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There are increasing calls from business groups and unions for employers to offer flexibility to staff for the day after the Euros 2020 final.

~~Euros 2020: Bank holiday, sick day or in mourning?~~

~~Businesses urged to be flexible day after final~~

Everyone in the Bollywood and Television industry is mourning the death of Dilip Kumar. Today morning the legendary actor passed away at the age of 98 and broke a million hearts. The late actor ...

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~~For the unversed, Ghanshyam Nayak has worked in more than 250 Hindi and Gujarati films in his career~~

We recently stumbled upon a throwback video where Shah Rukh Khan is seen rolling down the carpet for late Dilip Kapoor and Saira Banu at an award function ...

~~Throwback To When Shah Rukh Khan Especially Rolled Out The Carpet For Late Dilip Kumar And Saira Banu At An Awards Night - Watch~~

After a public and difficult split from her long-time boyfriend late last ... I couldn't leave Canada, and everything was shut down," she shared. "So I was really struggling to work through ...

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~~Dove Cameron Admits Her Breakup With Thomas Doherty
'F**ked Her Up' (Exclusive)~~

Raju Sapte commits suicide at his house in Maharashtra ' s
Pimpri Chinchwad basti due to harassment allegations by a
labor union man.

~~Raju Sapte Suicide: Siddharth Jadhav, Swwapnil Joshi,
Sandeep Pathak, And Others Pray For Justice For Late
Marathi Art Director~~

On the one-year anniversary of Kelly Preston ' s death, John
Travolta has taken many public steps to both mourn and
move on from his wife ' s passing.

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~~How John Travolta has been dealing with heartbreak following Kelly Preston ' s death~~

Friends and supporters should now make the achievements and good work of the late President Noynoy Aquino ... the ashes of former President Aquino leaves the Church of the Gesú.

~~Death of Noynoy Aquino, former Philippine president~~

As an investigation into the killing of President Jovenel Moïse focuses on a Florida-based doctor, officials are also preparing memorial events aimed at reflecting “ respect, solemnity and dignity. ” ...

~~Haitians Hope President ' s Funeral Is a Moment of Unity~~

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A fire official says four more victims have been found in the rubble of a collapsed condominium building in Florida, bringing the death toll to 32. Miami-Dade Assistant Fire Chief Raide Jadallah gave ...

~~Official: 4 more victims found in rubble; death toll at 32~~
His work done, Moïse let the street gangs mete ... time between the morning of July 5 and the dark night of July 6-7 to leave office). Having fired Joseph, Moïse (illegally) appointed another ...

~~What Next for Haiti?~~

Two young sisters, 10-year-old Lucia and 4-year-old Emma Guara, were among the latest victims identified by Miami-

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Dade police after being found in the rubble of Champlain Towers South on Wednesday ...

~~Two children among those found in Surfside condo rubble as death toll rises to 18~~

The daily repertoire of deadly misery leaves me suffocated ... with the bodies of our dead “ Iraq ’ s night is long, ” the late Palestinian poet Mahmoud Darwish once wrote in a poem for his ...

~~Iraq's streets are littered with the memories of our dead~~
Rescuers searched through fresh rubble Monday after the last of the collapsed Florida condo building was demolished, which allowed crews into previously inaccessible places,

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including bedrooms where ...

~~Florida condo death toll climbs to 28 with 117 still
unaccounted for~~

Rescuers searched through fresh rubble Monday after the last of the collapsed Florida condo building was demolished, which allowed crews into previously inaccessible places, including bedrooms where ...

~~Demolition widens search at condo site, but storms threaten~~
The first time she said it, she actually meant it: On March 24, 2020, Biles was in the locker room of her gym outside Houston, putting on her grips to work on her uneven bars routine, when her ...

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~~Simone Biles Is Already the GOAT, but Her True Greatness Is Still to Come~~

A coach's ability to leave a lasting impact on a player's life ...
Cherry was building a family. When Davis, still mourning the loss of his grandfather, underwent Tommy John surgery, Cherry ...

~~'Embodies the word coach': Fishers coach Matthew Cherry built baseball program into a brotherhood~~

I saw you from up-close, in extensive security deliberations, late into ... will not leave us. Our soldiers deserve the best and most advanced equipment in the world. We will work to upgrade ...

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~~Full text: PM-to-be Bennett presents gov ' t ' that will work
for the sake of all '~~

But the 17 th of Tammuz is a fast day that begins the three week period of historical mourning. This switch in ... with a blue sky and a pleasant late afternoon breeze. The company was great ...

~~Mourning Month Four~~

My commitment and zeal to work is the same as it was during my first ... He normally started his campaign at 9 a.m. and continued till late into the night, former Cabinet minister Harsh Mahajan ...

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Examines allegory in Holderlin's later work, exploring subjects such as Freud and Derrida's views of mourning, and offering original readings of works including Impossible Ode, Mnemosyne, and The Churchyard. Originally published in German as *Laub voll Trauer: Holderlins spätere Allegorie* in 1991 by Wilhelm Fink Verlag. Annotation c. by Book News,

The surprising claim of this book is that dwelling on loss is not necessarily depressing. Instead, Jonathan Flatley argues, embracing melancholy can be a road back to contact with

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others and can lead people to productively remap their relationship to the world around them. Flatley demonstrates that a seemingly disparate set of modernist writers and thinkers showed how aesthetic activity can give us the means to comprehend and change our relation to loss. The texts at the center of Flatley ' s analysis—Henry James ' s Turn of the Screw, W. E. B. Du Bois ' s The Souls of Black Folk, and Andrei Platonov ' s Chevengur—share with Freud an interest in understanding the depressing effects of difficult losses and with Walter Benjamin the hope that loss itself could become a means of connection and the basis for social transformation. For Du Bois, Platonov, and James, the focus on melancholy illuminates both the historical origins of subjective emotional life and a heretofore unarticulated

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community of melancholics. The affective maps they produce make possible the conversion of a depressive melancholia into a way to be interested in the world.

The Oxford Handbook of European Romanticism focuses on the period beginning with the French Revolution and extending to the uprisings of 1848 across Europe. It brings together leading scholars in the field to examine the intellectual, literary, philosophical, and political elements of European Romanticism. The volume begins with a series of chapters examining key texts written by major writers in languages including French, German, Italian, Spanish, Russian, Hungarian, Greek, and Polish amongst others. Then follows a second section based on the naturally inter-

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disciplinary quality of Romanticism, encapsulated by the different discourses with which writers of the time, set up an internal comparative dynamic. These chapters highlight the sense a discourse gives of being written knowledgeably against other pretenders to completeness or comprehensiveness of understanding, and the Enlightenment encyclopaedic project. Discourses typically push their individual claims to resume European culture, collaborating and trying to assimilate each other in the process. The main examples featuring here are history, geography, drama, theology, language, geography, philosophy, political theory, the sciences, and the media. Each chapter offers original and individual interpretation of individual aspects of an inherently comparative world of

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individual writers and the discursive idioms to which they are historically subject. Together the forty-one chapters provide a comprehensive and unique overview of European Romanticism.

The first book-length study of Hölderlin's postwar reception and a case study of Germanistik.

Mortal Thought seeks to illustrate the artistic and philosophical contexts for Hölderlin's poetic thought and to trace his profound impact upon subsequent philosophy, most notably Nietzsche, the Frankfurt School, Heidegger and Post-structuralism. Beginning with the point of departure of Hölderlin in Kant and Fichte, Mortal Thought

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outlines the novel philosophical innovations of Hölderlin, and their influence upon philosophy from the 19th century to the present day. A renewed appreciation of Hölderlin will allow us to retrieve an authentic philosophy for our own era. Mortal Thought lays out a concise, clear and comprehensive account of the emergence of Hölderlin as philosopher and poet, of his influence upon the four dominant strands of Continental philosophy - Nietzsche, Heidegger, Critical Theory and Poet-structuralism - and of his relevance for us in our own era.

Offers an explanation for the poet's mysterious and longstanding preoccupation with death and grief.

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Heidegger's interpretations of the poetry of Hölderlin are central to Heidegger's later philosophy and have determined the mainstream reception of Hölderlin's poetry. Gosetti-Ferencei argues that Heidegger has overlooked central elements in Hölderlin's poetics, such as a Kantian understanding of aesthetic subjectivity and a commitment to Enlightenment ideals. These elements, she argues, resist the more politically distressing aspects of Heidegger's interpretations, including Heidegger's nationalist valorization of the German language and sense of nationhood, or *Heimat*. In the context of Hölderlin's poetics of alienation, exile, and wandering, Gosetti-Ferencei draws a different model of poetic subjectivity, which engages Heidegger's later philosophy of *Gelassenheit*, calmness, or

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letting be. In so doing, she is able to pose a phenomenologically sensitive theory of poetic language and a "new poetics of Dasein," or being there.

Romantic Poetry encompasses twenty-seven new essays by prominent scholars on the influences and interrelations among Romantic movements throughout Europe and the Americas. It provides an expansive overview of eighteenth- and nineteenth-century poetry in the European languages. The essays take account of interrelated currents in American, Argentinian, Brazilian, Bulgarian, Canadian, Caribbean, Chilean, Colombian, Croatian, Czech, Danish, English, Estonian, Finnish, French, German, Greek, Hungarian, Irish, Italian, Mexican, Norwegian, Peruvian,

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Polish, Romanian, Russian, Serbian, Slovak, Spanish, Swedish, and Uruguayan literature. Contributors adopt different models for comparative study: tracing a theme or motif through several literatures; developing innovative models of transnational influence; studying the role of Romantic poetry in socio-political developments; or focusing on an issue that appears most prominently in one national literature yet is illuminated by the international context. This collaborative volume provides an invaluable resource for students of comparative literature and Romanticism. SPECIAL OFFER: 30% discount for a complete set order (5 vols.). The Romanticism series in the Comparative History of Literatures in European Languages is the result of a remarkable international collaboration. The

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editorial team coordinated the efforts of over 100 experts from more than two dozen countries to produce five independently conceived, yet interrelated volumes that show not only how Romanticism developed and spread in its principal European homelands and throughout the New World, but also the ways in which the affected literatures in reaction to Romanticism have redefined themselves on into Modernism. A glance at the index of each volume quickly reveals the extraordinary richness of the series' total contents. Romantic Irony sets the broader experimental parameters of comparison by concentrating on the myriad expressions of irony as one of the major impulses in the Romantic philosophical and artistic revolution, and by combining cross-cultural and interdisciplinary studies with

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special attention also to literatures in less widely diffused language streams. Romantic Drama traces creative innovations that deeply altered the understanding of genre at large, fed popular imagination through vehicles like the opera, and laid the foundations for a modernist theater of the absurd. Romantic Poetry demonstrates deep patterns and a sharing of crucial themes of the revolutionary age which underlie the lyrical expression that flourished in so many languages and environments. Nonfictional Romantic Prose assists us in coping with the vast array of writings from the personal and intimate sphere to modes of public discourse, including Romanticism's own self-commentary in theoretical statements on the arts, society, life, the sciences, and more. Nor are the discursive dimensions of imaginative

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literature neglected in the closing volume, Romantic Prose Fiction, where the basic Romantic themes and story types (the romance, novel, novella, short story, and other narrative forms) are considered throughout Europe and the New World. This enormous realm is seen not just in terms of Romantic theorizing, but in the light of the impact of Romantic ideas and narration on later generations. As an aid to readers, the introduction to Romantic Prose Fiction explains the relationships among the volumes in the series and carries a listing of their tables of contents in an appendix. No other series exists comparable to these volumes which treat the entirety of Romanticism as a cultural happening across the whole breadth of the Old and New Worlds and thus render a complex picture of

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European spiritual strivings in the late eighteenth and the nineteenth centuries, a heritage still very close to our age.

'Late style' is a critical term routinely deployed to characterise the work of selected authors, composers, and creative artists as they enter their last phase of production—often, but not only, in old age. Taken at face value, this terminology merely points to a chronological division in the artist's oeuvre, 'late' being the antonym of 'early' or the third term in the triad 'early-middle-late'. However, almost from its inception, the idea of late style or late work has been freighted with aesthetic associations and expectations that promote it as a special episode in the artist's creative life. Late style is often characterised as the

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imaginative response made by exceptional talents to the imminence of their death. In their confrontation with death creative artists, critics claim, produce work that is by turns a determination to continue while strength remains, a summation of their life's work and a radical vision of the essence of their craft. And because this creative phenomenon is understood as primarily an existential response to a common fate, so late style is understood as something that transcends the particularities of place, time and medium. Critics seeking to understand late work regularly invoke the examples of Titian, Goethe, and Beethoven as exemplars of what constitutes late work, proposing that something unites the late style of authors, composers, and creative artists who otherwise would not be

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bracketed together and that lateness per se is a special order of creative work. The essays in this collection resist this position. Ranging across literature, the visual arts, music, and scientific work, the material assembled here looks closely at the material, biographical and other contexts in which the work was produced and seeks both to question the assumptions surrounding late style and to prompt a more critical understanding of the last works of writers, artists and composers.

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