soviet

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			<i>dissegregate in casa Aprea a Capri</i>		Writers' Union were able to physically appreciate the Gorkian atmosphere in the Aprea family's home.
1975, July-September	IX, 29	Evgheni Evtuscenko	<i>Recital a Lisboa</i>	150-152	Publication of <i>Recital a Lisboa</i> [Recital in Lisboa], a story in verse by Russian poet and novelist Evgenii Evtushenko.
1975, July-September	IX, 29	-	-	210-211	In the section «Lo sconsigliere cinematografico segreto» we find <i>Immoral Tales</i> by Polish director Walerian Borowczyk.
1975, October-December	IX, 30	Velimir Chlebnikov, Aleksej Kručënych	« <i>Gioco all'inferno</i> », <i>facsimilibro scrittamano</i>	18-50	Sixty-four years after the publication of <i>A Game in Hell</i> , written by Velimir Chlebnikov and Kručënych in 1912, we can read the poem, together with a translation by Anna Tellini. Here attached illustrations by Ol'ga Rozanova and Kasimir Malevich.
1975, October-December	IX, 30	Franco Miele	<i>La tristezza del gioco</i>	51-54	Miele analyses the illustrations in the book <i>A Play in Hell</i> . He dwells on the importance of lithographic printing in Russian Futurism and discusses the small, artisanal-looking books that were disseminated by the movement, comparing them with the Symbolist aesthetic. Finally, he discusses the two editions of the book, the first with illustrations by Natal'ia Goncharova and the second with illustrations by Ol'ga Rozanova and Kasimir Malevich.
1975, October-December	IX, 30	Carla Solivetti	« <i>Gioco all'inferno</i> »: un <i>tentativo di interpretazione</i>	55-65	Carla Solivetti analyses and comments on the poem <i>A Game in Hell</i> by two Futurist poets, proposing to understand the text "as a funambulistic allegory of the Russian literary and social situation in those years."
1975, October-December	IX, 30	Giorgio Kraiski	<i>Kručënych, archivio umano del futuro</i>	67-68	Kraiski transcribes what he found in the archives under the entry Kručënykh.
1975, October-December	IX, 30	-	-	205-206	In the section «Il consigliere letterario segreto» we find Dziga Vertov's <i>The Cine-eye of the Revolution</i> .

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1976, April-June	X, 32	Vsevolod Èmil'evič Mejerchol'd	<i>Cronache dello «Studio», «L'amore delle 3 melarance»</i>	8-57	Carla Solivetti introduces the figure of Russian director Vsevolod Èmil'evich Meierkhol'd ("a futurist who smuggles onto the imperial scenes"); subsequently, we can also read <i>The Love for Three Oranges- La rivista del Dottor Dappertutto</i> [The Magazine of Doctor Everywhere] and <i>Cronache dello «studio»</i> [Chronicles of the "studio"] by Meierkhol'd himself. Here also attached a playbill, diagrams of the director's scenes, and a form of graphic artifice used by Meierkhol'd in his polemics.
1976, April-June	X, 32	-	-	225-226	In the section «Lo sconsigliere cinematografico segreto» we find Walerian Borowczyk's <i>The Beast</i> .
1976, July-September	X, 33	Zbigniew Herbert	<i>Studio dell'oggetto poesia</i>	129-141	Giorgio Origlia, a student of the University of Lublin, introduces Polish writer Herbert and his poetry, which is described as "inextricably linked to the reality of his country." The article continues with a transcription of eleven Herbert's poems.
1976, July-September	X, 33	-	<i>Autonomia romantica del western d'Ungheria, Gabriella Szekely intervista Gyorgy Szomjas</i>	190-197	Gyorgy Szomjas' <i>The Wind Is Whistling Under Their Feet</i> is the first western of Hungary. Gabriella Szekely publishes here her interview with the director.
1977, April-June	XI, 36	Nino De Tollis	<i>La proposta Musejkovskij</i>	158-163	For the <i>National Museum</i> premiere, Nino De Tollis stages the <i>Vladimir Majakovsky</i> . This article is about De Tollis' permanent theatre project on the theme of art and society. "Why use the <i>Vladimir Maiakovskii</i> ? The intention is to pay homage to the poet, a non-rhetorical, non-celebratory homage. And the <i>Vladimir</i> is full of the human truth that accompanied the poet until he committed suicide".

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1977, April-June	XI, 36	P.D.P.	<i>Leonid Andreev</i>	201-202	The series of "Il Castoro" is enriched with an essay by Rita Giuliani on Leonid Andreev, together with a review of it.
1977, April-June	XI, 36	-	-	213-214	In the section "Il consigliere letterario segreto" we find <i>L'ottobre teatrale</i> [The October Theater] of Vsevolod E. Meierkhol'd.
1977, July-December	XI, 37/38	György Lukács, Endre Ady	<i>Il significato e l'influenza di Endre Ady; una poesia «Messia ungheresi», Una prosa, «Il tempio di Budda mi aspetta»</i>	40-57	On the occasion of the centenary of Endre Ady's birth, in Budapest, the 4th International Meeting of Poets, was dedicated to the Hungarian poet; "Carte Segrete" publishes some texts by György Lukács and Endre Ady. Specifically, we can find a 1969 essay by György Lukács, <i>The Importance and Influence of Ady</i> , together with a poem and prose by Endre Ady, the latter from <i>Budapest Diary</i> .
1977, July-December	XI, 37/38	Vassilij Šukšin	<i>Credo</i>	79-95	In the article we find a short story by Vasilii Shukshin, introduced and translated by Simonetta Silvestroni. The introduction is crucial because it presents the figure of the writer and prepares us for the reading experience by introducing us to the characteristics of the author's poetics recently known in Italy. "Through the sufferings of the souls of his farmers and the failure of existences such as Igor's and Maksim's, Shukshin shows from the inside a situation the audience is led to think about, coming to terms with themselves".
1977, July-December	XI, 37/38	Aleksej Kručënych	<i>Vita e morte del LEF</i>	121-140	Publication of <i>Vita e morte del LEF</i> [Life and Death of LEF] by Aleksei Kruchënykh. This script was not intended for theatres but is meant to be read. Due to incorrect layout, it was not possible to read the article in its entirety.
1977, July-December	XI, 37/38	Michail Bulgakov	<i>Epistolario di dieci anni, a Stalin e a Gorkij</i>	165-188	The article features letters found in Bulgakov's personal archive. The first, from 1929, addressed to Stalin, Kalinin, Svidetskii and Gor'kii, shows Bulgakov's

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					obvious frustration due to the regime's constant censorship, leading him to ask to be exiled along with his wife.
1978, January-March	XII, 39	-	-	246	In the section "Il consigliere letterario segreto" we find <i>Endre Ady-100 anni dopo</i> [Endre Ady-100 years later]. The caption, "And RAI-TV once again missed an opportunity to introduce a great poet to the Italians."
1978, April-June	XII, 40	Serghei Esenin	<i>L'appello dell'aurora</i>	41-57	Publication, sixty years after its composition, of a screenplay for a film never released by Esenin, in collaboration with Gerassimov, Klyshev, Pavlovich. <i>Dawn's Appeal</i> , thirteen years earlier, was reproduced by "Cinema Sessanta" with a note by Goffredo Fofi.
1978, July-September	XII, 41	Gianni Toti	<i>Addio agli Addii per Lili Brik</i>	16-22	The day after Lili Iurevna Brik's death, her friend Gianni Toti published the last letter he received from her about a project she approved but never realized on some "Brik-Maiakovskii" films; a poem by Toti dedicated to her and a drawing by Tischer depicting Maiakovskii.
1979, January-March	XIII, 43	Marina Ivanovna Cvetaeva	<i>Acquazzone di Luce</i>	51-81	Publication of an essay by Marina Tsvetaeva, written in 1922 following a passionate reading of Pasternak's <i>My Sister, Life</i> , and first published in Berlin in the journal edited by Andrei Belyi. "My Sister, Life! - My first gesture, having devoured it all: from the beginning straight to the end, was to spread my arms wide, until all the joints creaked. I ran into her, like a downpour."
1979, January-March	XIII, 43	Véra Linhartova	<i>Il declino del suono «m»</i>	99-112	An essay by Véra Linhartova, <i>Il declino del suono «m»</i> [The decline of the "m" sound], with an introduction by Silvie Richeterova and illustrations by Jan Koblasa.
1979, July-December	XIII, 45/46	-	-	250	In the section "Il consigliere letterario segreto" we find <i>Gardens</i> by Jaroslaw Iwaszkiewicz.

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1980, January-March	XIV, 47	Isàak Emanuĭlovic Babel	<i>Il mulino cinese</i>	89-114	In this article we read, translated by Paul Statuti, a "literary screenplay" of Babel: <i>The Chinese Mill</i> , a so-called film-by-page from 1927.
1980, January-March	XIV, 47	Jure Kastelan	<i>L'occhio selvaggio</i>	157-160	Publication of eight poems by one of Yugoslavia's leading poets, Jure Kastelan. "With his latest volume <i>Divlje oko</i> , from 1979, he won Yugoslavia's two major literary awards, the AVNOJ Prize and the Ivan Goran Kovačić Prize."
1980, April-June	XIV, 48/49	Wisława Szymborska	<i>Autopoetomia</i>	102-112	Publication of eleven poems by Polish poet Wisława Szymborska. In the introduction, edited by Giorgio Origlia, she is considered one of the greatest contemporary Polish poets.
1980, April-June	XIV, 48/49	Venjamin Alexandrović Kaverin	<i>Cronaca della città di Lipsia nell'anno 18...</i>	140-173	The introduction, edited by Claudia Scandura, about the writer Kaverin (whose <i>Chronicle for the City of Leipzig for the Year 18...</i> we can read here) talks about the inception and the evolution of the group of Serapion's brothers, of which Kaverin was a member. Another part of the text is devoted to an analysis of his short stories and poetics.
1980, April-June	XIV, 48/49	Ferenc Juhasz	<i>Marinka, una messaggera di pace</i>	199-202	Publication of a critical essay on painter Marinka Dallos written by Hungarian poet Ferenc Juhasz.