



**Paul Celan**  
***Microliths***  
**Edited by Dario Borso**

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A figure of absolute importance in the poetry of the twentieth century and one of the most loved authors. Despite its dizzying darkness, Paul Celan was able to stand as a witness to the horrors of history and give life to a lyric of incisive hieratic verticality, using bold images, metaphors and cutting words. In his works the text stands as a dazzling autonomous poetic reality, born of silence and suffering. Alongside the paths of poetry, since the early years and in its various languages (from Romanian to French, almost “crossing” German) Celan has built a sort of prose counterpoint for fragments, which in the recent years tends towards the epigram and the apologue in a style of intrinsic brevity (“lapidar”). In 1956 Celan himself defined these fragments his “microliths”, precisely, as “barely perceptible pebbles, tiny lapilli in the dense tuff of existence”. Now poor in words and perhaps already irrevocably condemned to silence” the poet, however, despairs “of collecting them in crystals”. Nonetheless, he will continue to stubbornly accumulate the microliths until his death.

“Publishing them posthumously – writes Dario Borso, who has chosen, ordered and translated these microliths on the basis of the Wiedemann-Badiou edition – entails the act of recomposing, with its irregularities and hurdles, the mosaic of an entire life”. And to allow reader to participate more fully in the author’s complex and profound poetic world.

You can find an interview with Dario Borso [here](#).

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