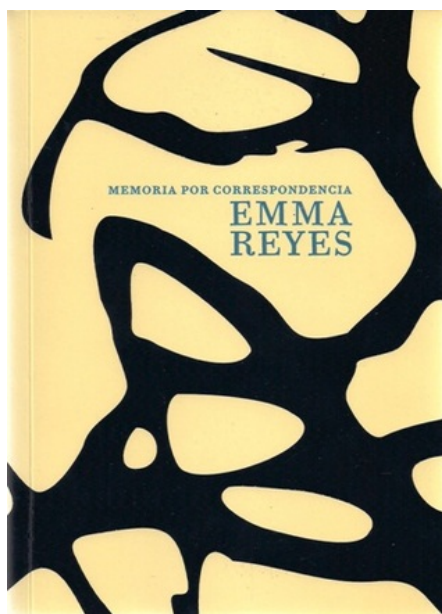




Memoria por correspondencia

Emma Reyes , Juan Camilo Otero Herrera (Presentación) , Piedad Bonnett (Prólogo) , Malcolm D. Deas (Nota)

Download now

Read Online ➔

Memoria por correspondencia

Emma Reyes , Juan Camilo Otero Herrera (Presentación) , Piedad Bonnett (Prólogo) , Malcolm D. Deas (Nota)

Memoria por correspondencia Emma Reyes , Juan Camilo Otero Herrera (Presentación) , Piedad Bonnett (Prólogo) , Malcolm D. Deas (Nota)

Mediante veintitrés cartas dirigidas a su amigo y confidente Germán Arciniegas, Emma Reyes asumió el arduo ejercicio de narrar los giros y adversidades que vivió durante su infancia. Estos textos, escritos entre 1969 y 1997, articulan magistralmente un relato personal que evoca el contexto del altiplano cundiboyacense en la tercera década del siglo XX.

Memoria por correspondencia Details

Date : Published October 2012 by Laguna Libros (first published April 2012)

ISBN :

Author : Emma Reyes , Juan Camilo Otero Herrera (Presentación) , Piedad Bonnett (Prólogo) , Malcolm D. Deas (Nota)

Format : Paperback 197 pages

Genre : Nonfiction, Autobiography, Memoir, Biography, Art

 [Download Memoria por correspondencia ...pdf](#)

 [Read Online Memoria por correspondencia ...pdf](#)

Download and Read Free Online Memoria por correspondencia Emma Reyes , Juan Camilo Otero Herrera (Presentación) , Piedad Bonnett (Prólogo) , Malcolm D. Deas (Nota)

"??? ????? ?????? ?????? ?????? ???? ???? ?????? ?? ??????. ?????? ??????, ????? ???? ?? ??? ?????
?????, ???? ?????? ??? ?????????? ????? ??????. ?? ??? ??????? ??????? ???."

??? ??? ?????? ??????? ??? ??????? ?????? ?? ???????, ??? ?? ???, ??? ?? ??????? ?????? ??????. ??????? ?????? ?? ??????
????? ?????? ?????? ?????????? ??????? ??????? ?? ??????? ?????? ?????? ??? ??????. ??? ?????? ??? ?????? ?????? ??? ??????
????????????????? ?????? ??????? ?????????? ??????? ??????? ?????? ?????? ??????? ?????? ??????????. ?????? ?????? ?????? ??????????
????????????? ?? ??????? ?????????? ??? ??????? ??????? ??????? ?????? ??????? ?????? ??? ??????. ?????? ?????? ??????????
??????, ?????????? ?????????? ?????? ?????? ?????? ??????? ??????? ?????? ?????? ?? ???.

Penny (Literary Hoarders) says

This was a memoir written in letters by Emma Reyes. She had a very bizarre, incredibly impoverished and astonishingly abusive upbringing. Her mother was someone Emma and her sister referred to as Mrs. Maria. After years of abuse that included horrific violence that included being locked in closets, rooms, etc for the entire day, sometimes days, Mrs. Maria abandoned them and the girls were taken to a convent.

The majority, in fact most, of this memoir is stories from the convent. This was a "good" read, if I can phrase it that, but it wasn't a gripping one - there was a great deal of the everyday storytelling of the common everyday happenings in the convent so it wasn't the most fascinating story once Emma arrives at the convent? For certain, her days there weren't all wonderful either. But, I don't know - it probably doesn't sound right to say - but it was a good read, but nothing exceptional for me. Emma Reyes did overcome and came of age in exceptionally bizarre and terrible conditions - but this memoir does not cover her adult years and the moving forward to her adult life as a successful artist.

Sorry for the ramble.

I started this when it was relevant for #WomeninTranslation month and finished it this weekend. Thank you to Viking/Penguin US for sending the hardcover of The Book of Emma Reyes.

Kokelector says

Existen libros que aparecen en la vida de quienes leen gracias a instancias como clubes de lecturas. Porque están allí pero si no eres un gran conversador(a) con quien te surte de libros, es muy baja la probabilidad de llegar a un libro como este. Y es maravilloso, una lectura que emociona, que aprieta el corazón y los ojos al ir por sus páginas. Son 23 cartas que Emma envía a su amigo para relatarle su infancia, pero es una niñez en una Colombia de primera mitad del siglo XX y con la sombra de la pobreza y abandono sobre los hombros de dos hermanitas que terminan en un convento, al maltrato -si, no cuidado- de monjas que le muestran que la dicha y gracia de la religión también posee sesgos sociales. Un libro que conmueve porque a pesar de las desdichas que cuenta, no hay odio en sus palabras sino que el torque que le permite aprender que la vida que te toca vivir puede ser exprimida al máximo. Es un libro increíble y que debiese ser lectura obligatoria. Una de mis grandes lecturas de este 2018.

Vasileios says

<http://dreamersandco.com/2017/09/anam...>

Μια ρεαλιστική και εμπνευσμένη περιγραφή του πώς κάποιος μπορεί να οδηγήσει τη ζωή του εκεί που πραγματικά θέλει, και να ξεχωρήσει. Αυτή μπορεί να μας το διδάξει η Emma Reyes στο βιβλίο Αναμνήσεις δι' αλληλογραφίας (εκδόσεις Κάρος, 2017) στην εξαιρετική έκδοση που κυκλοφόρησε και συγκεντρώνει 23 επιστολές της στις οποίες αφηγείται επισόδια από την ιδιαίτερα επδύνη ζωή της.

Η Emma Reyes ήταν κολομβιανή καλλιτέχνης η οποία διακρίθηκε ως ζωγράφος και δημοίργησε φίλες με τους πιο σημαντικούς συγγραφείς και καλλιτέχνες του 20ού αιώνα, τους οποίους και προσέθεσε περισσότερο και από μητέρα. Γιατί η ζωή της όμως έχει να μας δώσει τόσα πολλά, παρά από το καλλιτεχνικό της έργο;

Πρόκειται για μια γυναίκα που μέχρι τα 19 της ήταν αναλφάβητη, μεγαλωμένη σε ένα μικρό δωμάτιο ενός μοναστηριού στην Κολομβία, εγκαταλελειμμένη μαζί με την αδελφή της, εργάζονταν εκεί και οι δύο κάτω από σκληρές συνθήκες. Από εκεί κατόφειρε να το σκάσει, ξεφεύγοντας από αυτή τη δυσβσταχτή καθημερινότητα, τάζδεψε πολύ αφιερώνοντας το μεγαλύτερο κομμάτι της ζωής της στη ζωγραφική, μετακόμισε σε πολλές χώρες και το 1960 εγκαταστάθηκε στο Παρίσι, όπου καταξιώθηκε καλλιτεχνικά και διέμεινε μέχρι και το τέλος της ζωής της, το 2003.

Το 1969 η Emma Reyes στείλε στον φίλο της ιστορικό Χερμάν Αρσινιγας την πρώτη από τις έκοσι τρεις επιστολές που περιγράφουν τις σκληρές συνθήκες μέσα στις οποίες κλήσε η παιδική της ηλικία. Ο φίλος της συγκλονίστηκε από τις σκληρές αυτές αναμνήσεις κι αποφάισε να δώσει τα κείμενα στον Γκάμπριελ Γκάρος Μάρκες, ο οποίος ενθάρρυνε τη Ργες να συνεχίσει το γράψιμο. Η αλληλογραφία κράτησε ως το 1997· σ' αυτό το διάστημα, ο Αρσινιγας κατόφειρε να πάρει την γκρίση της Emma Reyes για να εκδόσει τις επιστολές μετά τον θάνατό της.

Τσι προκύψε το εξαιρετικό βιβλίο Αναμνήσεις δι' αλληλογραφίας, που ξεχωρίζει με την ιδιαίτερη γραφή της από την οποία δεν υπέρχει κανένα έχνος επιτδεύσης. Η Reyes χωράς αυτολήπηση, με ευφύνα ενήλκου και ματιά κοριτσιού, καταφρνει να μεταδώσει με ακρβεία στον αναγνώστη τα συναισθήματά της, καθώς περιγράφει τις αντιξοότητες των παιδικών της χρόνων στην Κολομβία.

Συνέχεια στο Dreamers & Co. > <http://dreamersandco.com/2017/09/anam...>

Tina Lopes says

Impactada. Um texto simples e marcante, daqueles que você fica remoendo por semanas. Dispensáveis os textos de prefácio e posfácio, totalmente diferentes da autora (insira emoji entediado para pessoas que aproveitam qualquer espacinho pra exibir estilo).

Mas as 23 cartas que contam a infância da pintora são impressionantes.

Vasilis Manias says

Δεν γν?ριζα ποι? ?ταν η ?μμα Ρ?γιες πριν ξεκιν?σω την αν?γνωση των 23ων επιστολ?ν που ?γραψε ο?σα εν?λικη και αναγνωρισμ?νη καλλιτεχνικ? στον φ?λο της Χερμ?ν Ανεσ?γιας, και για να πω την αλ?θεια λ?γο πριν τη μ?ση του, το βιβλ?ο αυτ? που διηγ?ται τη θλιβερ? ενηλικ?ωση εν?ς ορφανο? κοριτσιο? απ? την Κολομβ?α, κ?που στις πρ?τες του 100 σελ?δες ?νοιωσα να με κουρ?ζει για αυτ? και το παρατησα στην ?κρη για 2 μ?νες. Με το που το ξανα?πιασα ?μως στα χ?ρια μου, ?μοιαζε λες και η σπαρακτικ? ιστορ?α του αν?λικου αυτο? παιχνιδι?ρη παρ?α να ε?χε βγ?λει μ?σα μου ρ?ζες βαθι?ς, και ολοκλ?ρωσα κοντ? 150 σελ?δες δ?χως αν?σα, σελ?δες που απ?πνεαν ?ναν α?ρα ανεξαρτησ?ας, ελευθερ?ας, χιο?μορ και μ?ας παιδικ?τητας που μπορε? να μην εκδηλ?θηκε στην αυθεντικ? της μορφ? ο?τε στιγμή?, παρ?λα αυτ? ?μως η μικρ? ?μμα ?δειχνε να στ?κεται π?ντα ?ρθια, με μ?α πελ?ρια δ?ναμη και μ?α ?σβεστη ελπ?δα για μ?α καλ?τερη ζω?, απ?ναντι σε ?λες τις δυσκολ?ες που διαβ?ζοντ?ς τις, σου σφ?γγεται η καρδι?. Και κανε?ς δεν ξ?ρει αν οι αναμν?σεις της ειναι αναμεμειγμ?νες με στιγμ?ς μυθοπλασ?ας, παρ?λα αυτ? ε?ναι δικ?ς της, κατ?δικ?ς της, και με την ?κδοση του συγκεκριμ?νου ?ργου αποτελο?ν πλ?ον σ?γουρα αναπ?σταστο τμ?μα της ιστορικ?ς μν?μης εν?ς ολ?κληρου λαο?.

Xenia Germeni says

Αν και δεν το λες ε?κολο αν?γνωσμα διακοπ?ν, το βιβλ?ο αυτ? μοι?ζει απλ? (ναι και τ? μας νοιαζει πως ?ζησε τα παιδικα της χρ?νια μια ακ?μη πτωχη ;). Μας νοιαζει διοτι δυστυχως δεν ?χει αλλαξει τ?ποτα απ? τ?τε! Η Reyes ξεκ?νησε να γρ?φει θεραπευτικ? και προ?κυψε ?να πραγματικ? δυνατ? και αξιοθα?μαστο βιβλ?ο, με απλ?ς φρ?σεις. Μοι?ζει με θεραπευτικες συνεδρ?ες αλλ? μοι?ζει και με ημερολ?γιο...?χει ?να εξαιρετικ? παρ?ρτημα που σε αφ?νει ?φωνο και σε οδηγ? στα μονοπ?τια της γραφ?ς και του κ?σμου της Reyes αλλ? και της λατινοαμερικ?νικης λογοτεχν?ας για μια ακ?μη φορα.

Claudia says

Emma Reyes é o exemplo de alguém que não mostra rancor perante a sua vida cruel e miserável. Num tom cru, sem amargura, revela através de cartas para o amigo historiador Germán Arciniegas detalhes sobre a sua infância de emocionar qualquer um. Precisei de tempo para digerir tudo, respirar fundo. Senti revolta por ela, sendo tudo tão triste acabei por absorver essa carga durante a leitura. Vidas tão difíceis. Vidas tão miseráveis.

Num quarto com a sua irmã e o Menino, todos os dias de manhã precisa de despejar o penico. Cheio de fezes, carrega entre salpicos e agonia até ao depósito. Num lugar despedido de móveis, luxos ou comida. A colombiana tem um olhar muito vincado sobre a sua história de menina pobre e ingênua. Sem amor, conforto, roupa e comida, passa pela miséria como quem vê a sua aldeia arder pensa ser o fogo de artifício mais bonito. O momento mais triste deste livro é tão intenso que ainda escuto os gritos de abandono. Emma pegou na tristeza e transformou em força.

Os adultos são sombras altas e pesadas. Indecifráveis. Mais tarde, num convento de freiras conhece o trabalho e os maus tratos. O lugar de amor está cheio de leis da fé cruéis. Uma menina sem pais não pode ser recebida por Cristo, muito menos sonhar com um vestido branco ou ser freira. Neste convento é onde

aprende a ler e a escrever e recebe pequenos gestos de carinho por parte de uma freira. Fui obrigada a questionar os valores da igreja católica perante duas meninas abandonadas. O relato é duro e sufocante. Ser espectadora destas injustiças é um tremendo desafio.

No final coloca-se a veracidade desta história após várias pesquisas e entrevistas. Ninguém sabe a verdade sobre a sua origem. Se por um lado temos a minuciosidade dos detalhes, por outro existem poucas provas. Eu acredito. Emma Reyes sempre fugiu da pergunta: quem era o teu pai? Já famosa e casada, sempre que recebia as visitas da irmã pedia para não ser incomodada e só voltava a dar notícias mais tarde. Ela conviveu com artistas conhecidos e teve uma vida muito diferente depois de ter fugido do convento. Verdadeira história de resiliência.

Recomendo muito. Este livro foi uma espécie de comboio desenfreado contra mim.

Brina says

I am always on alert for books by women of color from around the globe. A few weeks ago a goodreads friend had mentioned reading *The Book of Emma Reyes: A Memoir* and it piqued my interest as a memoir by a South American artist from the 20th century. A product of what early reviewers call a Dickensian upbringing, Reyes overcame a horrendous childhood to later become a top artist of her native Columbia. Although she did not become literate until later in life, a chance friendship with Nobel Laureate Gabriel García Márquez encouraged Reyes to write the letters that later became this book. With a new English translation by Daniel Alarcón, *The Book of Emma Reyes: A Memoir* has gained a wider audience and notified more people of the life of this prized artist.

Emma Reyes could list among her friends Frida Kahlo, Diego Rivera, and Jean-Paul Sartre. This is after she called Paris her home and joined an ex-pat community well established in Europe at the time. As a small child, however, her life was nothing short of horrendous. Along with her older sister Helena, the two girls were brought into the world by their mother Maria who immediately suffered from a severe case of post partum depression. Unfortunately for the girls and their two half brothers, a diagnosis for this mental health disorder did not exist in 1910s Columbia, and often times the children were left to fend for themselves for entire days, many times locked in a room with no food. At the time, Helena was six and a half and Emma no more than five. They had a full time nanny at times, but Maria moved the family all over Columbia in an attempt to better her own position in life, and she usually clashed with the nanny and fired her, leaving the children on their own yet again. Even if Maria comes across as unloving and self-centered, one can not help but think if she lived in a different time and place that she could have received help for her depression and gone on to love her children. Yet, Emma writes longingly of her mother because at age five, her mother is her entire world.

The coping became too much for Maria and one by one she abandoned her children. Helena and Emma were brought up in a strict orphanage run by nuns even though they were a product of an illegitimate relationship. Eventually, they were accepted by the church, but the descriptions Emma gives in her letters are nothing short of heart rending. Based on a girl's looks or abilities, she received choice tasks to complete. This was not an orphanage where a girl would receive an education. In order to finance the welfare of the one hundred fifty girls, the nuns put them to work at all tasks from cleaning the bathroom and kitchen to embroidery and being personal assistants to the nuns themselves. Each girl had nuns they forged better relationships and vice versa. Emma had the misfortune of being the younger sister to Helena, called the most beautiful girl in the

orphanage, while being cross-eyed herself. As a result, it took her many years before she could establish a group of friends while also being stuck performing the worst of tasks in the orphanage. It is of little wonder that by the time she reached adolescence that she thought about the wider world outside of the orphanage and her means of escaping from it.

Alarcon did a fine job with the translation, but it is evident that the writing is simplistic in form. Reyes' letters were not geared toward a juvenile audience, but because she did not learn to read or write until her late teenaged years, Reyes had a limited vocabulary. As a result, this memoir can be viewed as a coming of age story, which I mentioned recently that I have found myself enjoying less and less each year. I am glad that Reyes was ambitious enough to leave the orphanage and fend for herself, resulting in her becoming a gifted artist and traveling the world. It appeared even from an early age that the nuns spotted her talent but because of her life situation she lacked a means to cultivate it. While I felt for this horrendous childhood, I read quickly to find out when the misery would end, but, unfortunately it never did in the course of this book.

While I enjoy reading books by women of color from around the globe, I was not enamored with *The Book of Emma Reyes: A Memoir*. It was an easy reading book to get through at a busy time of the year for me, but not a book I would necessarily choose had I not been alerted to both the topic and cover on goodreads. Perhaps because Reyes was known as an artist, I would enjoy her artwork more than this memoir. Nevertheless this memoir points to the lack of mental health awareness in the early 20th century and is a worthy read.

3.5 stars

lalsayed says

Η Emma δεν είναι μια εν?λικη συγγραφέας. Η Emma είναι ?να παιδ? γεμ?το πληγ?ς που διηγείται ?σα ζει σαν να είναι η πιο φυσιολογικ? ζω? που θα μπορο?σε να ?χει κ?ποιος. Είναι σπαρακτικ? να διαβ?ξεις πως ?να παιδ? βλ?πει την εγκατ?λειψη, τη β?α, το θυμ? και την αποπλ?νιση απ? τους εν?λικες. Π?ση απορ?α γεμ?ζει την παιδικ? ψυχ? ?τι δεν αγαπι?ται. Ναι, τα παιδικ? χρ?νια της Emma αν?κουν σε ?λους μας πια.

Ingrid says

Mijn recensie over Het boek van Emma (Emma Reyes - Meulenhoff Boekerij) kan je nalezen op mijn blog via <https://boeklovers.wordpress.com/2018...>
Inclusief leesfragment

freckledbibliophile says

This was such a miraculous and powerful book. The account of, Emma Reyes and her sister, had the power to pull at your heart and wish you could write yourself into the story just to help the two of them discover some sort of happiness and peace.

Sadly, children are subjected to this type of injustice on an everyday basis. It helps others recognize that they

can weather the pain and tribulations that may be inflicted upon them when they are able to see others out there, kids even, who have lived the life of ten people, and are dealing with much bigger issues.

This was a beautifully narrated story of betrayal, rejection, abandonment, a lack of self-identity and a stolen childhood. Highly recommended!

Mónica Mar says

¿La epístola protesta es un género literario? Lo dudo muchísimo, pero si lo fuera, *Memoria por correspondencia* sería el póster ideal. Si bien la protesta no es explícita —el candor tanto de la Reyes narradora como de la Reyes protagonista es demasiado nítido; su rencor, casi nulo—, los abusos que padece una Emma infante a manos de una figura monstruo-maternal y luego a manos de una horda de monjas crueles y explotadoras (¿existen entes más despreciables que las monjas católicas?) iluminan la médula de una sociedad profundamente clasista y racista y de una religión profundamente hipócrita y sádica. La voz de Reyes, sin embargo, nunca se diluye en odios rancios o en señalamientos inútiles; de hecho, la narración toma distancia desde el principio, y Reyes procura insuflarle la ingenuidad de la Emma niña y adolescente, dejando los juicios de valor al lector. *Memoria por correspondencia* es forma y sustancia literarias puras, más la segunda que la primera, pero aun así, es casi que la épica de una heroína heterodoxa, solo que en la Colombia tumultuosa del siglo XX.

LAPL Reads says

For all of her adult life, Emma Reyes was known as an artist who painted and sketched, and as storyteller in the world of other artists in Europe and South America. The historian Germán Arciniegas urged her to write down her memoirs, but she begged off, claiming not to have any literary talents. He suggested that she write him letters about her childhood, which eventually became this memoir in epistolary format. Arciniegas showed some of the letters to Gabriel Garcia Marquez, who expressed his great enthusiasm to Reyes. She, in turn, felt betrayed by Arciniegas, believing that he had violated her privacy and stopped writing to him for decades. The letters are candid and direct in detailing beauty and ugliness about Emma Reyes' first nineteen years of life.

Emma Reyes was an extraordinary woman who grew up in an extremely poor section of Bogotá, Colombia, with a sister, a boy, and a woman. At the time she had no idea that the woman was her mother, nor that the boy was possibly her brother. She and the other neighborhood children played in heaps of dirt and garbage, and buoyed by imagination built figures from junk and created stories. Reyes witnessed and was on the receiving end of devastating cruelty. Taken from the dark windowless room where she lived as a child, she went to a convent, where young girls labored for more than ten hours a day cleaning, scrubbing, sewing and embroidering fine clothing for other people. All of them lived in a world that was filled with threats, degradation and no hope for another way of life. What she remembered, before the convent and inside it, conjures a life of faith, faith betrayed, and rudimentary beliefs in folkloric customs. At the end of her memoir, Emma Reyes cagily finds a way to get the keys to the convent and escape, which is where her first nineteen years of life end. Not the most promising childhood for a young woman who eventually worked with Diego Rivera and Frida Kahlo, and interacted with writers, intellectuals and artists.

Everything about this memoir is astonishing, including how it was originally published, and how it came into

the hands of the novelist Daniel Alarcón, who translated the book into English and wrote the introduction. At the Bogota Book Fair in 2014, a stranger gave him the book and said, “You must read this. You have to.” There are fourteen chests of papers that were left to Arte Vivo Otero Herrera, and its director, Camilo Otero. Perhaps one day those papers will be organized to help fill in the many gaps and questions about the life of the remarkable Emma Reyes.

Reviewed by Sheryn Morris, Librarian, Central Library

Shira says

???? ??? ??? ?? ?? ???.
?? ??? ????
