

Penelope (i Miosotìs Vol 10)

Elsa von Freytag-Loringhoven war nicht nur eine der schillerndsten Figuren des New Yorker Dada, sondern auch eine innovative Dichterin. Wenn ihr die Worte fehlten, kreierte sie sich neue: Unterleibstiegel, Phalluspistole oder Jungfernlolly. Sie schrieb auf englisch und auf deutsch, manchmal ein Gedicht auch in beiden Sprachen. Sie forderte sogar eine neue Interpunktion, die ihr erlauben würde, Emotionen in Freudenzeichen - joymarks - auszudrücken. Erstmals nun hat Irene Gammel ihre Gedichte in den Archiven gesichtet und eine Auswahl zusammengestellt - eine Weltpremiere.

I got lusting palate

The Battle of Britain and the Blitz

By June 1940 Britain faced the enemy across the English Channel with anxious sense that very little kept her from being subjugated by the everwhelming might of the Nazi forces. What rescued the country was the Royal Air Force's triumph in the Battle of Britain, and the encouragement and endurance of the people who lived, worked and suffered under the Luftwaffe's blitz which, almost nightly from September 1940 until May 1941, rained destruction upon London and other major cities - only to do so again in later campaigns that culminated in the launching of the Nazis' V1 and V2 'vengeance weapons'. Based on

eyewitness reminiscences, The Battle of Britain and the lives of those desperate times in the words of pilots, ground crew and other airmen and airwomen, firefighters, air-raid wardens, radar operators, potters, anti-aircraft gunners, Red Cross, YMCA and other voluntary workers, and civilians - old and young, male and female - who between them helped ensure that Britain survived to fight another day and, ultimately, to win.

The Uncensored Writings of Elsa von Freytag-Loringhoven

The first major collection of poetry written in English by the flabbergasting and flamboyant Baroness Elsa, “ the first American Dada. ” As a neurasthenic, kleptomaniac, man-chasing proto-punk poet and artist, the Baroness Elsa von Freytag-Loringhoven left in her wake a ripple that is becoming a rip—one hundred years after she exploded onto the New York art scene. As an agent provocateur within New York's modernist revolution, “ the first American Dada ” not only dressed and behaved with purposeful outrageousness, but she set an example that went well beyond the eccentric divas of the twenty-first century, including her conceptual descendant, Lady Gaga. Her delirious verse flabbergasted New Yorkers as much as her flamboyant persona. As a poet, she was profane and playfully obscene, imagining a farting God, and transforming her contemporary Marcel Duchamp into M'ars (my arse). With its ragged edges and atonal rhythms, her poetry echoes the noise of the metropolis itself. Her love poetry muses graphically on ejaculation, orgasm, and oral sex. When she tired of existing words, she created new ones: “ phalluspistol, ” “ spinsterlollipop, ” “ kissambushed. ” The Baroness's rebellious, highly sexed howls prefigured the Beats; her intensity and psychological complexity anticipates the poetic utterances of Anne Sexton and Sylvia Plath. Published more than a century after her arrival in New York, *Body Sweats* is the first major collection of Elsa von

Freytag-Loringhoven's poems in English. The Baroness's biographer Irene Gammel and coeditor Suzanne Zelazo have assembled 150 poems, most of them never before published. Many of the poems are themselves art objects, decorated in red and green ink, adorned with sketches and diagrams, presented with the same visceral immediacy they had when they were composed.

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