

CRISTINA CAMPO'S COMMENTARIAL REFLECTION ON HER LITERARY TRANSLATIONS

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Aiming at analyzing Cristina Campo's refined translational exercise, it will be shown that she was inclined to enact transversally an interplay of her literary voice with those of her predilected authors, making it a vehicle for her own authorial interpretations. In referring to the protagonists who were fundamental pillars of Campo's intellectual life, her scholarly activities will be explicated as *metatranslational writing*, by focusing attention on the genesis, sources, and potential deriving from her commentarial approach, at the moment when it is adapted to the current cultural context. This female author, who published her first works of literary translation in the 1940s, with various years of anticipation in regard to her full debut as a writer (initially as volumes of translated prose, which was soon broadened by translational rendering in verse), created a literary repertoire that was enlarged mainly in the period encompassing 1960s and 1970s. Campo's intellectual, critical, and creative body of work included, as a source of inspiration, a vast array of writers' influences resulting from her literary and philosophical translations: from exemplary Baroque poets, to the classics of world literature, with particular emphasis on contemporaneity as well. Focus will thus be put on numerous cases in which Campo has absorbed the culture of foreign models who have produced their writings in English, French, German or Spanish (all the aforementioned languages she mastered, as is clearly demonstrated by her literary translations, which gained wide acknowledgement), by exploring literary productions belonging to the circle of her friends or to those to whose lineage of initial commentators and divulgators of pivotal role she also contributed. Concomitantly, attention will be given to other writers who are poetically indispensable for fully grasping the significance of Campo's oeuvre.

If seeking the predominant trait of her personality, the definition given by Campo herself in describing the works of Katherine Mansfield (writer of the second half of nineteenth and early twentieth centuries, who authored, in particular, much appreciated short stories written in English, conceived somewhat in the spirit of Chekhov's literary writing, and who lived in England), a woman author whom she translated in one of her earliest editions,¹ could be used. Following up on her denomination of Mansfield's literary work as an *oeuvre-creature*, because it creates a sensation that Mansfield incarnated herself in her literary pages, differently than an oeuvre predominantly of spirit, heart, intellect, or blood, according to Campo,² her own literary oeuvre would possibly resemble an *oeuvre-memory*. Regarding the possible ramifications sprung from this definition, in Campo's oeuvre there is a continuous overlapping of two aspects, that is to say of the dimension of reality and that of recollecting, of reminiscing of the past, which persists in a dual manner, intersecting with each other in every aspect of her production from the standpoint of literary genres, and evidentiating itself most particularly in poetry, which also bears traces of translational indices. But at the same time, Campo's artistic writing assumes the character of an *oeuvre-world* or *oeuvre-universe*, for the coherence and vastness of the cognitive spectrum implied, which maintains its unitary nature, allowing to consider the world step by step through her wording as a sustaining element.

This is what emerges as well from a collection of essays *Sotto falso nome* [Under a false name, 1998],³ dedicated to others' literary works or thought-books, often mediated through Campo's translations. It is a volume which traces her interest in socio-cultural landscape, also outlined elsewhere in her work, creating a dynamic

¹ Cristina Campo, "Introduzione a Katherine Mansfield, *Una tazza di tè ed altri racconti*," in *Sotto falso nome*, ed. Monica Farnetti (Milan: Adelphi, 1998), 15–19. In the domain of translational literature, signed by Campo (at that epoch still under her anographical name), this edition was preceded by the volume of Bengt von Törne, *Conversazioni con Sibelius* (Florence: Monsalvato, 1943), and closely followed by the book of Eduard Mörike, *Poesie* (Milan: Cederna, 1948).

² Campo, "Introduzione a Katherine Mansfield, *Una tazza di tè ed altri racconti*," 15.

³ Campo, *Sotto falso nome*.

and transversal authorial vision of literature, art, meditative discourse, from a pen of a very learned woman of erudite culture. But of particular importance, for this subject, is that it posteriorly gathers texts in which she practises a commentarial approach to literary translation, whether as marginalia or explanation.⁴ At the same time, it is a volume echoing numerous poetic resonances and conscious textual influences, making it evident that her cognitive method profiled itself from the study and meditation on those writers belonging to the same intellectual lineage in disparate eras, even if in this case most of Campo's contributions are dedicated to the manifestations of modern culture, from the first decade of the twentieth century onwards. In this critical-narrative edition she confirms herself as a memorable as well as a cultured and original essayist, now intent on drafting the notes reserved especially for the works of others, which are articulated from an expressive standpoint in its most conspicuous part as a series of literary portraits dedicated to authors translated by her, such as Virginia Woolf, Thomas Stearns Eliot, Simone Weil, Eduard Mörike, William Carlos Williams.⁵

Sotto falso nome is thus structured as a prose volume of comparative criticism of literary intonation, in which the act of reading, commenting, or translating implies the condivision of the same writing energy. In other words, in commenting on the echo that make the events described by the authors showcased in this edition, what is assumed is the true co-participation of their reader-interlocutor, who in this case acts as a critic, engaging in an exercise

⁴ Of particular interest in the translational domain are also these writings, respectively: Campo, “Il *Diario* di Virginia Woolf;” “Una tragedia di Simone Weil: *Venezia salvata*;” “Una misteriosa americana che ebbe per araldo T.S. Eliot. Ritratto di Djuna Barnes;” “Nota a Eduard Mörike, *Poesie*;” “Nota di traduzione a William Carlos Williams, *La caduta di Tenochtitlán*;” “Nota di traduzione a William Carlos Williams, *Asfodelo, il verdognolo fiore*,” in *Sotto falso nome*, 39-44, 51-57, 106-112, 165-166, 174-175, 176-177.

⁵ Simone Weil, *La Grecia e le intuizioni precristiane*, trans. Cristina Campo and Margherita Pieracci Harwell (Turin: Borla, 1967; Milan: Rusconi, 1974); *Venezia salva*, trans. and pres. Cristina Campo. 3rd ed. (Brescia: Morcelliana, 1963; Milan: Adelphi, 1987, 2003); Cristina Campo, “Tradurre Simone Weil: Lettere all'editore”, ed. Giovanna Fozzer, *Humanitas*, no. 2 (January/February 2000): 174-200.

definable as a mutual movement, or as Campo herself writes in a fragment of a letter addressed to Margherita Pieracci Harwell, as “motion in *two* directions.”⁶ Therefore, the criticism is here perceived as an encounter, or a crossing of voices, which still remains permeated by the sense of wonder, like at first reading, as is affirmed by Campo in the same epistolary paragraph, who adds shortly after the following analogy, “It would take very little to give a *background* to what you say, identity to evocations, topography to events.”⁷ Representative mastery would then consist in being able to encompass through small detail great semantic potential, or an emotion, a state of mind which would otherwise not be narrated. On the one hand, we can deduce that commentary is often based, in Campo’s view, on the poetic principle of litotes, also otherwise predilected in her own stylistic register (which precisely allows for the slightest hints to reveal the meaning at its full). On the other hand, the sense of literary image, made already easily distinguishable by its basic coordinates, should be reached through interpretation. A further illustration thereof is another thought which also indirectly summarizes Campo’s way of interacting with exemplary literary prototypes: “Let’s remember how S. Weil, in her reflection on strength, *narrates* to us all about *The Iliad* . . . ”⁸

Cristina Campo proceeds analogously in this book, leaving traces of her own readings in the form of commentarial annotations. The latter are sometimes so rapid that explanatory procedure may occasionally be reduced, yet nevertheless illustrated in sharp and effective pen strokes. In such a light, the volume bears traces of fundamental interpretative readings, distinguishing itself by heterogeneous inspiration, each time brought about by some new external occasion, which makes it a multidirectional yet coherent and effective account. The author’s reflection evolves in function of the argument. It is created as a gallery of the most varied cultural topics, thus assuming the form of applied essayistic writing, so to say, and as such made more analytical and at times more distinctly problematic, differently than the creative essayism in the strict sense from the volume *Gli imperdonabili*, in which she can formulate the divagations and digress in any direction, depending on the logic of

⁶ Cristina Campo, *Lettere a Mita*, ed. Margherita Pieracci Harwell (Milan: Adelphi, 1999), 287.

⁷ Campo, *Lettere a Mita*, 287.

⁸ Campo, *Lettere a Mita*, 287.

the theme. Moreover, the writings in *Sotto falso nome* do not follow a diachronic chronological order, but are distributed in two main sections, entitled “Essays and reviews” and “Notes and fragments,” which comprehensively include introductory or prefatory notes, editorial comments, transcriptions of radio recordings which in some cases have been previously published in literary journals (*Paragone. Letteratura, Il Corriere dell'Adda, L'Approdo, La Chimera, Il Giornale del Mattino, Il Mondo, Il Punto, Elsinore, Il Giornale d'Italia, Conoscenza religiosa, Nuova Antologia*) or in independent volumes, before merging in this edition. This is also a book that ulteriorly sheds light on Campo’s general conception of criticism, to which is inherent the idea of hospitality. That is to say, it is an exercise in which one’s own and other’s path can add up and reunite. “Isn’t it true that the critic is to be found in front of the poet, analogously as the poet in front of one’s own heart’s calling,”⁹ asserts Campo, reflecting on critic’s receptivity or imaginative and perceptual intricacy, in the posterior appropriation from a reader’s perspective. Or in other words, there is an underlying reciprocity or correspondence.

Not differently from Campo’s epistolary production, in which fundamental premises of her translational work are also annotated at the margins of other thoughts or therein represented as the main content,¹⁰ the writings gathered in the edition *Sotto falso nome* were

⁹ Cristina Campo, “Parco dei cervi,” in *Gli imperdonabili*, 4th ed. (1987; Milan: Adelphi, 1999), 145.

¹⁰ See, among others, the collections of letters: Cristina Campo, “*L’infinito nel finito*”: *Lettere a Piero Pòlito*, ed. Giovanna Fozzer (Pistoia: Via del Vento, 1998); *Caro Bul: Lettere a Leone Traverso, 1953–1967*, ed. Margherita Pieracci Harwell (Milan: Adelphi, 2007); *Un ramo già fiorito: Lettere a Remo Fasani*, ed. Maria Pertile (Venice: Marsilio, 2010). One of the most recent editions is the correspondence exchanged with Gianfranco Draghi, writer and also painter and sculptor: *Il mio pensiero non vi lascia: Lettere a Gianfranco Draghi e ad altri amici del periodo fiorentino*, ed. Margherita Pieracci Harwell (Milan: Adelphi, 2011). The exchange of letters constitutes a polyphonic conversation between the Andalusian thinker María Zambrano, Cristina Campo and Elémire Zolla, in: Maria Pertile, “‘Cara, il viaggio è incominciato’: Lettere di Cristina Campo a María Zambrano,” *Humanitas*, no. 3 (May/June 2003): 434–474. It was subsequently taken up in the volume: Cristina Campo, “Se tu

subsequently made an integral part of author's corpus. Initially accompanying the literary work intended in a rigorous sense, the latter could be considered as a form of protoliterary discursiveness (thus implying the literariness of a preliminary or propaedeutic character), or as a type of structural addition that is by no means irrelevant, collateral, but full of significant artistic potentialities. Another compositional factor concerns the fact that in these type of texts, which are circumstantial, intermediary in character, not unlike the correspondence of an author which, as is well known, reflects more directly real life, the basic characteristics of an authorial style are more highlighted or explicit, because they precede and modulate strictly literary discourse, elaborated elsewhere, in prose or in verse. For this reason the thesis that they contribute to the making of the poetic project and the formation of reflective consciousness can be formulated. Said differently, this is how the procedural aspect of literary writing is demonstrated, in its general terms. The aspect of the "threshold books," such as texts in *Sotto falso nome* or Campo's correspondence of literary texture, can be associated with what can be considered in another context, in regard to her own poetry, a metamorphic, or even threshold lyricism, that is to say one not characterized by sharp contrasts, by a hiatus among described phenomena, but made of slow passages and intermediate stages, as evidenced by the recurring usage of the preposition "between." For further demonstration of the role played by Campo's letters in such a light, it is significant to accentuate in the same context her collaboration with a friend, Alessandro Spina, in realizing the translation of a story contained in the collection *The Thousand and One Nights*, precisely of the Five Hundred and Sixty-sixth Night titled *Story of the City of Copper*.¹¹ It is centred on the idea of this mythical city and supernatural journey leading to the core of things, or in Campo's wording from the correspondence with Spina, to the center of the heart, in an atmosphere that is both primordial and delicate, arcane and filled with wonder.¹² Their letters are

fossi qui": *Lettere a María Zambrano, 1961-1975*, ed. Maria Pertile (Milan: Archinto, 2009).

¹¹ Cristina Campo, pres., *Storia della città di rame*, trans. Alessandro Spina (Milan: Scheiwiller, All'Insegna del Pesce d'Oro, 1963; Brescia: L'Obliquo, 2007).

¹² Cristina Campo, *Lettere a un amico lontano*, 2nd enlarged ed. (1989; Milan: Scheiwiller, 1998), 61, 82-84. To be confronted with dual-

sprinkled with signs of this mutual effort, which then became a literary event when the volume was published in 1963, with the support of the publisher Vanni Scheiwiller, who welcomed it. While the translation itself is due to Spina, Cristina Campo wrote an introductory prologue and chose the accompanying illustrations. These sequences from letters constitute, therefore, a further proof of a close correlation between the fairy tale vein and the literary vein united in a single unstoppable flow in Campo's texts as one of the most marked talents of this writer, which makes it possible to establish theoretical links between the two spheres as well. This intertextual aspect can also be observed as another example of the fact that Campo's literary and cultural enthusiasms were often based on friendship, that is to say that appropriating a text often underlies a reading with several voices. It is thus useful to mention the idea expressed by Simone Weil on inspiring friendship as a space for sharing and inclusion, as a result of an involvement of passionate disinterest.¹³ As it can be seen at first glance, it is an apparent paradox because both dimensions, participation and discretion, are involved. They are the same qualities that can be found in that exquisite art of conversation (or to use the Latin form, *ars conversandi*) of which the writer gave best proof in her letters.

Internal intertextual references established by affinity are maintained in another pivotal edition, whose publication was once again desired by the others, belonging to the group of friends and scholars dedicated to the revaluation of Campo's literary and intellectual work, namely *Gli imperdonabili* [The unforgivable ones, 1987], as an example of creative writing for the most part.¹⁴ Moreover, this volume also contains the commentarial essays on her

authorship edition: Cristina Campo, and Alessandro Spina. *Carteggio* (Brescia: Morcelliana, 2007).

¹³ Simone Weil, *Cahiers*, ed. and pres. Giancarlo Gaeta. 7th ed. (Milan: Adelphi, 1982, 2004), 1: 111, 156-157. The confirmation is found in an echoing fragment: Campo, "Parco dei cervi," 152-153. See also: Margherita Pieracci Harwell, *Cristina Campo e i suoi amici* (Rome: Studium, 2005), 61-102.

¹⁴ The reference is also to previous editions, that initially constituted author's essayistic oeuvre, and from which are retained the structural characteristics during publication at the next occurrences: Cristina Campo, *Fiaba e mistero e altre note* (Florence: Vallecchi, 1962); *Il flauto e il tappeto* (Milan: Rusconi, 1971).

translations.¹⁵ These writers, who act as poles of attraction around which Campo's literary research gravitates, are defined by the author, according to a formula expressly coined and subsequently taken up by other thinkers, as *the unforgivable*. It is what we read in the essay of the same name which will then give the title to this edition established in more recent times.¹⁶ The unforgiveable are those who have distinguished themselves for their research and the recognition of the most elementary truth, both from a practical and verifiable standpoint, but above all from the literary point of view. It is that attitude (in some cases, for a longer or shorter period) that made them extraneous to the dominant tendencies, hence their metaphorical and figurative name. In other words, these authors are not easily framed, but remain irregular. They are also quite frequently placed in the countertendency with respect to perhaps the most widespread aesthetic currents, just like Cristina Campo herself, who was placed mostly against predominant aesthetic patterns. We are, therefore, again faced with a case of an authorial self-identification. This thesis can be corroborated by the status of her literary writings created especially for the public. Concomitantly, in Campo's poetic choices can be noted traces of influence regarding literary corpora of authors whose initial diffusion in Italian she helped to spread through her literary translations. It refers, particularly incisively, to Hugo von Hofmannsthal, the Austrian writer who created his varied literary work in the years of the Viennese Secession, Simone Weil, the French thinker, William Carlos Williams, the American poet representative of modernism, who became Campo's friend, and as a testimony thereof remains a correspondence in three voices, together with the publisher Vanni Scheiwiller.¹⁷ Campo studied in depth literary oeuvres of these

¹⁵ See Cristina Campo, pres., *Racconti di un Pellegrino russo*, trans. Milli Martinelli (Milan: Rusconi, 1973); Cristina Campo, and Piero Draghi, *Detti e fatti dei Padri del deserto* (Milan: Rusconi, 1975). In relation to this: Campo, "Introduzione a *Detti e fatti dei Padri del deserto*," and "Introduzione a *Racconti di un Pellegrino russo*," *Gli imperdonabili*, 211-230.

¹⁶ Campo, "Gli imperdonabili," in *Gli imperdonabili*, 73-88.

¹⁷ Campo thus in turn contributed significantly to the discovery of the writer: William Carlos Williams, *Il fiore è il nostro segno*, trans. Cristina Campo (Milan: All'Insegna del Pesce d'Oro, 1958); *Poesie*, trans. and pres. Cristina Campo and Vittorio Sereni (Turin: Einaudi,

authors. She had also taken them as explicit models in her own writing style in the present volume, just like elsewhere in her body of work. It relates to the themes such as the choice of anonymity through the use of various pen names, the apparent indifference toward the immediate reader in Campo's literary work, and ultimately the aestheticized relationship between life and art.¹⁸ At the same time, her commentaries persistently demonstrate that she connects the idea of contemplating beauty with the pursuit of awareness of oneself and others.

Furthermore, Campo proves to be a skilled literary translator of verse, and not only of prose, in the collection of poems *La Tigre Assenza* [The tiger absence], a task which is at times again commented glossarily in her letters.¹⁹ It is the third crucial title for the understanding of her art, together with the two above evoked essayistic volumes, *Sotto falso nome*, e *Gli imperdonabili*. All three volumes were published by the Adelphi publishing house, which during the nineties and afterwards made Campo's literary fortune more and more conspicuous. Cristina Campo's lyrical voice made itself heard for the first time in 1956. It is in this year that her poetic plaquette *Passo d'addio* [Goodbye step] was published (comprising about twenty poems from the pen of the thirty-three-year-old author),²⁰ to which only in 1991 this overall edition was added, considerably more substantial because it also presents Campo as a literary translator. Besides translations, it combines the original lyrics (largely taken from the collection *Passo d'addio*), with the few authorial poetic additions (no more than six compositions) from the later period, in which the motif of Byzantium acts as a fulcrum of inspiration, exemplarily the long poem *Diario bizantino* [Byzantine diary]. Once again, the authors who counted particularly in Campo's literary training are those who compose the horizon of translated versions undertaken by her, presented in this volume. These authors

1961); William Carlos Williams, Cristina Campo, and Vanni Scheiwiller, *Il fiore è il nostro segno: Carteggio e poesie*, ed. Margherita Pieracci Harwell (Milan: Scheiwiller, 2001). See also: Campo, "Su William Carlos Williams," in *Gli imperdonabili*, 173-179.

¹⁸ Campo, *Il mio pensiero non vi lascia*, 71, 74, 111.

¹⁹ Cristina Campo, *La Tigre Assenza*, ed. Margherita Pieracci Harwell, 2nd ed. (1991; Milan: Adelphi, 1997).

²⁰ Cristina Campo, *Passo d'addio* (Milan: All'Insegna del Pesce d'Oro, Scheiwiller, 1956).

produced their poems, which became the object of her interest, in a plurality of languages: English metaphysical poets such as John Donne,²¹ Richard Crashaw, George Herbert, Henry Vaughan, or San Juan de la Cruz who created an opus of a spiritual content in Spanish, but also some authors who are chronologically closer because they belong to the modern epoch, like Friedrich Hölderlin, Thomas E. Lawrence, Héctor Murena, Christina Rossetti, as well as Emily Dickinson.²² To be added are her translations of lyric poems of previously mentioned authors: Eduard Mörike, Thomas Stearns Eliot, Simone Weil, William Carlos Williams, Hugo von Hofmannsthal. Ezra Pound's poetical treatise titled *Ars poetica* occupies Campo's curiosity as a translator too.²³

Going back to the edition *Sotto falso nome*, another stimulating chapter of this book consists of a text titled "Editorial note for *The book of the eighty poetesses*" (Rome: Casini). It actually represents an initial preamble (dating back to 1953, and found as a curatorial sketch), demonstrating Campo's intention to conceive an anthology, and making it an ideal place for collaboration with other poets and translators, such as Swiss poet, critic and essayist Remo Fasani, Gabriella Bemporad, Mario Luzi and Leone Traverso. Unfortunately, the content of this capacious manuscript has been lost, although it is known that many translations have already been undertaken.²⁴ This anthological collection was supposed to include various literary languages essentially of an autobiographical nature, not only poetic but also prosaic, to which are added the diaristic and epistolary inserts. It was foreseen that it would present literary samples in a worldwide and also transtemporal perspective, in the sense of an overview, "intensely collected" (as it can be read in the announcement), starting from the literary documents from the epoch of ancient Greece, without neglecting the Chinese women's literary productions in the classical period (from the seventh century

²¹ Intertextual interweaving in this respect is represented by an authorial reference: Campo, "Su John Donne," in *Gli imperdonabili*, 181-192.

²² Amadeo Anelli, ed., *L'urgenza della luce: Cristina Campo traduce Christine Koschel* (Florence: Le Lettere, 2004).

²³ Ezra Pound, "Ars Poetica," in *La Tigre Assenza*, by and trans. Cristina Campo, 239-241.

²⁴ Campo, "Scheda editoriale per *Il libro delle ottanta poetesse*," *Sotto falso nome*, 169-170.

B.C. to the sixteenth century A.D.) and of the Japanese writers in the Heian era (between the eighth and twelfth centuries, therefore practically in the Middle Ages), which experienced a great cultural prosperity. In this context created her oeuvres the highly appreciated writer Murasaki Shikibu, whose texts the volume was to comprise. The book concept spans, exemplarily, from the testimonies of Byzantine culture as well, through the well-known Renaissance figures, such as Gaspara Stampa (a Petrarchist poet of the sixteenth century which was very esteemed by Campo), to then continue with the French *précieuses* of the seventeenth and eighteenth centuries, up to the presences of more recent times, such as Sofia Tolstoy, Anna Akhmatova, Emily Dickinson, Katherine Mansfield, Virginia Woolf, Simone Weil. The analogy can be established once again with the figure of Emily Dickinson,²⁵ nineteenth-century American poet, with whom Campo shared the fact that they both were distinguished by a wide knowledge unconventionally acquired. Since Dickinson was also self-taught, perhaps for this reason she cultivated a more subjective approach to literature. Similarly, Cristina Campo did not aspire to her own encyclopedic culture, but integrated it with minute daily experiences, and so her vast erudition developed almost unconsciously, also due to her familiar, cultured, and cosmopolitan environment. Appropriately, Camp comments in an epistolary excerpt on Emily Dickinson's literary art as one of the polar stars composing her cultural universe regarding her privileged constellation of models.²⁶

All these writers knew how to bind formal and structural qualities with an original and perspicacious problematic interrogation, regarding certain moral or social questions which can be found in filigrane in Campo's commentarial reflection. Comprehensively, the intent was to evoke and explore the intertextual potentialities, and to delineate the structural symmetries occurring in the reflection of speculative or literary-aesthetic nature of other thinkers and writers translated by Campo, if considering these writings both at the level of content and style. The focalization

²⁵ Maria Pia Mazziotti, and Elisabetta Segna, ed., *Concepire l'infinito: Emily Dickinson, Ingeborg Bachmann, Cristina Campo, Iris Murdoch, Flannery O'Connor, Anna Maria Ortese, Virginia Woolf, María Zambrano* (Rome: Biblioteche di Roma, 2004).

²⁶ Campo, *Caro Bul: Lettere a Leone Traverso, 1953–1967*, 83–84.

therefore concerned such metatextual affinities which present themselves throughout Campo's literary work, in particular on an interior level. It can be observed through direct referencing regarding her own translations, as a practice evidenced on multiple occasions, most often by picking up on the citations further poetically developed by Campo in an autonomous way. Or, on the other hand, she adopts periphrastic commentarial interpretation thereof, impregnating with such glosses her own literary vision, and shaping its contours. Likewise, it was shown that, whether in essayistic, lyrical or epistolary form, as basic expressive registers, Campo's own literary writings are centrifugal, that is to say not solipsistically closed nor intimist in the strict sense. The author's emotional states, which are also being depicted and narrated, are therefore already projected outside. In such a light, it is indicative that she usually takes more interest in portraying others than herself directly. This relates to her self-obliviousness in establishing communion with people and things through her readings and commentarial accounts thereof, displayed particularly well in her translational approach.

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