on which it eventually consumes itself burning in its own heat. […] On the riverbanks of the Nile the legend is associated to the cycle of the sun, which dies at night to return in the morning […] For the ancient Egyptians death was only a passage towards another existence, a return to the primordial light and to eternal life. Here, however, it is death itself that bestows sense and reality to existence.

[3]From Chernobyl, the Gulf War, Kossovo, and Palestine…to what we eat and breathe. The list is synthetic but not random.

[4]A coin was produced in 1987 for the exhibit *Le Donne Ridono* (*Women Laugh*) in Ferrara (Church of San Romano). The project, however, didn't stop at the object: "Fusionality is the alchemy of every exchange where mediation is exactly the part that each one of us cedes to go to the other and hence to transform/be transformed. Convenient relation between thing and *woman* that embodies the exemplary model for all exchange because living interrelation between object and bodies that in reciprocity find the specific form of each own and each other's sense. (That is to say that surplus-work and surplus-value are *gifts* and as such they should be launched into the social as the *form of value due to woman* and the authority of this "should" would have to be formally socialized so as to signify the mechanism without which there is no blossoming of the self). The structure of language contains an authentic process of exchange: the social structure that takes advantage of this process is inherited from maternal speech, it lives of relations between the concrete and the abstract, capable of adaptation and constant creation. In the early learning processes of childhood, things, between subjects, become animated because the mother herself becomes *thing* for the other with the goodness of being born mortal through the loan of earth, air, stone, hands themselves become part of transformational play: this is something that remains on this side of all appearance because each death lives on if loved." (See Marchionni, "L'immagine, il dono, il vivente" in *Reddito e mutilazioni. Iniziativa a sostegno di Emergency*, Teatro del Guerriero, Bologna May 5, 1995. Beatrix Archive)

[5]The mystery texts of the goddesses that pertained to resurrection were buried between a yew and a myrtle as these two trees represented respectively the last vowel and the last consonant of the arboreal alphabet and were sacred to the Goddess of Death. In this alphabet, the pine was the tree of life, whereas the myrtle was the tree of death. (See Graves, *Greek Myths*, 50; 52.5)

[6]In the metaphor of the sacred body there is the sacrifice of the woman who nurtures, the first nurturing body: the predatory orality of the child becomes the predatory orality of domination. This happens every time one removes the place where the event of a life that nurtures for "free" takes place. When there is no material counterpart to "pay" for such nurture, it is inevitable that natural categories of exploitation start to take hold. Because the "void" of this place of apparent "free" nurture becomes permeable to a multitude of virtuosos capable of manipulating trust, thanks to the simplicity of communication codes, which are of a chemical nature in ants, but in humans belong to the realm of advertising. On one level it was easy to intercept those codes, because they rely on the sequencing of simple stimuli. On another, however, it was also a source of weakness. The organism has lost its own instinct for survival and has adapted to the modifications imposed by the environment without a counterpart of resistance.

*In Italian Marchionni plays with the signifier "partire" ("to depart") inserting a bracket around the "r": "pa(r)tire". The word can be read thus also as "patire" ("to suffer"). [Translator's note]

**Marchionni writes: "tra/dire", which can mean both "to betray" and to "speak between the lines". There is also an echo of the famous Italian pun on the work of translation: "Traduttore/traditore" (translator/betrayer). An apt pun in this context, where the silent work of translation speaks between the lines of the text of the other. [Translator's note]

***Italian version of Ariadne. [Translator's note]

***The word for "god" in Italian is "dio," which contains the word "io" ("I") in it. Marchionni highlights the presence of the "I" within the word for "god" by putting a slash in the middle: "d/io." [Translator's note]

FARIDEH DE BOSSET

The Accent

The accent is the cadence
of syllables in the voice
like a blemish or a wart,
a birthmark,
acquired through life.
Or, inherited like an heirloom
to wear
or bear
like a second skin.

Farideh de Bosset's poetry appears earlier in this volume.