

PREFACE

Roads to be chosen, which often diverge, are not uncommon in a person's life. To choose wisely is what really matters. And here you have in your hands one of the outcomes of a wise choice. The author, my lifelong companion, has chosen the world of the Arts over that of the Law, and that has made all the difference.

Literature, painting, and cinema have been guiding his path for as long as I can remember, and when the time felt right to leave academic life behind, what could be better than turn into books some of his better efforts as a professor.

This is his fifth and reading it brought back pleasant memories of books, films and places which we experienced together.

The films which he highlights in the present work range wide both in genre and time, from Sheeler and Strand's 1921 documentary *MANHATTA* to Carlos Diegues's 2018 *GRANDE CIRCO MÍSTICO*; in ranking, classics such as Luis Buñuel's 1929 *UN CHIEN ANDALOU*, or Orson Welles's *CITIZEN KANE*, come along box office successes such as Mike Newell's 1994 *FOUR WEDDINGS AND A FUNERAL*, and alongside some good films which probably only a few spectators remember, such as Andrew Birkin's 1992 *DESIRE*.

Eclectic as the films referred to may be they have one element in common -- poetry. Poetry represented by authors, be they real or fictional, several or just one; whole poems or just a few lines; or even poetic structure supporting the film itself. In some of its representations the poetic element may be quite surprising, when, for example, it can help solve a crime or

avoid that one be committed, as Edgar Allan Poe's "Annabel Lee" does in Clint Eastwood's 1971 thriller *PLAY MISTY FOR ME*; or, when it comes as the last resource for a dead man to rest in peace and for his widow to get on with her life, as Pablo Neruda's poem "La mujer muerta" will help the characters in Anthony Minghella's 1990 *TRULY, MADLY, DEEPLY*. Some readers may be surprised by the fact that Paul Verlaine's poem "Chanson d'automne" played a key part in World War II's D-day and its role immortalized in Darryl Zannuck's 1962 *THE LONGEST DAY*.

Surprised or not by the power of poetry and its relationship with cinema, I believe that after reading this book, you will be curious to see these films again, or for the first time, and read the poems and learn more about the poets whose works have inspired so many and so much. I also believe that the author will enlighten and guide you well in this path. Enjoy.

Maria Luiza Baethgen Oliveira