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Introduction

This thesis investigates the ways in which contemporary Italian poetry was accommodated within the American literary and cultural system through the appearance of anthologies of varying importance and sizes. It examines as many as forty-five English-language collections published in the U.S., from 1945 to the present, although the total analysed corpus amounts to eighty-five titles, including journal publications and exhibition catalogues. These spatial and temporal boundaries have been set both for practical and theoretical reasons. Almost seventy-five per cent of the anthologies published in English in the second half of the twentieth century were distributed by American publishers, against twenty-eight per cent which were published in the UK. In addition, the end of the war marked the beginning of a close relationship between Italy and the U.S. on both a cultural and political level (the Marshall Plan). So far, critics have focussed on the influence of American writers in Italy on the one hand (Marazzi 1997; Alfano 2013) and, on the other, on the evolution of Italian-American literature resulting from the Great Migration period, 1870-1924 (Durante et al. 2014). As yet there is no systematic study of the forms and impact of Italian translated poetry across the Atlantic in the twentieth and twenty-first centuries. It is this gap that this thesis aims to fill.

A poetry anthology is a prismatic, stratified entity. Realised thanks to the collective efforts of editors, publishers, poets and translators, the poetry collections analysed hereafter were hidden amongst the pages of unknown reviews, came out as special issues of literary journals, took the form of exhibition catalogues, or stood out as institutional publications, particularly when promoted by established university presses. They may be monolingual (when the poems appeared in English translation only), bilingual (when the original was provided), trilingual (in the case of dialect anthologies) or even multilingual, their poems being part of anthologies of European literature or else

originally written in more than one language. As far as the content is concerned, they may be historical, when their temporal focus spans across several decades; comprehensive, when they do not distinguish between male and female poetry (West 2007); single-sex, when they feature feminine poetry only; or thematic, when they concentrate on specific currents, poetic schools or themes. Structurally, they can be part of verse-only collections, include visual and concrete poems, or contribute to heterogeneous projects which encompass prose texts, essays, sketches, and paintings. This dissertation analyses all these anthological modes, categories and genres in order to evaluate the impact of various, contemporaneous publications on the canon at large.

Of the range of approaches offered by the study of anthologies, this thesis is compiler-oriented (Naaijkens 2006). Recent articles on the forms of the Italian canon in English have concentrated on the analysis of translational techniques and their socio-cultural implications on the target literature (Caselli 2004; Bacigalupo 2014), rather than on the editor's creative role. By contrast, this thesis explores the potential of the anthologist as a writer, thus investigating the meanings, both transcultural and aesthetic, of his/her choices (Lefevere 1992). The evolution of a profoundly different canon from the domestic Italian one is a consequence, as well as a proof, of these anthologies' artistic value. At the same time, the synergy among editors, poets, translators and visual artists – who often happened to be the same individuals – has provided the necessary fluidity to discuss the series of cultural transactions, historical anticipations of later developments, and paradoxes that characterised the transplantation of Italian lyric in America.

The idea of looking at the Italian poetic canon from a decentred perspective, i.e. outside Italy's national boundaries, was prompted by the intuition that literary canons have a horizontal as well as a vertical dimension. Through the medium of translation, they travel in space as well as in time, affecting the way we shape, respond to and resist the society we live in. From this supra-geographical perspective, international anthologies of

poetry in translation prove to be ‘the most enlightening and memorable [way] of transmitting culture [...] internationally’ as they create ‘a meaning and value greater than the sum of meanings and values of the individual items taken in isolation’, or within their indigenous contexts (Frank 1998: 13). Together with these poetic depositories, ‘concepts of literature’ and ‘generic classifications’ changed too, while ‘the discrete principles underlying collections of all kinds of literature have become increasingly heterogeneous and flexible’ (Kittel 1995: x). Located at the intersection of translating and anthologising, these anthologies are not ‘a mere subclass of anthologies of untranslated literature’ but rather a compelling manifesto of today’s mobility (Kittel 1995: xv).

This extra-territorial standpoint, both ‘eccentric’ and interdisciplinary, found nourishment in works published both within and outside the field of Italian studies, from the thought-provoking issue of the review *Nuova Corrente* (Sinfonico and Verdino 2014) to Homi Bhabha’s and Jahan Ramazani’s transnational theories (Bhabha 1994; Ramazani 2009).¹ Yet, whilst being highly inspirational and innovative, it also demanded a considerable conceptual and historical effort, which confronted me with a series of challenges: writing a history of the reception of Italian lyric in the U.S. despite being an Italian(ist); unearthing and sifting massive amounts of material, often difficult to get hold of and consult; and developing a methodology that could encompass the variety and quantity of the primary sources.

In devising this theoretical framework, I found a pertinent paradigm in diaspora studies. With its multiple valences – national, transnational and postnational – the term diaspora, literally meaning ‘a scattering of seeds’ in Ancient Greek, offers a space to think about ‘the discordant movements of modernity’ (Braziel and Mannur 2003: 3). Although it is classically used to connote the trauma of forced migration, in particular the exoduses of

¹ I use the term ‘eccentric’ in a geometrical sense in order to capture the innovative and subversive potential of works that were published afar from Italy’s geographical and literary centre.

the Jews and the Armenians, ‘diaspora’ has attained new epistemological, political, and identitarian resonances, applied as it is to different cultures and contexts, and across a number of fields (Brazier and Mannur 2003: 3-12). As they acknowledge the possibilities of diaspora, contemporary scholars are still divided into two groups: those who use the term diaspora in a strict sense, thus distinguishing among migrants, exiles, expatriates and refugees; and those who use it in a far-reaching and multi-perspectival manner, as a metaphor (Král 2009: 12). I align myself with the latter. I believe that ‘diaspora is best approached not as a social entity that can be measured [against specific temporal and/or spatial settings] but as an idea that helps explain the world migration creates’ (Kenny 2013: 1). As a result, the focus of this study is not on the types and processes of Italian migration to the U.S., or, occasionally, of American migration to Italy and/or Europe, but on ‘the connections [these] migrants form[ed] abroad and the kinds of culture they produce[d]’ (Kenny 2013: 12).

Thanks to this analytical flexibility, I shall use the terms exile, nomadism, migration, erraticness and expatriation as mutable, yet distinctive variants of diaspora, which will work as an umbrella term. I have privileged diaspora over the bidirectional idea of exile because the former conveys the sense of fluidity, or ‘liquidity’ (Bauman 2000), that is peculiar to contemporary society. The exilic subjectivity emphasises forms of reconnection with the origins by moving on a double-arrowed straight line between the poles of homeland and host-land. Diaspora, conversely, transcends this linear model to reveal the ‘multifaceted, [synchronous and diagonal] patterns of interaction’ that characterise the migrants’ in-between condition (Kenny 2013: 108).

This understanding of diaspora as connectivity, hybridity and interstitiality is routes-oriented rather than roots-oriented (Kenny 2013: 108). It tries to do justice to the complexities, and paradoxes, of this canon’s trajectories, at once labyrinthine and unexpected; for instance, not only did it migrate from Italy to the U.S., and vice versa, but

also through England, Japan, Russia and, more often, France. This approach foregrounds a supra-national reading of literary phenomena (feminism and the avant-garde) and critical categories (domestication and foreignization) that have hitherto been considered in opposition to one another. Most importantly, it combines a subject-oriented focus (the diasporic editor, translator and/or poet) with an historically collective perspective (migration in the global age), thus bridging the gap between poetry and cultural studies (Bean and Chasar 2011).

These advantages notwithstanding, I am aware of the danger of extending the meaning of diaspora too far, thus risking a critical platitude. Although it is true that poetry and exile have been linked since the beginnings of Western literature (Homer), not all (Italian) poets can be considered diasporic. By the same token, it would be unhelpful to apply the diasporic paradigm to any international canon just because translation is the most visible form in which words migrate. Stefano Luconi addressed a series of reasons why diaspora is not a viable category to describe Italian emigration to the U.S. Although his critique is convincing in its own terms, it springs from a different definition of diaspora. In an essay published in 2013, he asserted that migrants need to comply with three paramount criteria in order to qualify for diasporic status: dispersion, homeland orientation and connection to the motherland (Luconi 2013: 123). He rightly claimed that Italian migrants, specifically those going to the U.S., pursued forms of repatriation, assimilation and detachment from the homeland that do not fit with such a definition of the diasporic. The idea of diaspora endorsed in this thesis, however, is based on the reverse premise; inspired by Bhabha's intuition of the 'third-place', it captures precisely the migrant's oscillations between resistance and assimilation, metamorphosis and melancholia, rather than focussing on backward movements, and forms of return. In this theoretical system, there is no contradiction between the opposing feelings of foreignness and belonging that problematised the Italian canon in the U.S. This literary tradition is

neither Italian nor American; instead, it exists in the liminal space where two worlds negotiated, exchanged and transformed their cultural and literary values.

In the light of these considerations, I call this transplanted canon diasporic: first, because it was created by migrants and political refugees; second, because it promoted marginal groups such as avant-garde, women and dialect poets; and third, because it constructed a hybrid culture, half-American and half-Italian, that expressed itself through different forms of translation (bilingual, trilingual, multilingual and visual).

The four chapters of the thesis reflect this metaphorical conception of diaspora, both structurally and thematically. They explore the potential of deviance, marginality, eccentricity and distortion as successful trends in the export of Italian poetry to America; they provide a picture of its progression and tendencies, rather than focussing on specific editors, poets and/or translators. The first three chapters map different stages, at times actual turning-points, in the shaping of this diasporic model. Chapter One analyses the emergence and evolution of an avant-garde poetic line, which is the oldest and most enduring. This chapter is longer than the others because it includes an introductory section on this canon's American roots and influences (especially Ezra Pound), which are essential to the understanding of this diasporic narrative as a whole. Chapters Two and Three describe the making of a female and dialect thread respectively as the result of the eruption of gendered, ethnic, and transnational perspectives. Chapter Four tackles the issue of translation itself by bringing together these seemingly scattered discourses; it looks at the ways in which the diasporic canon – conceived as a unit of avant-garde, feminine and dialect poetry – was shaped by a 'foreignizing', 'translatorly' practice (Venuti 1995). Diasporic motifs are explored throughout as they emerge from the anthologised texts: travel, migration, estrangement, mourning, multilingualism, but also metaliterature, religion and anatomy.

Each chapter works as a self-standing unit whilst also forming part of a larger overarching narrative. Within this structure, a comparative analysis is undertaken of diachronically successive publications and intertwined cultural moments. Special attention is paid to the role of the publishing houses (from New Directions and Chelsea Editions to Fordham University Press) as well as to the influences of contemporary American poets and critics. Although the thesis does not adopt any specific critical standpoint, it is greatly indebted to, and infused with, the theories of Marjorie Perloff, Julia Kristeva, Homi Bhabha, Lawrence Venuti and Matthew Reynolds, with whom I engage in the methodological introductions at the beginning of each chapter: diaspora and avant-garde, diaspora and women, diaspora and dialect, and diaspora and translation.

The thesis concludes with an Appendix which provides the reader, I hope, with a powerful instrument of analysis, comparison and consultation. Thanks to its three-fold function, it complements and completes the data supplied by the twenty-two tables found in the main text: (i) it lists, in chronological order, all the anthologies of contemporary Italian poetry published in the U.S. from 1945 to 2015, including those that I did not examine in this thesis (with some mention of later anthologies up to 2018); (ii) it offers an overview of the content (selection) and features (volume or journal publication, monolingual or bilingual etc.) of the analysed anthologies; and (iii) it provides the names of their translators, a piece of information that was often difficult to retrieve. The anthologies listed include mixed collections of poetry and prose as well as historical selections that, in some cases, start as early as the Middle Ages; but, due to their peculiar audience and characteristics, textbooks have not been considered. In addition, the Appendix contains the transcription of some of the archival documents discussed in the thesis (part four) as well as a sample of seven visual and abstract poems (part five).

As previously mentioned, the thesis is based on extensive archival research in addition to having a strong theoretical and textual focus. In the effort to assess all the

anthologies published in the period 1945-2015, as well as the relevant material associated with them (letters, interviews, diaries and connected publications), Robin Healey's *Twentieth-Century Italian Literature in English Translation. An Annotated Bibliography, 1929-1997* (1998) proved to be an invaluable instrument of consultation. This text does not however cover the publications of the last twenty years; moreover, certain anthologies, such as Peter Miller's 1958 selection for *Folio*, are not registered in it. Confronted with the challenges of archival research, I contacted, and in some cases worked in close collaboration with, publishing houses, libraries, and museums around the world: New Directions Publishing, New York; the Houghton Library at Harvard; the Beinecke Library at Yale; the British Library in London; the Imperial War Museum in Duxford, UK; and the Taylor Institution Library at Oxford. This allowed me not only to retrieve very rare anthologies – Renato Poggioli's 1947 collection for the review *Voices* being an example (Duxford) – but also to gain access to special collections, such as Nat Scammacca's *Antigruppo* materials (Oxford). Much work remains to be done, and new anthological projects – either abandoned or aborted – are yet to be discovered. Unfortunately, due to this thesis' timeline for submission, I could not consult some of the materials kept at the Harvard Houghton Library and the Yale Beinecke Library; I plan to add these results when revising the manuscript for publication.

By connecting with the contemporary migration crisis, this thesis' diasporic angle is motivated by contingent historical circumstances; at the same time, it reacts and responds to the transnational turn in the humanities (Ramazani 2009; Jay 2010). Thanks to its transdisciplinary and comparative focus, it will make a significant contribution, I hope, to the fields of Italian, American and Italian-American studies, as well as to the disciplines of translation studies and diaspora studies. It will also provide a model for future diasporic investigations by foregrounding the importance of poetry in the understanding of contemporary phenomena of dislocation and displacement. As art critic John Berger

pointed out in his seminal *Ways of Seeing*, we see from the present, as ‘the past is never there waiting to be discovered, to be recognized for exactly what it is’ (1972: 11). Yet, at the same time, the diasporic perspective is justified by reasons that are inherent in this canon’s own idiosyncrasies, composition and structure. Diaspora is not only a vessel or a lens; it is also the buried alphabet, or un-sequenced DNA, of which this poetic matter is made. Diaspora is the language that was waiting to be deciphered.

I would like to conclude with some practical comments. Each chapter is introduced by a short abstract that describes its content, structure and scope. These abstracts function both as an introduction to and a summary of the chapters’ argument. As far as the referencing system is concerned, I shall use throughout what the MHRA Style Guide calls the Harvard author-date system; references to the anthologies, both Italian and American, are given in small capitals as a marker for the reader. Quotations from the American primary sources are given in the English language, even in the case of the poems’ titles and lines. This choice is coherent with the comparative perspective of this study as well as with the very nature of its translated materials. It derives from, and conforms to, the diasporic outlook of the thesis.

Chapter One

Diasporic Avant-Gardes. The Beginnings of the Italian Diasporic Canon in the U.S.

While documenting the rise of experimental anthologies published after 1945, this chapter argues that the origins of Italian diasporic poetry in the U.S. are to be found in its avant-garde dimensions. This emphasis on the eccentric and the unconventional, though, did not put tradition aside. In re-appropriating American conceptions of the avant-garde – crystallised by Ezra Pound’s motto ‘make it new’ – the anthological views represented here testify to the editors’ interest in forms of tradition that are at once Italian and international. After illuminating the nexus between avant-garde and diaspora, the chapter traces the evolution of this subversive thread from its prehistory (Ezra Pound) to the present (Luigi Ballerini), and across its thematic inflections (militant, religious, autobiographical, philosophical and metaliterary). Placed against the backdrop of a multi-cultural, Europe-looking America, these foundational figures and their continuators catalysed the launch of Italian avant-garde lyric in a transnational orbit.

1.1 Linking Diaspora to the Avant-Garde. A Transnational Trajectory

Recent directions in avant-garde studies insisted on the need to ‘rethink the master narratives of the avant-garde’, in terms of ‘cross-language, cross-nation, cross-ethnic contacts and confrontations’ (Noland and Watten 2011: 4, 15). This ‘topographical turn’, as it has been described, resulted in a totally renewed conception of the avant-garde as a discipline. Understood as a deterritorialized phenomenon circulating beyond its national boundaries, the avant-garde expresses some kind of resistance to a pre-supposed centre. This tension between centre and peripheries often consisted in a ‘revolt against practices, institutions and traditions that are seen to be at the core of the hegemonic culture’ (Bäckström and Hjartarson 2014: 14). The avant-garde is in itself a diasporic reality, in that the ways in which experimental poetics and cultural displacement intersected throughout the twentieth century, and beyond, are essentially avant-garde.

The first systematic attempt to theorise the link between diaspora and the avant-garde was carried out by Carry Noland and Barret Watten in the seminal volume which makes the title of this chapter. Published in 2011, *Diasporic Avant-gardes. Experimental Poetics and Cultural Displacement* gives a sense of the ‘intimacy and foreignness’ that

characterises the bond between avant-garde and diasporic poets, both from the viewpoint of their formal strategies and social backgrounds (2011: 1). Noland and Watten suggested that the interaction between avant-garde and diasporic communities operate on a number of levels: philosophical, political, and cultural.

From a philosophical angle, experimental poetics and experiences of displacement share an ‘ethics of ontology’, i.e. a mode of reading and understanding the world that is inspired by Edmund Husserl’s phenomenology of existence. On the one hand, the subject loses his/her psychic unity, split as s/he is between different practices and/or countries; this ‘schizomorphic’ state is constitutional to Italian 1960s neo-avant-gardists, also known as *Gruppo 63*. On the other hand, the same subject becomes the object of a ‘constant interrogation of being’, through which all meanings, possibilities and expectations are deferred (Noland and Watten 2001: 10). The poetic self renounces his/her centrality in order to allow the other (subjects, languages, or objects) to come forth and exist. Alongside this ethical element (i.e. the receptiveness for, and projection onto, the diverse), this ontological conception of the avant-garde has a modernising, restorative meaning. When reflecting on the neo-avant-gardists’ programme of self-reduction, John Picchione pointed out that ‘the Novissimi [another name for the group] do not proclaim the death of the subject or the disappearance of the self’; rather, they put forward ‘a strategy generated by the urgency to revisit the world anew and to unfold, through innovative linguistic modes, new possibilities of existence’ (Picchione 2004: 16). These avant-garde modalities of self-suspension and, in some cases, self-effacement are comparable to what American critic Homi Bhabha called the diasporic, ‘unhomely’ condition (Bhabha 1994).

The avant-garde’s emphasis on, and sometimes obsession with, the other often took the shape of an ‘ambiguous engagement’ with the margins, be they women, natives, colonised or immigrants (Bäckström and Hjartarson 2014: 16). This does not come as a surprise if we consider that, historically, the avant-garde’s obsession with otherness

coincided both with the processes of decolonisation and the development of new forms of transnationalism. A major interpreter of postmodernity, Paul Gilroy disclosed the correlations between diaspora and the rise of avant-garde practices across the Black Atlantic, which resulted from the juxtaposition of African, American, Caribbean and British experiences (Gilroy 1993). Not only did postcolonialism (and modernity at large) produce new models of hybrid, aesthetic representations, but it also determined patterns of artistic mobility. Noland and Watten (2001: 3-4) pointed out the role played by ‘East European, Caribbean, African American and African writers in shaping the intellectual and artistic life of early twentieth-century Europe’. Whereas ‘voluntary exile was key to the development of modernism’, diaspora is defined as the very motor of the avant-garde, postmodernist revolution (Noland and Watten 2001: 4).

This decentred, occasionally postcolonial, gaze discloses the avant-garde’s subversive elements on the one hand, and justifies its intercultural significations on the other. Working in synergy, the political and cultural dimensions are operative in any avant-garde practice that challenges the subject’s, as well as the society’s, hegemonic position. Diaspora and the avant-garde share ‘a project of cultural transformation’ and ‘critique of imperialism (racial, social, aesthetic)’ that bring together their politically aesthetic, and aesthetically political, orders (Bäckström and Hjartarson 2014: 13).

Although the avant-garde’s political intentions have been often related to ‘a notion of bourgeois culture and tradition, which the avant-garde attempts to overthrow’, its subversive gestures extend to a form of ‘institutional critique that we see as the driving force of the avant-garde project’ across the world (Bäckström and Hjartarson 2014: 13).

In order to describe the militant essence of the avant-garde, contemporary critics adopted different, diasporic perspectives, from Bäckström and Hjartarson’s centre-periphery approach to Noland and Watten’s sociological interpretations. As the latter put it (2001: 4), the avant-garde is more than ‘a purely formal phenomenon’; it is also a ‘social

formation, a way of imagining and forming community through specific and historically conditioned modes of composition, reproduction, performance, and distribution'. As a result, the avant-garde is not uniquely understood in terms of its transnational activities, but also in terms of its diasporic 'networks' – Western centres of the avant-garde – and 'rhizomes' – un-hierarchical, radiating points (Bäckström and Hjartarson 2014: 163). Throughout the twentieth century, communities of artists from different countries came together in the publications of journals, anthologies and manifestoes as well as in the organisation of conferences, exhibitions, and film screenings, as this chapter will document.

If militancy is a precondition for the avant-garde's subversive nucleus, cultural hybridity is one of its most important manifestations. Conceived as a diasporic reality, the avant-garde generated 'new forms of identity and new understanding of alterity' that led to expressions of 'cultural syncretism' (Noland and Watten 2001:12). The contact between two or more cultures and/or communities shape a frictional, in-between zone, from where the 'articulation of cultural difference' springs (Bhabha 1994: 2, Pratt 1991). According to Bhabha, this spatial and temporal dimension – which is both ultra-historical and trans-geographical – is proper to marginal groups insofar as it portrays their interstitial condition. Without dealing directly with avant-garde instances, Bhabha remarked (1994: 10) that 'the borderline work of culture demands an encounter with "newness" that is not part of the continuum of past and present'; rather, 'it creates a sense of the new as an insurgent act of cultural translation'. 'Such art', Bhabha continues, 'renews the past, refiguring it as a contingent in-between space, that innovates and interrupts the performance of the present'. Whereas national canons are often relegated to the past, the Italian, transnational canon analysed in this thesis sprang from the contemporaneous transmigration of both texts and people. If we apply Bhabha's theory to our object of investigation, we may argue that diaspora and the avant-garde provided the narrative of

contingency, transculturalism and revolt that shaped the history of Italian poetry in America.

Before moving onto the analysis of the ways in which the American avant-garde appropriated its Italian ramifications, it is interesting to notice how the experience of post-war America was described as ‘a massive stage of cultural exchange, mimicry, incorporation, and denial’ (Noland and Watten 2001: 12). Charged with specific, diasporic meanings, post-war avant-gardes in the U.S. embodied not only the dream of ‘a progressive alternative culture’ and the ‘consumer’s lust for novelty’, but also this country’s multicultural identity (Bercovitch 1994: 83). In this scenario, the Italian avant-garde, as proposed by its diasporic editors, was treated as an instance of contemporary militant writing, rather than as an exotic importation. American anthologists appraised Italian experimentalism in a manner that revealed their decentred (marginal) and decentring (revolutionary) position within the receiving culture. As diasporic individuals, they endorsed the avant-garde’s political discourses, thus inscribing the history of the Italian, translated canon in the circles of transnational dissidence. At the same time, as American citizens, they destabilised the U.S. cultural system by ‘developing affiliations with marginal linguistic and cultural values’ (Venuti 1995: 125).

1.2 The ‘Twin Impulse’. Tradition and the Avant-garde in Italy and the U.S.

The avant-garde is a protean, mobile and all-encompassing entity. Strictly intertwined with the development of ‘western modernity, capitalist culture, and the global impact of both, the avant-garde is perhaps the most important and influential concept in the history of modern culture’ (Cottingham 2013: 1). Although it was conceived as a military word, coined in France at the time of the French Revolution (1789-1794), the term ‘avant-garde’ soon started to be applied to the artistic and cultural fields in order to signal an idea of newness, up-to-dateness, and rupture with the past. Yet, the avant-garde’s sense of novelty

does not come without ambiguities as avant-garde practices were often perceived as a contradiction in terms: first, because what is thought to be new in a specific spatiotemporal context is already anterior with respect to the present; and second, because the avant-garde offered itself as an alternative canon against the same traditional set of values that it itself refuses. Therefore, despite embodying a sense of deviation from the norm, the avant-garde continually, and paradoxically, calls for a rethinking of conventions.

Any discussion on the facets of the term ‘avant-garde’ entails an exploration of its competing tradition(s). Just as there cannot be avant-garde without a feeling of the literary past, there cannot be tradition without an understanding of contemporaneity. For Seth Lerer (2016: viii-ix) the term ‘tradition’ holds an active, revolutionary meaning. Rather than a synonym for ‘conservatorism, preservation, or unthinking reverence’, it refers to the continuous process through which the past becomes present and the presence becomes future. ‘To work with tradition’, Lerer adds, ‘is to make anew, not just to curate’. In this sense, tradition and the avant-garde are not mere opposites, but magnetic poles that mutually attract and superimpose on each other.

Moreover, any discussion on tradition and the avant-garde cannot overlook the issue of canonicity. Coming from the Latin, *traditio* – meaning ‘handing down, a surrendering, and a delivery from one group to the other’ – the term tradition ‘shows that behind the word and its own history there lies a sense of power and control, of passing on but also giving up’ that we commonly associate with the notion of the canon (Lerer 2016: 1-2). As this chapter will establish, different ideas on the avant-garde involve different ideas on the canon, and vice versa.

In the course of the twentieth century, diverse conceptions of both tradition and the avant-garde informed both Italian and American criticism. European by birth (its first artistic applications dating back to the first decades of the last century), the avant-garde

became a distinctive feature of U.S. culture. As Roy Pearce put it (1961: 5), ‘the “Americanness” of American poetry is, quite simply, its compulsive “modernism” – or, with some poets in the twentieth century, its compulsive “traditionalism”, which is, ironically enough, a form of “modernism”’. This twin impulse, as Pearce called it, derives from the peculiar role – ‘at once pioneering and avant-garde’ – of American literature against other national traditions; yet, at the same time, it can also be read as a template for contemporary art at large (1961: 9).

The Italian situation is the opposite. Much like the U.S., Italy has a comparatively young political identity; its literary history, though, is a several centuries-long, highly distinctive and crystallised. The Italian nation was born first and foremost out of the efforts of its literary intelligentsia, the idea of a unified country being already advocated by Dante in the Middle Ages. Whereas the search for innovation is a hallmark of American letters, Italian literature is infused with a sense of admiration for, if not devotion to, its literary roots.

Predictably, such differences between Italy and the U.S. determined an almost antithetical conceptualisation of the avant-garde as a cultural construction. Whilst the Italian avant-garde expressed two separate, historical moments (Futurism in the 1920s and the so-called Neo-avant-garde in the 1960s), American avant-gardes of various forms crosscut U.S. literature persistently. If we exclude the time of radical innovation which coincided with the pre-World War period, there have been five major avant-garde movements that concerned American poetry since 1945: Black Mountain College; the New York School of poets; the Black Arts Movement; the L=A=N=G=U=A=G=E poets of New York and San Francisco; and the Beats (Bercovitch 1994: 83). Although the Italian Neo-avant-garde found a correspondent in the L=A=N=G=U=A=G=E poetry of the 1960s and 1970s (both in chronological and aesthetic terms), its role within the Italian poetic canon is by no means comparable to that of its American counterpart.

L=A=N=G=U=A=G=E poetry was not simply an expression of the shimmering experimentations of the American literary scene; it was also the vertex of a counter-hegemonic, poetic canon started by Whitman and Dickinson in the nineteenth century, and continued by Williams and Pound. By defending a poetry governed by ‘theoretical conception’, ‘exquisite or grotesque fragments’ and ‘impressions partly visual, partly metrical’, these experimental writers gave shape to the American avant-garde tradition as we know it today (Perloff 1985: viii).

Conversely, the Italian literary canon does not place a similar emphasis on innovation. Although the tension between the old and the new has played a fundamental role since Ungaretti and the Vociani, the question of canonicity has relied more heavily on modern (Montale) and ancient (Petrarch) models on the one hand, and on the function of poetic generations and schools on the other. As a result, whilst the avant-garde is an ongoing phase in American poetry – representing a continuous form of resistance towards a more formalist, classicising way of writing – in Italy it is limited to the experience of the Futurists and the Neo-avant-gardists, and to their problematic reception.

Interestingly enough, Futurism and the Neo-avant-garde, two interrelated yet distinctive phenomena, shared a similar critical destiny in Italy. Both dismissed as inferior with respect to the standards of the literary tradition, these movements have been criticised respectively for their fascist implications and psychological bearings. As Cinzia Sartini Blum noted (quoted in Bohn 2004: 4), the juxtaposition between Fascism and Futurism provoked ‘facile condemnations of the movement, leading to an all too hasty dismissal of its historical significance’. In the introduction to the first edition of *I Novissimi*’s anthology (1961), the poet and editor Alfredo Giuliani pointed out that the reasons for the Neo-avant-garde’s marginalisation is to be found in Italian critics’ scepticism towards the new. ‘In Italy’, Giuliani observed, ‘whenever a writer wants to be contemporary he must take on social immaturity, political parochialism, makeshift improvisations and anxieties

that claim to be solutions, and a perpetual mixture of anarchism and legalism' (GIULIANI 1995: 38). At the other end of the spectrum, avant-garde poetry in the U.S. triggered a critical debate that resulted in a true anthological battle (see section 1.6.1 in this chapter, p. 61), a sign of the recognition that experimentalism has been given as a cultural and societal phenomenon across the Atlantic.

Since the diasporic canon is a product of the hybridisation between Italian and American culture, it is possible to identify points of contact, as well as differences, between these two traditions. The features shared by Italian and American avant-garde poetry in the second half of the century happened to be exquisitely transnational, being also embraced by other avant-garde practitioners across the world. Among these connections are the ambition to create alternative traditions, or to unearth hidden ones; a solid philosophical core, both phenomenological and existentialist; a strong commitment to literary and art theory; the anti-academic stance; a sense of community; and the political dimension.

The subject's diasporic postures deprived him/her of his/her secular roots, replaced by the recovery of the avant-garde's pre-historic tradition, one that precedes, and therefore transcends, its national memory. In the attempt to glimpse its own auroral state, the transnational avant-garde traced both trans-historical and trans-geographical associations that worked as a catalyst for the passage of poems and ideas on the one hand, and challenged received views on identity and tradition on the other. Beyond the differences and similarities that capture the Italian and the American comprehension of the avant-garde experience, there lies the necessity to overcome any fixed hermeneutic model, in order to embrace the richness of diaspora as a critical tool.

1.3 A Diasporic Ancestor. Ezra Pound, or the Pre-History of the Diasporic Canon

If the diasporic canon draws its models both from the Italian and the American tradition, it is not fortuitous that its forerunner happened to be an American expatriate to Italy: the ‘poetic revolutionary’ Ezra Pound (1885-1972). Pound’s critical and poetic interests anticipated the features of the diasporic tradition, determined its developments and shaped it from afar. Like many editors analysed here, Pound was a rebel and political prisoner, a mediator between Europe and the U.S., and a transnational avant-gardist; at the same time, he was an anthologist, a translator and the explorer of alternative literary traditions. Pound’s name is inextricably bound to questions of canonicity, transnationalism, exile and the avant-garde in ways that are illuminating for the literary historian today. On the one hand, Pound was the main representative of the side-stream American canon, both multicultural and avant-garde, which contrasted with the literary tradition embodied by Eliot and the New Critics. Pound’s family tree goes, ‘by way of Williams, to Black Mountains, the Objectivists, and the Confessional Poets’, reaching out to the L=A=N=G=U=A=G=E poets, including Louis Zukofsky and Charles Olson (Perloff 1990: 121). As well as being a powerful symbolic presence within the American context, Pound was the initiator of the Italian diasporic tradition analysed here. In this section, I shall show how and why Pound epitomised in himself, by means of his subversive project, the paradoxes and eccentricities of the Italian poetic diaspora.

Among the ‘modernist expatriates’ who moved to the old continent (among whom William Carlos Williams and Marianne Moore), Pound is the one for whom Italy represented a literary territory at once canonical and revolutionary. The land of Dante and Cavalcanti, but also of Marinetti and Boccioni, Italy provided him with an ideal mixture of classicism and experimentation. He recognised in the Italian Medieval poets and the troubadours the origins of Western literature, and drew from Futurism the idea of a diasporic avant-garde.

Marjorie Perloff illuminated the link between Pound and Futurism. In *The Futurist Moment* – a title that is emblematically taken from Poggioli's *Teoria dell'Arte d'Avanguardia* (1962) – she disclosed a series of decisive points: (i) that Italian futurism had a major influence on Pound's transnational poetics (Pound creating 'vorticism' a year after the first futurist exhibition in London); (ii) that the spirit of Futurism informed all the posterior avant-gardes; and (iii) that the Futurists' world, which could be 'traversed without a passport', is an intuitive image for contemporary diasporas (Perloff 1986: xxxvii).

Pound's connections to Italy, however, are far from being straightforward. Pound's Italian period was haunted by his adherence to Fascism and arrest for political treachery. An outcast and exile, Pound composed the *Pisan Cantos* (1948) in captivity, as if they were the elegy by 'the last American living the tragedy of Europe' (Nadel 1999: 13). His Italian exile (1924-1945) was then followed by thirteen years of reclusion at St. Elizabeth's psychiatric hospital in the U.S. After being released, Pound returned to Italy in 1958, where he would die. Pound's biography shows that his attraction towards Italy was clearly more than an artistic infatuation. It was also the utopian cultivation of *mussolinismo* as a myth and the tragic ending of this pursuit. Half-ideal and half-cursed, Italy represented the in-between place where a series of opposites combined: past and future, East and West, the other and the alike. Thanks to its contradictions and cultural complexities, it encapsulated the quintessence of the diasporic.

Beyond biographical reasons, there is a specific, historical fact that makes Pound the hidden ancestor of the Italian canon in America. This event is the encounter in Rapallo, near Genoa, with the publisher to be James Laughlin. It was 1933. Laughlin, by then a student at Harvard, had sought Pound for 'career advice' in a moment of lack of motivation. Pound directed Laughlin towards a career in publishing and, following Pound's suggestion, the young American started his own annual journal *New Directions in*

Prose and Poetry (1936). This event is paramount for us because Laughlin would become both Renato Poggioli's and Marguerite Caetani's publisher a decade later. The meeting between Laughlin and Pound brought a crucial change not only to the history of American publishing (New Directions being the most prominent publishing house in the U.S.), but also to the ways of exporting Italian lyric. Pound became Laughlin's mentor and Laughlin became Pound's publisher, as well as the promoter of the first diasporic anthologists. The history of anthologisation of contemporary Italian poetry in the U.S. had begun in a small Ligurian town, and not in New York, thus performing a paradoxical, geographical reversal.

The reasons that allow us to rethink Pound's impact on the diasporic tradition are manifold. Pound was a reference point not only for Laughlin, but also for other protagonists of the diasporic network. It is sufficient to mention here two important contributors: the American poet and translator Charles Guenther, who put together four anthologies of Italian verse in the years 1959-1961 (see Appendix, Part One); and the Italian poet Ennio Contini, who introduced the editor Alfredo De Palchi to the poetic world when they were both detained on Procida's prison (see section 1.6.2 in this chapter, p. 63). Pound met both Guenther and Contini, and corresponded with them. He also agreed to publish some Italian translations of his *Cantos* in one of Contini's collections of verse, *L'Alleluja* (1952), a further sign of his operative role in forging this tradition.

Another aspect that should not be overlooked is Pound's conception of the anthology as a multi-cultural and multi-layered object. The author of four seminal anthologies, from *Des Imagistes* (1914) to *Confucius to Cummings* (1964), Pound conceived of the anthology as 'a laboratory for readers'. Pound believed that the anthology offers a scientific insight into the world of literature, because for him the 'proper METHOD for studying poetry and good letters is the method of contemporary biologists, that is careful first-hand examination of the matter, and continual

COMPARISON of one “slide” or specimen with another’ (Nadel 1999: 11). Like a museum curator, ‘the anthologist can pick works written in different places and times, by authors who did not know each other, to make wholly new connections of subject and style’ (Howarth 2012: 44). As Peter Howarth pointed out (2012: 45), Pound’s anthology is in fact a ‘vortex’, as it crystallises his desire to ‘see creation, collaboration and circulation as part of one seamless cultural totality’. Pound’s idea of the anthologist as a trans-national author certainly appealed to the expatriate editors who were forging a canon in translation.

Similarly, Pound believed that the task of the anthologist, the writer and the translator overlapped in their communal attempt to shape literary history and taste. For Pound, there seems to be no fundamental distinction between translation and original composition, to the point that his own poetics has been defined as a ‘poetics of translation’. As early as 1901, Pound began his comparative examination of European literature and, in 1915, he defined ‘his Goethean conception of world literature as involving a criticism of excellence “based on world-poetry”’ (Nadel 1999: 204). Pound’s translations from the Chinese are particularly famous, but his corpus comprehends a surprisingly huge amount of translations from thirteen languages, four of which are not European (Kenner 1953; Alexander 1997). In all his works, Pound treated translation as a ‘not historical, but contemporary or timeless’ activity (Nadel 1999: 210); like Poggioli, he thought that translation is the realm of the avant-garde inasmuch as it captures the contemporary and rejects traditional logics (see section 1.4 in this chapter, p. 27).

A further element of Pound’s poetics that is peculiar to the diasporic poetics is his anti-academic stance. American poets had always an ambivalent attitude towards universities, ‘the most important sites of reception, evaluation, and increasingly production of modern poetry’ (Fredman 2005: 5). As the founder of the ‘Eziversity’, a competing alternative to academia, Pound represents the most critical moment in the

relationship of poetry to higher education. Pound's 'lectures' were conducted both in person and via letters, and essays; they were then translated into the life of the Black Mountains College after the Second World War, and continue today in the numerous creative writing workshops and poet-theorist professions that exist in America. James Laughlin was one of Pound's first pupils, as were Corman and Guenther, which testifies to the genealogical link among these critics.

On a stylistic level, Pound provided the diasporic editors with tools from various genres and disciplines, such as prose writing, music, and the visual arts. The Italian diasporic canon differs from the domestic one also for its avant-garde, visual elements, a trait that directly derives from Pound. Imagism, as Pound defined it in his 1913 essay, focuses on 'the direct treatment of the "thing", whether subjective or objective' by using 'absolutely no word that does not contribute to the presentation' (Nadel 1999: 2). Pound's understanding of the poem as a sharp, unique image – something that is also valid for Eliot's 'objective correlative' – travelled up to post-war Italy, where it found an equivalence in the poetics of the neo-avant-gardists. It is not accidental that the diasporic canon put to the fore these experimental poets at a time when they were neglected in Italy.

There is a final aspect of Pound's poetics that can be defined as diasporic, i.e. his conviction that poetry and theory are strictly intertwined. This chapter shows how the poetry of the diaspora found its initial, theoretical input in transnational theories of the avant-garde. By drawing comparisons with contemporary American criticism, Chapter Two and Three will clarify the links between diaspora, gender and ethnic theories instead. Whereas in Italy the dialogue between cultural studies and literary historiography has always been feeble, American critics confronted the role of theory early on, despite the resistance by some of them (one name for all, Harold Bloom). If not the inventor, certainly the discoverer of the correlations between art and theory, Pound coined a term for this

reciprocity, *logopoeia*, which he described as ‘the dance of the intellect among words’ (also the title of one of Perloff’s major works).

The Italian diasporic tradition, whose embryonic phases date back to the encounter between Laughlin and Pound in the late 1930s, manifested all of its peculiar features from its beginnings. Militant, transnational, avant-garde and displaced, it extended to the fields of theory and translation, in order to offer new ways of looking at the arts both within and outside academia. As Hugh Kenner pointed out in his ground-breaking study, we live in *The Pound Era* (1971). Pound provided ‘a box of tools, as abundant for this generation as those Spencer provided for the Elizabethans, and a man that is not influenced in this sense of trying to use at least some of those tools, is simply not living in his own century’ (Mottram 1978: 3). Similarly, within her revisionist history of twentieth-century poetics, Marjorie Perloff argued that Pound is, ‘in the English-speaking world, the pivotal figure in the transformation of the Romantic (and Modernistic) lyric into what we now think of as postmodern poetry’ (Perloff 1985: 181). Navigating Pound’s legacy, the diasporic editors used Pound’s set of instruments and poetic influence to both differentiate and assimilate their paths to that of the ‘counter-anthologist’ they most admired. The history of the diasporic canon took its starting-point from the least canonical of all American writers; perhaps not such a contradiction after all.

1.4 Renato Poggioli. The Beginnings of the Italian Diasporic Canon in the U.S.

Whereas the prehistory of the Italian diasporic canon started with the figure of Ezra Pound, its history began with another exile, the Florence-born, anti-fascist Renato Poggioli (1907-1963). Poggioli compiled the first, post-1945 anthologies of Italian poetry published in the U.S., an expression of the reinforced relationships between the two countries after the war. Since these anthologies are the product of both the ‘trauma of exile’ and the positive effects of ‘geographical and emotional displacement’, he inscribed

the reception of Italian letters in the English-language into the diasporic domain (Killinger 2013: 43). As Edward Said put it (1975: xiii), ‘a beginning not only creates but is its own method because it has intention’. With this in mind, I shall explore here the methodological and creational objectives that justified the origins of this anthological history, and its global destinations.

1.4.1 From Alienation to Exile. Poggioli’s *Theory of the Avant-garde*

In order to understand Poggioli’s foundational role in the making of the Italian diasporic tradition, it is paramount to clarify his vision of the avant-garde as a transhistorical and transnational phenomenon. According to Ernesto Livorni (2013: 180), Poggioli’s interest in the avant-garde had a diasporic cause, derived as it was from his ‘privileged position of exile away from his own Italian culture as well as from his adopted one’ (Poggioli lived in the Soviet Union for six years before moving to the U.S.).

The accomplished expression of a project aimed to foster a transnational literary spirit, Poggioli’s *Teoria dell’Arte d’Avanguardia* (1962), plunged its roots in the diaspora of European intellectuals across the world. Poggioli’s notion of the avant-garde is in itself diasporic, not only because it diverges from the one cultivated by fellow Italian critics, but also because it was profoundly influenced by his nomadic, academic life. In his foreword to the volume, Poggioli acknowledged that the experience of migration changed his approach to literary studies and, in particular, his understanding of the avant-garde as a supra-national entity. ‘Lo sperimentalismo dell’arte dell’avanguardia’, he observed, ‘si manifesta non solo in profondità, dentro i limiti d’un’arte determinata, ma anche in estensione, nel tentativo d’allargare i confini di quell’arte o di d’invadere il territorio d’un’altra, a vantaggio dell’una o d’ambidue’ (1962: 153). Poggioli went even further by claiming that ‘la critica giusta’ should facilitate the idea and the experience of a tradition

that is dynamic and alive, instead of trying to introduce the canons of a statically dead tradition into the sphere of the avant-garde (1962: 181).

Poggioli pointed out that tradition itself is to be understood not as a museum, but as an *atelier*, as a continuous process of formation, the constant creation of new values and the melting pot of new experiences. This horizontal conception of tradition, which deeply informed his anthological project, matched with his diasporic idea of the avant-garde as an idiosyncratic manifestation.

The fortune of the term 'avant-garde' is paradoxical precisely because of its topographical features: despite originating in France, it flourished in the Anglo-American context. As a result of this cultural dislocation (perhaps a sign of the avant-garde's inner diasporicity), Anglo-American avant-gardism is less theoretical and more intuitive than its European counterpart. At the same time, Anglophone artists and/or critics have tended to confound the problem of the avant-garde with that of contemporaneity at large (Poggioli 1962: 21).

Poggioli argued that there is no substantial difference between the avant-garde and the modern art in its contingent manifestations. In order to demonstrate it, he read the history of contemporary literature in an anachronistic way, specifically in the light of the various forms of experimentalism that characterised Western culture since Romanticism. For Poggioli, Romanticism is potentially what the avant-garde is actually. As Romantic artists reacted against Classicism in the name of the new, the avant-gardists looked for a reconnection with their prehistoric ancestors, and a sense of renewal. Such rejection of the past took different shades in different literary traditions (*antipassatismo*); in Italy, however, it never became programmatic as this country's reverence towards the ancients resulted in forms of cultural closure (1962: 67). This sense of chronological suspension allows us to conceive of the avant-garde also as a supra-political entity, if we consider

Pound's Fascist connection on the one hand, and Poggioli's resolute antifascism on the other.

In depicting the avant-garde's trans-historical features, Poggioli is aware of the risks of turning this movement into a *passe-partout* that encapsulates the spirit of transgression that is proper to every time. In the concluding pages of *Teoria*, Poggioli specified that both modernity and the avant-garde entered their endemic, chronic state in a manner that is peculiar to the contemporary world (1962: 249). As Poggioli posited it (1962: 250-251), 'il genio artistico moderno è essenzialmente avanguardistico'; or, to use another of Poggioli's definitions, 'l'avanguardia è legge di natura dell'arte contemporanea e moderna'. Our age witnessed the 'happy transition' from an avant-garde in the narrow sense to an avant-garde in the broad sense, a passage that profoundly affected our common perception of the diasporic (1962: 245).

So far, I have discussed Poggioli's transformative idea of the avant-garde as a reality that manipulates old values on the one hand and creates new ones on the other; yet, there is a second aspect of Poggioli's theorisation that needs to be addressed, i.e. the nexus between avant-garde and alienation. Poggioli offered a blurred definition of the two, as if they were both a constitutional part of modernity. 'Lo stato d'alienazione', Poggioli argued, 'è sempre più divenuto, da condizione d'eccezione, la condizione di regola dell'artista [...] moderno' (1962: 148). By the term 'alienation', Poggioli referred to a psychological, economic, societal and cultural state that is by no means limited to the political condition.

This idea of alienation connects with both diaspora and the avant-garde. For Poggioli, the artist is a rebel. If alienation is the content of contemporary art, the avant-garde is its form. The writer's social protest manifests itself in stylistic terms, because what we experience as 'alienation from society' is 'alienation from tradition' too (1962: 148). Likewise, Poggioli drew a parallel between the concept of alienation and the

literature of exile, as they are both characterised by an absence of freedom. He explained that the avant-garde only develops without the pressure of social and/or political forces, which is among the reasons why it prospered in the U.S. democratic regime (1962: 112).

On the crucial point of freedom, Poggioli's ideas of alienation, exile and the avant-garde intersect. If the artist is alienated from his/her society, then s/he becomes an exile, either in psychological and/or physical terms; the art s/he produces can only be the fruit of his/her struggle for, or recovery of, freedom. Inasmuch as the avant-garde can be seen as a pan-modern entity, i.e. one that describes contemporaneity both in its trans-historical and supra-national aspects, diaspora is thus understood as an extension of the modern artist's alienated, and alienating, state.

1.4.2 'Rebuilding the House of Man'. Exile, Reconstruction and the Ethical

Imperative

Poggioli's appreciation of the avant-garde made him the heir of the American sidestream line. His encounter with the U.S. dimensions, however, overcame the boundaries of high culture by extending to the fringes of American migrant society. Poggioli's scholarly identity does not extinguish his multifaceted profile, which is also shaped by his experience as a political refugee. Most of Poggioli's critical production, both in Italian and English, is a meta-literary meditation on the theme of exile: from his 1933 article on 'Gli esiliati della cultura' (Poggioli 1933) to his piece on the 'Italian literature of exile' (Poggioli 1941); and from his inaugural essay to the journal *Inventario* (Poggioli 1946a) to his 1946 'Letter to Italy' (Poggioli 1946b).

Poggioli's post-war anthologies represent a case of diasporic literature that has hitherto remained unexplored. Published in the U.S. in the 1940s, the anthologies 'Contemporary Italian Literature', 'Contemporary Italian Poetry' and 'A Little Anthology of Italian Poetry' emphasise the nexus between literature and exile in a way that is

possibly unique in his exilic production. The anthologies I refer to in this chapter are the following (see Table 1.1); the right-hand column provides abbreviations for the place (name of the journal or publishing house) and type of publication (J = journal, V= volume and C = exhibition catalogue). Tables of the same format and system of abbreviations will introduce analysed anthologies throughout; full bibliographical references are given in the Appendix.

POGGIOLI 1947A	<i>Briarcliff Quarterly</i> (J)
POGGIOLI 1947B	<i>Voices</i> (J)
POGGIOLI 1948	<i>New Directions</i> (J)

Table 1.1

Published during Poggioli's American years, these anthologies of poetry in translation offer a sight of the contemporary Italian scene from the vantage point of a compatriot but through an extraterritorial perspective. Whereas in his previous works Poggioli discussed the theme of exile through the example of writers that actually experienced it (Lussu, Silone, Ferrero, Borgese, and the Russian symbolists), his poetry anthologies investigated the topic from a personal angle: the editor's perspective.

The theme of exile sprang naturally from the events of Poggioli's biography. Leaving Europe in 1938, Poggioli took part in the events of European intellectuals that escaped persecution in the 1930s participating in 'one of the greatest scholarly migrations' in history (Tedeschi, Caravale, and Pastore 2012: viii). Just as for the majority of academics that left their countries in the years preceding the Second World War (Auerbach, Spitzer, Wellek...), so for Poggioli the U.S. represented both a land of exile and freedom. After leaving Poland in 1938, where he was appointed lecturer in Italian at Warsaw, Poggioli declined a position in Slavonic studies at Florence, an unequivocal sign

of his discontent with Mussolini's regime. Poggioli's American exile began in New England, first at Smith College (1938-1939), then at Brown (1939-1946) and Harvard (1947-1963). Without ever cutting the visceral cord with his motherland, Poggioli would never permanently return to Italy. Poggioli's decision to leave his motherland was a personal one; yet, existing research provides evidence of the danger of physical harm that the refugee scholar had to face despite his mobility rights (Killinger 2013: 42).

Once in the U.S., Poggioli engaged in antifascist political activities, some of which took place in and around the Pioneer Valley. As remarked by Charles Killinger (2013: 39), Poggioli's campaign is to be read 'in the context of the Italian exilic community of which he was part' and not as an isolated experience. Joining other targets of the Fascist authorities, among whom were Salvemini and Venturi, Poggioli founded the Mazzini Society with the aim of opposing all forms of dictatorship. Killinger reported that, 'from its origin in 1939 through his induction into the U.S. Army [1943-1945], Poggioli remained an activist in this group, one of the most vital antifascist organisations outside Italy (2013: 39)'. Emblematically, the group embraced the name *fuoriusciti*, literally meaning 'gone out', a title that was originally applied to them by the Fascists as an epithet.

These pieces of information about Poggioli's militancy allow us to insert him in the cadres of the so-called Italian immigrant radical culture. In the U.S., Italian radicalism is a form of political resistance that has informed the history of the Italian-American left since the late nineteenth century. In her ground-breaking study on the culture of these migrants, Marcella Bencivenni dug into the origins of their 'radical milieu'. 'The heart of this movement', she argued, 'was a transnational generation of social rebels or *sovversivi* – as they were collectively called in Italian – that included anarchists, socialists, syndicalists, and, after World War I, anti-fascist and communist refugees', among whom we can count Poggioli (Bencivenni 2011: 2). The group displayed a diasporic identity not

only because it was formed by expatriates, but also because it was the ‘product of a reciprocal interaction between Old World experiences and New World developments’ (2011: 14).

Among the features of Italian-American radicalism, there are at least three reasons why Poggioli can be considered one of its representatives: (i) its position of marginality; (ii) its broad definition of the political; (iii) and its ethical dimension. Bencivenni distinguished the leaders of the Italian-American communities into two groups: the *prominenti* and the *sovversivi*. Whereas the former had the political and social power, the latter ‘functioned as the real strategists and spokesmen of the *colonie italiane*’, by offering an ‘alternative political leadership’ which was ‘at odds with the traditional beliefs of the majority of Italian immigrants’ and the American capitalists alike (Bencivenni 2011: 38). The *sovversivi*’s ‘militant vanguardism’ was at the core not only of their ‘commitment to the humanist principle of liberty, equality, and social justice’, but also of their experimentalism. Being artists, writers and editors as well as political organisers, these *sovversivi* bridged the gap between politics and culture, acknowledging ‘the importance of the cultural terrain as a site of struggle’ (Bencivenni 2011: 3).

Poetry, in particular, appears to be ‘the richest, oldest, and most interesting expression of Italian immigrant literary radicalism’. The radical press abounded in verse, often written in the *sovversivi*’s original dialects, an indicator of the popularity enjoyed by social poets such as Arturo Giovannitti, Virgilia D’Andrea and Antonino Crivello among these migrant communities (Bencivenni 2011: 138-153).

Although Bencivenni’s analysis concentrates on the period 1890-1940, her definition of *sovversivo* can be applied to Poggioli as his ‘literary choices seamlessly flow into the realm of political activism’ (Ludovico, Pertile, and Riva 2013: xvi). Poggioli happened to operate in one of the most uncertain moments of twentieth-century history, which proved to be fertile for the development of a diasporic poetics. In a memorable and

much cited passage of the essay ‘Cultural Criticism and Society’, German philosopher Theodor Adorno (claimed that ‘to write poetry after Auschwitz is barbaric’ (1967: 34). The horror of the Holocaust, together with the death of more than fifty-four-million people, put into question the function of culture and, more specifically, the credibility of literature. As a result, in Italy as in the rest of Europe, the war produced socially engaged writers who could no longer ignore the events of history. In his essay ‘The Italian success story’, Poggioli pointed out that ‘the ordeal of war, even when not creating new poets, has changed the old ones’, as ‘lyrical inspiration has rejected the temptation of narcissism forever’ (1953: 214). Poggioli went on to say that ‘the new writers do not utter lamentations even about the ruins of the present, since they do not look for glory but for life’ (1953: 219). Elsewhere, he declared that the separation between literature and social affairs is an unacceptable one, since poetry is first and foremost a word pronounced on political matters (POGGIOLI 1947A: 344).

Driven by the same ideas of transformation that informed his avant-garde vision, Poggioli’s anthological project had an ethical, rather than an aesthetic, dimension. His poetry anthologies are the product of the climate of experimentation and political radicalism that had its roots in the ideology of the *sovversivi*. It is no accident that Poggioli’s writing of the *Theory* is closely intertwined with the composition of his anthological work, both theoretically and chronologically. The epistolary exchange with Cesare Pavese informs us that the process of compilation of Poggioli’s monograph had already started in 1947, i.e. during the years when his anthologies were published (Savioli 2010: 41).

I would argue that Poggioli’s anthologies are part of the ideological constellation that link them to some of his concomitant projects, such as the literary journals *Inventario* and *Biblioteca Contemporanea*, which he directed as an exile in the U.S. What these contemporaneous activities have in common is the desire to reconstruct the Italian nation

by means of culture. Whilst Poggioli's anthologies offer a vivid representation of this literature of reconstruction (examples of which will follow in this chapter), the most telling occurrence of Poggioli's poetics is perhaps contained in his essay 'Non Programma ma Premio'. Placed before the first issue of *Inventario* (1946-1963) and published in 1946, the following lines embody Poggioli's spirit of renovation:

Ma ora, mentre una civiltà muore ed un'altra sta forse nascendo, l'intelligenza ha dinanzi a sé una nobile e grande funzione. Questa funzione è quella di guidare l'anima europea, e nel nostro caso italiana, in un lungo e necessario esame di coscienza. [...] Europa ed Italia debbono rimettere in ordine o ricostruire le loro case da sé, non solo le case degli uomini, ma anche la Casa dell'uomo. La nostra rivista vuol partecipare, modestamente ma seriamente, a questa opera di ricostruzione (Poggioli 1946a: 342).

The idea of rebuilding the house of man – i.e. Italy's spiritual and cultural dwelling – is an emanation of Poggioli's exilic perspective as well as the articulation of the intellectual's ethical tasks. Bencivenni argued (2011: 44) that the collective values of the Italian immigrant community revealed its essentially ethical dimension. At the end of the Second World War, a similar sense of ending, and new beginning, was equally perceived in Europe, where 'the sheer scale of physical devastation of the continent was such that a return to the past seemed impossible', whilst 'some kind of radical departure' was necessary (Hewitt 1989: 1-2). The urgency to establish new parameters of thought, combined with the desire to 'reconceptualise history through specific generic experiments', is an aspect of the so-called 'culture of reconstruction' (Hewitt 1989:1-2). With specific reference to the poetry of Pasolini, Bertolucci and Luzi (whom Poggioli anthologised), this ethical attitude has also been defined in terms of 'poiesis of history', i.e. the process by which the poet brings to the fore 'issues of poetic *hereditas* within the context of a twentieth-century historical consciousness' (Jewell 1992: 4).

Despite being understudied, this moralising energy played a fundamental role in the shaping of the Italian canon in the U.S. With its biblical resonances, this idea of

spiritual reconstruction triggered the religious thread that constitutes one of the major semantic areas of the Italian diasporic tradition. Although Poggioli's selection only touches upon questions of poetic mysticism, Italian religious poets had an important role in other twentieth-century American anthologies. Religion (understood as culture's sacred heart), ethics, politics and the avant-garde go hand in hand in Poggioli's poetic cosmos. As expressed by Antonio Borgese, who, in Poggioli's words, 'trovò nelle vie dell'esilio una seconda patria, un'altra lingua e una nuova cultura' (1933), there was a time for rebuilding by opening oneself up to the possibilities of the diverse. The following section will describe how Poggioli's poetry anthologies grew out of this desire for renovation, combined with the ideas of experimentation and cultural radicalism that he internalised during his exilic years.

1.4.3 From Pound to Poggioli through Laughlin. New Directions and the Meanings of 'Active Tradition'

Although the journal *Inventario* (1946-1964) has long been considered Poggioli's privileged channel for intercultural communication, his poetry anthologies played an equally fundamental role in the circulation of his transnational credo. He thought that the exposure to a foreign culture would save Italy from the risk of isolation and self-implosion. In a letter by Poggioli to the then-editor and translator for Einaudi Cesare Pavese (Savioli 2010: 40), he stated that 'quello che voglio continuare a fare è un lavoro di diffusione della letteratura italiana in America. [...] Intendo anche lavorare un poco nel campo della presentazione in Italia di buone cose americane' (16 March 1947). At the same time, Poggioli embarked on a series of projects that aimed to eradicate 'the customary literary individualism and aesthetic narcissism of the Italian writer' (POGGIOLI 1947A: 227). His cultural mission was therefore twofold: to transplant Italian literature to the U.S. on the one hand, and to introduce American authors to Italy on the other. Just like

Inventario and *Biblioteca Contemporanea*, his anthologies bring to the fore the importance of the dissemination of literary works between Italy and the U.S.

Poggioli's perspectives on the origins of comparative literature – which he believed was 'born out of the historic circumstances of exile' – allow us to appreciate the restorative function of translation (Botta 2013: 149). Existing in a land of 'in-between-ness', that is between two different languages and cultures, Poggioli's anthologies provide an example of poetic rebirth grounded in literature's own capability of self-transformation. In the introduction to his *New Directions* anthology, Poggioli linked the avant-garde to issues of translation, canonicity and historicity. First, he asserted that experimental writing and translated poetry share an avant-garde core; and second, he put forward the idea that the Italian canon should be expanded in a direction that embrace experimental as well as traditional authors. In line with the definitions provided in his *Teoria dell'Arte d'Avanguardia*, Poggioli claimed that 'avant-garde literature is not, as is commonly believed, something outside tradition'. Rather, 'because it aims at reform or revolution, it is more conscious of the value of tradition than conventional literature, which is usually regarded as traditional *par excellence*'. In the same introduction, he went even further by saying that 'for a writer or reader of avant-garde literature there is nothing more disorienting or disturbing than the experimental writing of another environment'. This form of disturbance, however, is a positive one, as it offers 'a splendid pretext and an effective stimulus for further experimentation' (POGGIOLI 1948: 310).

Poggioli called these forms of cross-cultural explorations 'active tradition'. According to him, literature can be investigated on at least two levels: on the one hand, historically, i.e. as a part of the national, literary heritage ('passive tradition'); and, on the other, instantaneously and internationally, that is, within a broader, multinational context ('active tradition'). In this manner, Poggioli justified the translation and anthologisation of the contemporary Italian poets presented in his latest work. Despite 'belong[ing] to a

literary culture known to all civilized world in its remote past', they are part of an artistic world that is 'completely unknown in its active tradition, in the forms and beliefs of its present poetic ideal' (POGGIOLI 1948, p. 310). From a diasporic angle, Poggioli's understanding of literature as an idiosyncratic, multinational affair testifies to his exilic conception of literary canons.

Poggioli's attempt to spread Italian literature among an English-speaking audience found support in the activity of the American publisher James Laughlin (1914-1997). Poggioli's shaping force in the creation of an American awareness of contemporary Italian poetry would have been less effective if he had not been able to count on the concomitant efforts of one of the most prominent American publishers. The founder and director of *New Directions*, Laughlin published Poggioli's 1948 anthology in a series named *New Directions in Prose and Poetry*, a yearly anthology of American and non-American writers usually belonging to the avant-garde movements (the tenth issue, where the anthology appeared, also contained poems from France and Peru). The sense of a close collaboration between Poggioli and Laughlin is corroborated by their intention to realise a further collection of poems for *New Directions* entitled *Italian Poets of Today* (due in 1949). Poggioli mentioned the manuscript of this anthology in a letter to Cesare Pavese dated 4 January 1949 (Savioli 2010: 72):

Sto per dare all'editore il manoscritto della mia antologia *Italian Poets of Today*. L'editore è James Laughlin, *New Directions*. Il traduttore è William Weaver. Pubblicheremo il testo a fronte, ed una mia lunga introduzione. I poeti d'Einaudi sono naturalmente Saba e Montale.

This anthology, of which I have found no trace, remained an aborted project that nonetheless testifies to the intense co-operation between the two intellectuals in the post-war years.

Laughlin and Poggioli shared the conviction that literature works as an agent of social change and cultural transformation. 'In those days', Laughlin recalled in 1992,

‘publishing was as much a social contract as a money contract. I came along in the Depression, when publishers were having a hard time. I had a sense of mission – I thought I was saving the world’ (Barnhisel 2005: 62). In his prefaces to the first (1936) and second (1937) issue of *New Directions in Prose and Poetry*, Laughlin maintained that the aim of experimental literature is to transform society, as avant-garde writing has always worked as ‘catalyst’ for societal changes (Barnhisel 2005: 63). Although by 1946 ‘New Directions came to be known as a firm whose writers were avant-garde but not political forces’, Laughlin’s ideas on poetry, politics and activism would substantiate his publishing policy throughout (Barnhisel 2005: 202).

James Laughlin was the bridge between Pound and Poggioli, the U.S. and Italy. Without Laughlin’s trip to Rapallo, when he looked for Pound’s mentorship, *New Directions* would not have existed nor, with it, the formulation of an avant-garde, diasporic way of looking at Italian lyric. In Laughlin’s opening essay to POGGIOLI 1948, the publisher’s statements resonate profoundly with Poggioli’s own declarations. Laughlin illustrated the idea according to which Italy and America could benefit from a mutual, cultural exposure in the years following the Second World War: Italy by exporting its own literary tradition, a safe way of restoration through transformation; and America by sharpening its literary taste through contact with the illustrious Italian inheritance. These words could be Poggioli’s; except that, as often happens in a diasporic context, the focus shifted, Laughlin’s intention being primarily that of nurturing American culture rather than restoring literature in Poggioli’s home country.

1.4.4 Shaping the Poetry of Exile. Poggioli’s Anthologies 1947-1948

This overview of Poggioli’s theoretical thought, seen in the light of the historical events of his time, provides us with the necessary tools to appreciate his contribution as an anthologist in the 1940s. Poggioli’s selection was indeed the product of a series of

concurrent circumstances: the availability of translators and/or translations; the preparatory work done for *Inventario*; his reviews that appeared in *Italica* in 1948; and his personal preference for certain poets and themes. Most importantly, however, his anthologies were a hotbed for diasporic tropes. Far from being three separate works, these collections can be read as a single book of poems that was assembled in a two-year period (1947-1948) and around specific themes. The idea of a comprehensive volume, or, as it has been defined, of a ‘poetic autobiography’, is justified by the presence of a series of threads that crisscross the anthologies from one year to the next: alienation and migrancy; the forms of the avant-garde; an interest in interdisciplinarity, namely the encounter between poetry and the visual arts; and the evolution of a historical and mystical thread (Acetosso 2013: 127). Table 1.2 offers a snapshot of Poggioli’s poetic selections; it also highlights, in bold, the names of the poets recurring in more than one anthology. The listing is that which one finds in the anthologies.

POGGIOLI 1947A	POGGIOLI 1947B	POGGIOLI 1948
Campana	Saba	Ungaretti
Saba	Palazzeschi	Montale
Palazzeschi	Ungaretti	Luzi
Ungaretti	Montale	Giglio
Montale	De Libero	–
Quasimodo	De Pisis	–
De Libero	Luzi	–
–	Monterosso	–

Table 1.2

To our surprise, the only poet who is present in each of the three collections is neither Montale nor Quasimodo, but the Alexandria-born Ungaretti. According to Lawrence

Venuti, at the centre of the Italian poetic canon in English lies Montale, ‘flanked by many other Italian poets who exhibit a stylistic affinity’. At the margins ‘are the successive waves of experimentalism that swept through Italian poetry in the post-World II period’ (Venuti 1995: 239). Although Venuti is right in assessing that Montale is the most translated twentieth-century poet in English, Ungaretti is by far the most anthologised, especially by diasporic editors. Poggioli defined him ‘the leading Italian poet of today’, whereas Luigi Ballerini – one of the continuators of Poggioli’s avant-garde line – saw him as a poet ‘to whom a long tradition of experimental Italian poetry can be traced back’ (Caselli 2008: 65). Evidently, despite his adherence to Fascism, Ungaretti appealed to the radical anthologists more than Montale, whose profile is less cosmopolitan. As a result, if Montale is the most canonical poet in Italy (a record that is reflected by the many translations of his poetry), Ungaretti is his American double.

An important aspect of Poggioli’s diasporic poetics is the emphasis on both canonical and less known authors. Poggioli’s anthologies juxtapose the names of Montale and De Pisis, or of Ungaretti and Giglio, while a minor poet such as De Libero occurs twice. Since Poggioli’s selection is numerically limited – only eleven poets scattered throughout three volumes – single appearances are not necessarily a sign of disinterest and/or inferiority. On the contrary, in POGGIOLI 1947A, the leading position of an experimental poet such as Campana testifies to the editor’s admiration for the ‘forerunner of contemporary Italian lyrical modernism’ (POGGIOLI 1947A: 229).

Another element to consider is that, whereas POGGIOLI 1948 is a poetry only anthology, POGGIOLI 1947A and POGGIOLI 1947B present a mixture of prose, both creative and critical, and verse. The diasporic anthology is a site for experimentalism, especially within the anthological genre. In addition to Poggioli’s essay on ‘Italian Literature Between Two Wars’, an exquisite introduction to the anthology as a whole, POGGIOLI 1947A includes pieces by Svevo, Tozzi, Cecchi, Vittorini, Manzini, Ferrero as

well as a small selection of texts by foreign authors, poets and critics (Putnam, Koch, Macleod, Weeks, and Lindsay). Similarly, POGGIOLI 1947B, an Italian-French issue of the review *Voices*, features, among the others, poems by Eluard, Michaux and Jouve, alongside articles and reviews, some of which centred on the issue of canonicity. See, for instance, ‘A Great Tradition and a Minor One’ by Walter Adams (POGGIOLI 1947B: 49-51).

Translation occupied an important portion of Poggioli’s activity, from his translation of Blok in 1933 to his versions of Novalis in 1960; he believed in the creativity and autonomy of the translator ‘as a producer of literary culture’ (Wilson and Gerber 2012: ix). In his famous essay on translation, entitled ‘The Added Artificer’, Poggioli went even further by saying that ‘even the choice of the text to translate is a creative act led by a preference’ or by what Poggioli himself called an ‘elective affinity’ (Poggioli 1959: 359). Nonetheless, Poggioli did not translate the poets he anthologised. His conception of the anthology as a multifaceted, collective endeavour also emerges from his decision to employ several translators.

The idea of the poet-editor and/or poet-translator, launched by Poggioli, would have a certain appeal on future diasporic editors. His anthologies provided a suitable model for later generations, as today’s anthologies still oscillate between pure poetry and mixed selections, English only and multilingual volumes.

Poggioli’s anthologies are pioneering also in regard to their themes. They offer an opportunity to analyse *in vitro* the embryonic phases of the Italian diasporic tradition. With Poggioli, diaspora became the narrative force that triggered the transportation of Italian poetry into America. Diaspora provided the critic with the possibility of looking at literature without any linguistic, cultural or ideological boundaries, as a way of mediation between different countries and times. Poggioli turned his exile into a compelling metaphor to describe the paradoxical meanderings of memory and imagination,

‘separation and desire, perspective and witness, alienation and new being’ (Seidel 1986: x). A truly diasporic product, his anthologies bear the traces of this constant attempt to reconcile opposites. Even Poggioli’s diasporic condition is in itself contradictory. Whereas it fell at first into the category of ‘forced exile’, it became in time ‘a voluntary condition’, the aesthetic value that [underpinned] the complexity of his ‘poetic autobiography’, from his early years right through to his late works (Acetoso 2013: 127).

Mattia Acetoso provided the first systematic attempt to link Poggioli’s criticism to the exilic dimension. In an essay published in 2013, Acetoso identified three key ideas that characterise Poggioli’s ‘psychology of exile’: (i) that exile is not only the physical expression of a geo-politic rupture, but also the representation of a spiritual, psychological situation; (ii) that exile is both a creative instrument and an intellectual, almost utopian, project; and (iii) the belief, informing all Poggioli’s works, that exile is ‘the opportunity for the establishment of a new culture of letters’ (Acetoso 2013: 142). As Acetoso pointed out, for Poggioli ‘exile represents a loss, but it also corresponds to the imaginative process that attempts to compensate for that loss’ (2013: 142). Acetoso added that ‘exile is to be understood as a privileged space from which to observe one’s own culture and build a project of moral reconstruction for it’; or, to use another of his images, that exile is the ‘opportunity to reverse the logical sequence of loss, in a process that negotiates crucial issues such as language and the looming idea of a return’ (2013: 142).

My analysis, which defends a diasporic approach, owes much to Acetoso’s article. Yet, it also distinguishes itself on at least two levels: first, it deals with Poggioli’s exilic works rather than with his pre-exilic ones (the anthologies were actually composed during the time of Poggioli’s expatriation); and second, it understands diaspora as a fluid rather than as a binary model. Drawing on Seidel’s *Exile and the Narrative Imagination*, Acetoso defended the idea that exile is ‘an opportunity to turn absence and distance into

a compensatory creative process'. 'The task for the exile', Seidel said (1986: 128), 'is to transform the figure of rupture back into a "figure of connection"'. According to this interpretation, Poggioli's anthologies can be read as his ideal return home, since a physical homecoming was impossible in the end. Yet, Poggioli's anthological work opened the way to a complex understanding of the experience of diaspora, which is not necessarily a double-edged entity. As his anthologies show, diaspora is a liminal space, which results from 'the multiplication of contact zones and the broad spectrum of [migratory] situations', something that has 'forced theorists to [...] increasingly pay attention to [new categories, such as] hybridity', interstitiality, and fluctuation (Král 2009: 2).

The applicability of this idea of diaspora to Poggioli's anthologies is endorsed not only by his exilic conditions, but also by his thematic choices. The emphasis on certain motifs gave the anthologist the space to create his own narrative while also providing a response to the dilemma of canonisation. Poggioli tells us a story of travel and exile: from his own exile, i.e. the exile of the narrator, to Campana's mystical wandering towards the dreamy shore of Montevideo (POGGIOLI 1947A); and from Palazzeschi's interior journey through the cities of memory and imagination (POGGIOLI 1947A and POGGIOLI 1947B) to Quasimodo's literary exile, lamenting poetry's silence after the tragedy of war (see 'On the Branches of the Willows', POGGIOLI 1947A).

Apart from the selection of poems, certain figures must have appealed to the editor as an embodiment of the so-called literature of *destierro*, exile in Spanish (Poggioli 1941); Saba, Triestine by birth, half-Catholic and half-Jewish, is in this sense an ideal representative.

A further instance of Poggioli's exploration of the theme of exile is the inclusion of De Libero's poetry, which is a nostalgic and commemorative recollection of his rural homeland, Ciociaria (POGGIOLI 1947A). The poem belongs to the collection *Il libro del*

forestiero (1945), a title that directly recalls the exilic condition. Similarly, Francesco Monterosso's civil poetry is a testament of love for his treacherous country: 'Soldier, go in. Father and mother lost, | Even the cat is gone' (POGGIOLI 1947B: 21-22). This sense of abandonment, conveyed by a coarse yet melancholic vocabulary, is an important aspect of Monterosso's radical verse.

The most telling example of the 'thousand ramifications' of the 'psychological and aesthetic nature' of exile is offered by the presence of the germinal parts of Ungaretti's *The Promised Land* (POGGIOLI 1948: 40). At the time Poggioli put together his anthology for *New Directions*, *The Promised Land* was still part of a 'work in progress' that Ungaretti started in 1935 and would end in the 1950s (the Mondadori edition dates to 1950). The series of twelve choruses anthologised in *New Directions* appeared for the first time in *Inventario*, 1, 3-4 (1946-1947). It is not uncommon that literary works were published in translation before, or immediate after, their publication in the original language; a powerful evidence of literature's transnational circuits.

Like *Sorrow* (1947), *The Promised Land* belongs to the so-called second season of Ungaretti's career, started with the poet's recovery of tradition and the use of ancient metres, rhythms, and myths, a practice that is already evident in *The Feeling of Time* (1933). It is interesting to notice how Ungaretti's return to tradition is a humble, rather than a triumphant, one. Imbued with the pathos of a spiritual quest, it is interlaced with the greatest crisis of history and his life (at the time of the Nazi occupation in Rome, Ungaretti lost his son). Although signs of the mystical were already present in Ungaretti's *Joy of Shipwrecks* (1915-1942), it is only with his latest works that this theme becomes crucial. It goes without saying that a title such as *The Promised Land* is rich in religious as well as diasporic resonances. This is the land that God promised to Abraham and his descendants; the Jews, repeatedly exiled from their home country, have been longing for the fulfilment of this promise for centuries. Similarly, at the time of the

Romans, Aeneas looked for the land, Italy, indicated to him by the gods. As an editor, Poggioli was certainly attracted by the idea of a poetry that has both spiritual and material implications. As shown by Ungaretti's example, exile and reconstruction are historical, psychological and ethical forces that closely cooperated towards defining the Italian diasporic poetics. It is no accident that future editors, such as Pacifici (1957) and Ballerini (1999) would choose Ungaretti's title for their anthologies in translation.

From a diasporic standpoint, Ungaretti's lines stage the alienation of the lyrical subject in a quite compelling manner. Through the inclusion of Dido's lament against time and space, we can interpret the heroine's experience of loss as a powerful image for the poet's sense of estrangement. Here are some instances: 'I cry and my heart is afire without peace | Since the time when I have become only | A thing in ruins and abandoned'; and 'We were transported by anxiety, along sleep | Toward what other, elsewhere?' (POGGIOLI 1948: 315). Both the poet's and the editor's exilic states – banished, departed, outcast – will take different forms throughout the history of the diasporic tradition; yet, the origins of this deracination are to be identified in Poggioli's early collections.

In addition to the theme of wandering and exile, and in constant dialogue with it, the anthologies display an indirect but continuing meditation on history and war. This is evident not only in the texts that clearly deal with the memory and/or heritage of the conflict (see Quasimodo's and Montale's poems), but also in Poggioli's decision to feature some more recent poetry inspired by the experience of mourning and loss. For instance, POGGIOLI 1947B features poems from Ungaretti's *Sorrow*, published in Italian in the same year; besides, 1947 is the year in which Luzi's *Gothic Notebook* appeared (see POGGIOLI 1947A), a collection that Poggioli would review on *Books Abroad* the following year. Again, the concern for poetry's destiny after the Second World War is combined with a certain taste for biblical and apocalyptic tones: from Ungaretti's human

utopia (the ‘City of Man’) to Montale’s depiction of Hitler as a ‘messo infernale’; and from Luzi’s image of love as a spiritual conflict between earth and heavens to Giglio’s adaptation of the language of the Bible to the desolation of contemporary man.

There is a final aspect of Poggioli’s selection that remains to be addressed, i.e. its diasporically avant-garde nature. We already discussed how his theorisation of the avant-garde is chronologically intertwined with his exilic writing. Yet, the reasons to believe that his anthologies are directly informed by his avant-garde studies – and, more specifically, by his idea of the ‘active tradition’ – go beyond a shared temporal framework.

The introductions to his anthologies stage the dialectics between tradition and innovation in a slightly different manner. Whereas both the introductions to his 1947 anthologies provide a historical representation of twentieth-century poetry, the opening essay of POGGIOLI 1948 focuses on the challenges of creating a new poetic tradition. This is due to the fact that, with its penchant for experimentalism, *New Directions* appeared to be Poggioli’s ideal forum for a scholarly discussion on tradition and canonicity. In his unconventional portrayal of post-war Italian poetry, poets like Ungaretti, Montale, Luzi and Giglio are linked to one another through a paradoxically inter-chiastic relationship: Montale with Luzi and Giglio with Ungaretti, but also vice versa. For Poggioli, contemporary Italian poetry experienced a division between content and form, which was visible, for instance, in Luzi’s and Giglio’s poetry: whereas the former represented the ‘super-world’ of Ungaretti through the ‘strident style’ of Montale, the latter depicted a mechanical, Montalian universe by adopting a language of illuminations and revelations that echoed Ungaretti’s works. Poggioli added that ‘a further paradox is that Luzi seems more “poetic” than the “prosaic” Montale; Giglio, more “prosaic” than the “poetic” Ungaretti’ (POGGIOLI 1948: 311). These cryptic ways through which artists interacted represent one of the major obstacles to canon formation.

The 1947 publications show not only similarities, but also points of variations. For example, POGGIOLI 1947A includes Quasimodo's poetry, whereas POGGIOLI 1947B features poems by Filippo de Pisis, Mario Luzi and Francesco Monterosso. This difference is indicative of the fact that the anthologies pursued two distinctive purposes: POGGIOLI 1947A proposed a canon of modern Italian literature that dates back to Pascoli's, Carducci's and D'Annunzio's poetry (and that was completed by the presence both of Quasimodo and prose writers), whereas POGGIOLI 1947B explored the emerging 'voices' of post-war Italy, both within and outside its national boundaries. It is worth noticing that the only copy of POGGIOLI 1947B available in England is kept at the Imperial War Museum in Duxford, an obvious sign of the complex connections between poetry and war.

Poggioli's diasporic approach to the avant-garde explains some of his selection criteria: the presence of figures that could embody the intersection between poetry and the visual arts, such as the painter Filippo De Pisis (POGGIOLI 1947B); the inclusion of Francesco Monterosso's popular song as a 'historical and psychological document' of Resistance Italy (POGGIOLI 1947B); the connection between Dino Campana and modernism (POGGIOLI 1947A); and the incorporation of Ungaretti's and Montale's poetry into the avant-garde and modernist streams (POGGIOLI 1948). The idea that these two major poets are the Italian representatives of the Modernist revolution proved to be a long-lasting one. Poggioli argued that 'Ungaretti [...] performed with great originality a function within Italian poetry similar to that of Apollinaire or Valéry in French poetry, while Montale has more than once been defined as a kind of Italian T.S. Eliot' (POGGIOLI 1948: 310). More than sixty years later, the poet-editor Geoffrey Brock distinguished between an Italian and American modernist tradition, the former concerned with tonal and rhetorical tropes, and the latter with the possibilities of form (BROCK 2012: xxx).

A final proof of the deep influences of the American literary environment on Poggioli's selection is his preference for long, narrative poems. The number of lines per poem increased considerably from the 1947 anthologies to the *New Directions* one. Reproducing the contemporary American taste for narrative poetry, POGGIOLI 1948 includes excerpts not only from Ungaretti's *The Promised Land*, but also from Montale's *The Hitler Spring*, Giglio's *Themes for a Symphony*, and Luzi's *Gothic Notebook*. In particular, the latter is a collection of fourteen poems of more than two hundred lines in total, whose inclusion certainly represents an interesting anthological case. Poggioli's decision to anthologise narrative poems is a nonconformist one, considering the dominant hermetic trend in post-war Italy. By contrast, the long poem was a vibrant poetic form in twentieth-century U.S. literature. Its representatives, who frequently were avant-garde poets themselves, ranged from Robert Frost and T.S. Eliot to William Carlos Williams and Ezra Pound (MacGowan 2004: 287-293).

1.5 The Hidden Anthologist. Marguerite Caetani's Exilic Patronage

The experience of exile linked Poggioli's anthological work with that of Marguerite Caetani (1880-1963). Both anthologists operated in the aftermath of the Second World War, sharing their views on avant-garde literature and diaspora alongside a similar concern for the cultural reconstruction of Italy. Yet, despite a common uneasiness with the fascist regime, their militancy is profoundly different. In this section, I shall analyse how Caetani both continued and supplemented Poggioli's radical line, by accentuating some of its traits on the one hand, and introducing new ones on the other.

1.5.1 The Garden of Exile. Death and Rebirth in Caetani's Arcadia

Although Caetani does not fit the category of the exile as obviously as Poggioli, her lifelong dedication to the artistic world displays the features of an aesthetic isolation. At

a first glance, Caetani's exile was more aesthetic than political. Taking refuge in the realm of poetry and nature, she lived most of her life in a form of intellectual seclusion, her contacts being limited to interactions with writers and artists. Caetani's isolation stemmed from her attitude towards the arts, which she considered as a separate realm from history and society. For Caetani, poetry is in itself a form of transcendence, a mode of opposition against the 'foreground, the factual daily record' as well as the image of some remote, ideal world (Barolini 2006: 204). Yet, despite Caetani's efforts at self-effacement, her anthology remains a militant work, which testifies to the political nature of the anthology as a genre. A patroness and a princess, Caetani nuanced the profile of the exile anthologist on a number of levels. First, she is neither a political refugee nor was she obliged to leave her country. The reasons why she spent most of her life abroad – first in France and then in Italy – were as much biographical as related to her cosmopolitan urge. Second, Caetani never theorised on the category of exile, leaving no written documents whatsoever on her critical conceptions. Her role as a critic and editor can be appreciated through the consideration of her cultural patronage, which we deduce from the intense correspondence that she had with poets and artists, both from Europe and North America.

The product of the editor's escape to the realm of poetry and the countryside, Caetani's *Anthology of New Italian writers* (1950) was conceived against the background of a garden near Rome, Ninfa. The image of the garden epitomises Caetani's ideas on literature and criticism, while also conveying the contradictory mixture that characterised her personality: multiculturalism and openness on the one hand, and separation and seclusion on the other. Caetani reached Ninfa after two decades spent in France, where she had arrived from Connecticut as a twenty-two-year-old woman. Paris represents a fundamental stage to understand both the genesis of Caetani's anthology and the conditions of her aesthetic exile. In Versailles, Caetani founded the literary journal

Commerce (1924-1932), which marked the beginning of her lifelong dedication to literature. Additionally, Paris is the city where she met her future husband, the prince and composer Roffredo Caetani, the heir of a notable Italian family. Plunged into the dynamism of the modernist capital, Marguerite animated a multicultural, artistic community which reminds us of the international spirit underlying her anthological enterprise in Italy ten years later.

If Caetani's withdrawal into the world of literature had already begun in Paris, it is only in Rome that her position as an émigré and an outsider – out of history and the conventions of literary circles – became more evident. The Caetanis moved from Paris to Rome in 1932, the year in which Marguerite was forced to cease *Commerce* for financial reasons. Whilst Caetani decided to keep a flat in Paris, she never returned to America, which we may read as an intentional act of separation from her own country. At the same time, she never renounced her American citizenship, although she became more and more acquainted with Europe. In particular, she regarded Italy as a land both of origins and exile: a motherland, because she recognised in Italy the archetypal image of poetry, 'a mindset, an abstraction of notions, a way of being – at its best the beloved Mother of Western civilization'; and a land of exile, because, once there, she never returned home (Barolini 2006: xix).

Caetani's aesthetic exile was also a psychological one, as it was not without suffering and grief. We know that Caetani was a victim of the fascist dictatorship (as was Poggioli), although she tried not to engage with contemporary politics. During the Second World War, she lost her only son while he was fighting in Albania for a regime that he – and she – detested. The loss of Camillo also meant the end of the Caetani dynasty, as his sister Lelia (a painter and keen horticulturalist like her mother) remained childless. In the 1940s, the property of Ninfa was used to shelter both partisans and evacuated civilians, becoming Caetani's tacit act of resistance against Mussolini. As

Helen Barolini pointed out (2006: 205), ‘the decade of her life when she lived in a fascist society so alien to her heritage and so devastating in her personal life is when one can sympathize more deeply with the dilemma of her divided loyalties’.

In the fascist years, Caetani experienced the ambiguous situation of living in an adopted land (Italy) that was enemy to her country of birth (the U.S.). The war profoundly exacerbated Caetani’s sense of estrangement in a country that seemed to have lost its artistic freedom and humanistic values. Whereas the earliest American visitors to Italy were attracted by the splendour of its past (Brooks 1958), Caetani found a nation that was worn out by war. Italy, Caetani’s long-dreamt-of Arcadia, was a nation that was yet to be built.

The difficulty of the historical situation, however, did little to lessen the princess’ faith in the arts. In the cultural revival that followed the Liberation, Caetani found the path for a personal return to life. To recover from a tragedy that was both private and historical, Caetani engaged in a second editorial project that aimed at rebuilding Italian society by means of culture. In a letter that Caetani sent to her sister Katherine, she expressed her longing for ‘some light and air and a bit of phantasy’ in Italian literature, because the ‘dry-as-dust existing publications which were all politics, criticism, and history’ monopolised the post-war literary scene. Caetani’s new programme, which we can summarise in three points, continued the transnational line of *Commerce*, but addressed the specifically Italian situation: ‘raise Italy in world opinion from the ignominy of the fascist period, to showcase Italian writers who had been silenced during the regime, and to do so in an international review’ (Barolini 2006: 211).

The princess found the ideal conditions to fulfil her cultural mission at Ninfa. In the war’s aftermath, the garden became a stimulating environment where artists and scholars from across different disciplines and countries gathered with diplomats, and common people. Just as the garden of Ninfa kept flourishing on the ruins of time and

war, Caetani realised that also the Italian letters could have a chance to rise from the ashes of the fascist dictatorship. Similarly, the patroness let her personal wounds be relieved by the garden's healing power. At Ninfa, a place of both encounters and isolation, the private and the historical intermingled to the point of fusing.

The garden is a compelling metaphor to describe both the negative and beneficial aspects of the diasporic condition. Imbued with desires of renovation and internationalism, Caetani conceived here not only the idea of a new literary periodical – *Botteghe Oscure* (1948-1960) – but also the plan of her English-language anthology. These editorial operations are all the more intertwined as all the poets included in the 1950 anthology had already made an appearance in the first five issues of the review. In Table 1.3, below, the left-hand column lists the poets anthologised by Caetani in her 1950 anthology, whereas the right-hand column reports, in Roman numbers, the issue of *Botteghe Oscure* in which these same poets had already appeared.

CAETANI 1950	<i>Botteghe Oscure</i>
Bassani	II, V
Bertolucci	I, IV
Caproni	III
Fortini	IV
Gatto	III
Rinaldi	I
Roversi	IV

Table 1.3

Botteghe Oscure's goal was twofold and echoed Poggioli's ideas closely: on the one hand, it wanted to give young Italian writers a chance to reach an international audience; and, on the other, it aimed to introduce them to the foreign authors who had been

inaccessible to the Italians during the years of the fascist censorship (Brown 1973; 309). It is worth observing that the first issues of the review hosted mainly Italian authors (with the opening issue including Italian writers exclusively), whereas the presence of foreigners grew increasingly from the second issue onwards (Valli 1999: 61). The dominance of Italian writers in the late 1940s reveals Caetani's urgency to re-establish the country's literary reputation in the post-war years.

The striking similarities between Poggioli and Caetani suggest that the two editors exchanged letters and/or information at the time of the anthologies' compilation. However, the only evidence we have of a link between the two is the presence of annotated copies of Caetani's *Botteghe Oscure* in Poggioli's private library (Della Terza 1987: 174). The idea of a common project can be also justified by the fact that James Laughlin – who shared similar views on literature and translation – published both. Their connections with Laughlin tied the transplantation of contemporary Italian poetry to the U.S. to the avant-garde dimension. Moreover, the geography of Laughlin's, Poggioli's and Caetani's project (from Italy to America, and back), as well as their engagement in the post-war period, illuminates the philanthropic motivation for their work, which was not directly intended for academia. Both Poggioli's and Caetani's anthologies are responses to the crisis of the post-war years as well as adaptations to the changes that it involved, and imposed.

1.5.2 Beyond Reticence. Caetani's *Anthology of New Italian Writers*

Caetani's *Anthology of New Italian Writers* was first printed in Rome by the Istituto Grafico Tiberino and, later in the same year, appeared both in Britain (John Lehmann's publications) and in the U.S. (New Directions). If in Italy the anthology went almost unnoticed, in America it raised the critics' interest by eliciting contradictory opinions. For instance, whereas Thomas Bergin criticised the poetry selection, Oscar De Liso

praised it as being innovative and ‘first rate’ (Salvagni 2013: 148). Caetani’s effort to export Italian writers across the Atlantic is revealed by the fact that, later in the 1950s, the princess asked Farrar Straus – the then distributor of *Botteghe Oscure* in America – to publish a second anthology of Italian literature in English. The project could not be fulfilled because of a misunderstanding between the editor and the publishing house; yet, it testifies to Caetani’s dedication to the dissemination of Italian poetry abroad (Barolini 2006: 220).

Caetani’s anthology presents an alternation of poetry and prose, a feature that already characterised *Botteghe Oscure*. Just as the review was issued without a specific ideological programme, the anthology contained texts without introductions and/or commentaries, with the apparatus limited to a series of bio-bibliographical notes on the authors at the end. The princess’ anthology broke the pattern of poetry and theory inaugurated by Poggioli and testifies to her poetics of self-effacement. A further instance of Caetani’s reticence is the absence of the editor’s name. This scarcity of theoretical references, however, should not be interpreted as a lack of criticism: not only the selection of poets and poems is thoughtfully supervised, but also the decision to employ a single translator (the young yet proficient William Weaver) unveils Caetani’s choices.

Although the anthology displays a well-defined structure, Caetani’s editorial criteria are difficult to define. This sense of self-effacement is palpable not only in the anthologist’s decision to anthologise unknown poets – a clearly avant-garde trait – but also in her role as a female editor. This is the first time that a woman compiled an anthology of contemporary Italian verse in English. Even if she did not include any female poets, Caetani would pave the way to female poetry’s anthologisation by providing the precedent of a diasporically female editorship. Her volume anticipated those to be published in Italy, where the first anthology by a woman is CROCE 1960, which came out in 1960.

A further element that supports Caetani's poetics of concealment is the fact that she was an American philanthropist with no specialism in Italian literature. Some of her choices are likely to have been suggested by Giorgio Bassani, not only Caetani's closest collaborator in the laboratory of *Botteghe Oscure*, but also the editor of the journal's Italian section. Although it is hard to establish the extent to which Bassani influenced the selection, the correspondence between the two testifies to Marguerite's invisible yet decisive role. Whereas Bassani tended to exclude avant-garde poets, Caetani was 'alla ricerca continua di quello che percepisce come voce nuova, in tutti i paesi e in tutte le lingue' (Valli 1999: xi). Caetani's selection is based on the poets' age and popularity rather than on specific stylistic and/or linguistic features: the more an artist was young and unknown, the more s/he had a chance to be included. Besides, Caetani's literary taste was strongly influenced by her American heritage. Her preference for introspective atmospheres – such as those evoked by the German-American poet Theodore Roethke – deeply affected her choices. CAETANI 1950 stands out as a typically diasporic case as it placed itself in between different countries and systems of values.

Caetani's conception of the avant-garde, as emerges from her selection, resonates with Poggioli's theories. If we accept Poggioli's definition of the avant-garde as a synonym for contemporary literature, we may be able to link Caetani's predilection for the young to Poggioli's critical ideas. For Caetani, an American who witnessed the rise of modernism in Paris, the essence of contemporary literature was experimental. In an interview with Eugene Walter in 1958, she affirmed that European writers were reluctant to experiment with language, whereas 'from America comes work that appears to be more lively, more varied, more original than what is produced in Europe' (Salvagni 2013: 100). Caetani's criticism of the immobility of European letters was counterbalanced by her praise of the freshness of American works.

Caetani's literary taste, though, was not one-directional. The result of various contaminations, it was built on contradictory forces, from the classicism of the Italian tradition to the manifold expressions of American experimentalism. With reference to *Botteghe Oscure*'s poetry contributions, the critic Massimiliano Tortora (Salvagni 2013: 104) divided Caetani's poets into three main groups: the poets of the 'linea sabiana' writing prose-like poems (Caproni, Bertolucci); the experimental poets, who began within the *Officina* group (Pasolini, Leonetti, Roversi); and the modern classicists, i.e. poets that were able to combine traditional forms with contemporary, factual and domestic themes. Considering that hermeticism was the predominant poetic trend in 1940s Italy, Caetani's poetics reflected the American, rather than the Italian, literary expectations. Her selection was dictated by her preference for domestic, existential themes, which found a correspondence in her favourite American poets: Roethke, Williams, Carruth, Moore, Cummings and Lowell (Barolini 2006: 2015).

The range of Caetani's poems (twenty) finds its coherence in a solid narrative frame, in which the flux of memory, landscape, history and private life intersect. Whereas the prose section deals with more engaged pieces of writing (like Guglielmo Petroni's *The House is Moving*), the poems allude to the epic of ordinary life. This low-toned epic punctuates the entire collection, from its representations of memory (Bassani's 'In Memoriam') to the often-violated idyll of childhood and nature (Bertolucci's 'The Indian Hut'); and from the theme of marriage and friendship (Fortini) to the cities of Bassani (Ferrara) and Caproni (Genoa).

Caproni's 'The Funicular' stands out as a case of a contemporary poem that echoes classic motifs and structures. On the background of a misty, intangible Genoa, an un-mythical Proserpina makes her last apparition: a modern goddess who washes doorways and 'befogged glasses' in slippers. In the context of post-war Italy, Caetani's employment of epic modules proved to be a crucial choice. Already adopted by Poggioli

and expressed through his preference for narrative poetry, the ‘modern epic verse’ is another of Pound’s inventions. Pound ‘sincerely feared that unless poetry could successfully challenge the novel in the breadths of its representational powers, it might become as irrelevant and out-of-date as “the art of dancing in armour”’ (Bernstein 1980: 20). Pound’s *Cantos* are a shining example of modern epic, the fragmentary cosmos where myth and history collide.

Apart from the search for a Poundian epic, a further thread that crosses Caetani’s collection is the topic of the transience of nature, which is often conveyed in religious tones (Rinaldi’s ‘Prayer’) or through the use of biblical images (Roversi’s ‘Rachele’). The anthology gave also space to the metaliterary theme explored in the form of the mysterious yet indissoluble bond between language and life. Future collections will emphasise the centrality of metaliterature as a diasporic trope. In 1950, avoiding war was not a canonical choice. Focusing on the themes of everyday life (with the exception of Gatto’s ‘Novel 1917’), the semantics of Caetani’s anthology reproduces a fundamental trait of her personality, i.e. a problematic understanding of the relation between poetry and history. If the formula ‘poiesis of history’ synthesises Poggioli’s anthological work, Caetani’s anthology seems to propose a ‘poiesis of everyday life’.

Caetani’s poetics of self-effacement was neither a form of cultural and/or economical superiority, nor of political indifference. Rather, it was the rhetorical artifice that enabled her to realise a truly avant-garde, militant anthology. Whereas Poggioli’s activity as an antifascist was explicit, Caetani’s contribution to Italy’s reconstruction remained as shadowy as she was, especially if we take into consideration the laceration of her diasporic identity. It is precisely through her commitment to the remaking of the nation that she was able to transform the ivory tower of her isolation into a political deed. The princess’ isolation was redeemed by her avant-garde attempt to make the obscure visible, and the silent heard.

In her retrospective journey to the sources of literature and life, Caetani transformed Ninfa from the garden of archetypal symbols into a space of poetic rebirth, a process that finds its parallel in the dialectics between diaspora and artistic creativity. Neither Poggioli nor Caetani returned home. However, both of them used the power of the exilic imagination to go back – mythically and metaphorically – to their common motherland, poetry. Exile provided them with the tool of foresight, vision and imagination, in a world that was going towards the tensions of the Cold War; poetry, on the other hand, was the space for the anthologist's recompense, reconnection and homecoming. Traveling back from America to Italy (Poggioli), and vice versa (Caetani), the boundaries between nations and languages were ultimately able to blur.

1.6 Roaring Sixties. Alfredo De Palchi, or the Editor *Révolté*

Caetani's anthology was followed by a period of silence, which was broken by a handful of poetry collections. Whereas we witnessed the publication of four anthologies of Italian poetry in translation between 1947 and 1950, in the 1950s the majority of translations from the Italian concentrated on prose and, partially, music. Despite the scarcity of poetry volumes, the 1950s and 1960s represented an important incubator for the evolution of the diasporic tradition, especially thanks to the development of a strongly biographical practice. The model anticipated by Pound, theorised by Poggioli and embraced by Caetani was put to test and then reinforced, as revealed by the hesitation between canonical and avant-garde authors.

The next sections will describe the persistence of diasporically avant-garde modes in the process of transplantation of Italian poetry to the U.S, by documenting moments of stasis and acceleration. Special attention will be paid to the figure of Alfredo De Palchi, whose anthologies occupied, almost entirely, the 1960s- literary scene.

1.6.1 The 'Battle of the Anthologies'. Tradition and Experimentation in the 1950s and Beyond

Poggioli and Caetani inscribed the American history of Italian poetry in the name of the exilic avant-garde. After their anthologies, the American press promoted various forms of poetic experimentation, from Peter Miller's 1958 selection for *Folio* (MILLER 1958) to Cid Corman's avant-garde versions for the *Origin* review (CORMAN 1963). Yet, despite the legacy of these forerunners, a conservative trend was to develop together with the dominant, experimental vocation.

The classicist line began in America with Sergio Pacifici's collection (PACIFICI 1957), whereas in England it had already been introduced by Dionisotti's literal translations in 1952 (DIONISOTTI 1952). After Pacifici's attempt to anthologise well-established figures – Ungaretti, Saba, Quasimodo and Montale – space was made for establishing this Italian quartet, which was presented in historical anthologies, sometimes illustrated (DE LUCA AND GIULIANO 1966; DE' LUCCHI 1967; REBAY 1969). Historical collections were less popular in the U.S. than in England, where anthologies of this kind came out with institutional presses in the same period: *The Oxford Book of Italian Verse* (1952), edited and revised by Carlo Dionisotti, and the *Penguin Book of Italian Verse* (1958), compiled by George Kay.

In the U.S., the attention towards Italian canonical poets was less a critical inversion than a response to the American literary debate. In the 1950s and 1960s, divergent attitudes towards the Italian poetic tradition resulted from a controversy between two literary formations: the formalists on the one hand, and the avant-gardists on the other. This ideological conflict – also known as the battle of the anthologies – followed the publication of two almost contemporaneous anthologies: Donald Allen's *The New American Poetry: 1945-1960* (ALLEN 1960), which fostered a multi-ethnic and stylistically diverse reading of literature; and *New Poets of England and America* (1962),

edited by Donald Hall and Robert Pack, which promoted a more formal tradition of works (HALL AND PACK 1962). In particular, Allen focused on the emergence of the post-war American avant-gardes (Black Mountain College, the New York School and The Beat Generation) claiming that these literary groups were already established in terms of public, press and tradition (ALLEN 1960: xi). This conflictual stance in American literary criticism translated into a decade of heterogeneous directions for the anthologists of Italian verse. While Italian poetry's double spine, both traditional and experimental, was at once identified and unearthed, American editors engaged with its Poundian heritage either by following or opposing it.

Fighting for a space in this literary arena, anti-canonical anthologies – generally hosted by small, avant-garde journals – won over traditional ones. The most important example of this kind is offered by the three consecutive issues of the *Literary Review* (1959-1960) edited by Eric Sellin and Charles Guenther (SELLIN 1959, GUENTHER AND SELLIN 1959, GUENTHER 1959). Guenther was a poet-translator as well as a friend and admirer of Ezra Pound. In 1961, he published his own selection of Italian poems with Inferno Press, San Francisco; however, with the exception of Valeri, none of the poets anthologised in the volume are new compared to the dense selection of writers prepared for the magazine. In the *Literary Review*, the editors presented for the first time to the American audience important poets such as Sbarbaro, Pasolini, Sereni and Spaziani, the latter being, as well as unknown, also a woman (see Chapter Two, 2.1, p. 93). At the same time, some names were inherited from Poggioli's and Caetani's anthologies, both the obvious ones (Quasimodo, Ungaretti and Montale) and the less predictable (De Libero, Luzi, Bertolucci and Gatto). By contrast, other authors made a once-only appearance, justified by the anthology's avant-garde profile: Fasolo, Fiorentino and Fracassi.

The agonistic background of the 1960s ignited a special interest in Italian and, more broadly, European literature, with the effect of raising the number of literary

translations, also in the form of poetry anthologies. For the single year 1960, Robin Healey's annotated bibliography of Italian literature in English translation lists fifteen novels, two poetry collections and four theatrical pieces. Published two years after *Life Studies* (1959), Lowell's *Imitations* of Montale put Italian and American poetry directly into dialogue, blurring the boundaries between translation and creative verse.

Concurrently, the American poet Stanley Burnshaw, whose parents left England before his birth, decided to anthologise Italian poems without translating them; on the other hand, he provided detailed commentaries on the foreign texts. His transnational book of poems, *The Poem Itself* (1960), was reprinted three times in seven years, scoring an extraordinary record in the history of poetry publishing.

In fiction, a shift towards historical and/or politically engaged writing is visible in the publication of works by Silone (*Fontamara*), Cassola (*Fausto e Anna*), Levi (*Se Questo è un Uomo*) and Vittorini (*Erica e i suoi Fratelli*, *La Garibaldina*). The reinforcement of political motives is not unexpected, given the profusion of historical novels published in the previous years. Nonetheless, it was only in the 1960s that the emphasis on militant literature became a primary trait also in poetry anthologies in translation. This is noticeable in the series of collections published by Alfredo De Palchi between 1961 and 1966. By turning political activism into a form of personal protest, they pushed the radical side of the Italian diasporic canon to its extreme consequences. Whereas the 1950s were a time of ideological oscillation, with editors exploring opposite anthological possibilities, the 1960s were dominated by the figure of a single anthologist, the exile De Palchi, responsible for establishing Italian avant-gardism in the U.S.

1.6.2 The Birth of the Poet-Editor. De Palchi's Biographical Approach

Among the advocates of the experimental line analysed in this chapter, Alfredo De Palchi (1926-) stands out for introducing a strong biographical element. The editor of four

collections of poetry – prepared in collaboration with his first wife Sonia Raiziss – De Palchi is an all-round artist for whom the nexus between poetry and life is a tangible one. Although it would be impossible to understand Poggioli's and Caetani's anthologies without taking into account the events of their life, it is only with De Palchi that biography became an integral part of the critical discourse.

In order to highlight the existential nature of De Palchi's production, his biographer Luigi Fontanella (2012) linked the editor's life to that of other outcasts of Western literature, such as Villon, Campana, Baudelaire and the Italian-American writer Rimanelli. Similarly, other critics stressed De Palchi's cosmopolitanism, the spiritual materialism, or visceral mysticism, of his poetry as well as its protean, exilic forms (Bertoldo, Carle, and Fontanella 2000). No matter which perspective we choose to approach De Palchi's diasporic poetics, it is possible to identify three main episodes and/or traits that determined his literary conceptions: (i) a nomadic vein, which took him to the U.S. in 1956, aged thirty; (ii) six years of torture and incarceration, first by the fascists and then by the partisans (1945-1951); and (iii) the meeting with the poet Ennio Contini in Procida prison in 1946. These experiences resurface in De Palchi's life and work in a manner that is both compulsive and subterranean.

The drama of incarceration immediately connected De Palchi's destiny to that of his diasporic predecessor, Pound. It is not coincidental that Ennio Contini, also a political prisoner at the time of De Palchi's imprisonment, published with Pound a collection of poems that includes the first ten *Cantos* in Italian translation (*L'Alleluja*, 1952). A letter written by Contini to Pound on Christmas Day 1958 is conserved at the Yale Beinecke Rare Books and Manuscript Library, a precious piece of evidence of Pound's importance for Italian outsiders (for a transcription of this letter see the Appendix, Part Four). The encounter with Ennio Contini was fundamental for the artistic development of the young De Palchi, who at the time of their meeting in prison was only eighteen. A poet forgotten

by both publishers and critics, Contini showed De Palchi the redeeming power of poetry, especially through the example of French symbolism. Prison thus turned into a ‘coming-of-age experience’, providing him with the ‘stoic energy to resist, to react, [...] to grow, and, last but not least, to write his poetry as a real *homme révolté*’ (Fontanella 2012: 171). Inspired by these and other idiosyncrasies, De Palchi’s activity began under the sign of anti-conformism: ‘I didn’t follow the standard canons’, De Palchi declared, ‘I didn’t know them, and if I did I would have dismissed them anyway. [...] I am a group of one’ (Bourgeois 2008).

The combination of imprisonment and exile made De Palchi’s poetry radical. There is a striking correspondence between De Palchi’s experience and that of the Italian immigrants who fled to the U.S. in the late nineteenth and early twentieth century. Much like De Palchi, Arturo Giovannitti (1884-1959), whom Bencivenni defined ‘a poet and prophet of labor’, transformed ‘his cell into a study room, feeding his mind with masterpieces of great writers’ (2011: 174). Similarly, anarchist poetess Virgilia D’Andrea (1880-1932), who escaped Mussolini’s persecution, wrote her verse while being held in prison. Whereas most Italian-American radical poets ‘tended primarily to talk of general social and political conditions rather than individual experiences, D’Andrea’s poems fused the personal and the political’. In both D’Andrea and De Palchi, ‘themes of revolutionary change and social inequality intermix with [the poets’] inner feelings, while pessimism about [their] political time is softened by the awareness of the power of love and the beauty of life’ (Bencivenni 2011: 148). These characteristics of De Palchi’s poetics, which resonate with the *sovversivi*’s rebellious programme, are fundamental in order to appreciate his anthological enterprise.

After his liberation in 1951, De Palchi moved to France and Spain before settling in the U.S., where he would live the rest of his life. His arrival in New York marked the beginning of De Palchi’s second life in an environment that was more congenial to his

subversive vein. Here, however, he was unable to integrate into American literary society, becoming an outsider also within his host community. In an attempt to capture the essence of De Palchi's isolation, Fontanella (2012: 207) introduced the idea of a double exile: 'the first from [his] literary patria, which no longer recognized [him]'; and the second 'from the new "patria", which [he] experienced, in a manner of speaking, only transversally, and that therefore could easily ghettoize [him]'. Unlike the refugee Poggioli, De Palchi was not an academic and therefore was less exposed to cultural contaminations. De Palchi's position is 'more transgressive, and, above all, more anti-academic than any other contemporary Italian writer in America'. His initial and second exile helped 'to produce that familiar feeling [...] of belonging neither here nor there, yet also, paradoxically, [...] the sense of belonging any place, real or imaginary, whatever it may be' (Fontanella 2012: 207-208).

De Palchi's editorial line continued Poggioli's diasporic project inasmuch as both men left Italy in a time of tyranny and political turmoil. Yet, simultaneously, it also complicates it, inaugurating a new trend in the history of Italian poetry's anthologisation. Being a poet himself (or, as he has been defined, an anti-poet), De Palchi's profile as an anthologist is no longer distinguishable from his activity as a poet and a translator. Poggioli already believed in the all-round image of the artist as a poet, translator and critic; nonetheless, his anthologies did not include his poetry and/or his translations. By contrast, De Palchi's convergence of tasks and purposes – which we may call 'autobiographical' – had important consequences both on the selective process and on his targeted readership. This is the origin of a new mode of transplanting Italian poetry in American soil, which became the norm from the 1960s onwards. At the time of De Palchi's contributions, numerous professors were poets and/or translators themselves, also working in the publishing industry (Laughlin, Corman, Guenther). In America, this tradition was not a new one if we think that, in the nineteenth century, poet William

Cullen Bryant was also the editor of the *New York Evening Post*. In addition to De Palchi, influential poets-editors of the diasporic line include Luigi Fontanella and Luigi Ballerini, whose work I shall analyse later in this chapter.

1.6.3 The Practice of the Avant-Garde in De Palchi's Anthologies

With De Palchi's collections, the life of the anthologist turned into a matter of critical debate. Given the complexities of De Palchi's profile, this biographical turn explains some of the paradoxes that emerge from the editor's contradictory choices, from the coexistence of well-established and unknown writers to the emphasis on the mystical (Turolfo). In fact, there is perhaps no more paradoxical figure than Alfredo De Palchi in the history of the diasporic tradition. While assiduously working for the translation and circulation of his native literature across the Atlantic, he refused all connections with Italy. He attacked the 'rancid, Italian avant-garde' of the 1960s, preferring instead its American forms (Pound) and historical foundations (Tristan Tzara).

Although Caetani's selection was already inclusive of the youngest poets, it is only with De Palchi that Poggioli's theory of the avant-garde finds its first, practical application. This is visible both from a publishing perspective, i.e. the place of his anthologies' publication, and on a poetic level, that is on the basis of his selection criteria. All of De Palchi's anthologies, except for one, were issued by *Chelsea* magazine, an experimental journal founded by a group of American artists based in New York City.

All the collections – see table 1.4 below – were compiled in collaboration with Sonia Raiziss; in addition, the two 1961 issues saw the collaboration of Ursule Molinaro, a French-born visual artist and novelist, and Venable Herndon, an American screen writer.

DE PALCHI 1961	<i>Chelsea</i> (J)
DE PALCHI 1962	<i>Chelsea</i> (J)
DE PALCHI 1966A	<i>Chelsea</i> (J)
DE PALCHI 1966B	Bantam Books (V)

Table 1.4

The 1960s proved to be a crucial turning-point in the publishing field. Two years after its 1958 launch, Sonia Raiziss and Alfredo De Palchi took on the editorship of *Chelsea*, promoting international as well as cross-cultural writers – a meaningful choice at a time of canon revisionism. From this moment on, Italian poetry would be accommodated either by small, experimental publishers (*Chelsea*, *Folio*, Inferno Press) or by major university presses (Berkeley and Fairleigh Dickinson), losing the privileged, commercial position that it enjoyed in the aftermath of the conflict. Yet, although this was a different environment from the one in which Poggioli operated ten years earlier, when *New Directions* fulfilled the role of both avant-garde flag and established firm, Laughlin’s inspirational values were confirmed.

Both editors were concerned with the transmission of innovative verse alongside the recognition of a moral and/or political ethics. There cannot be avant-garde poetry without freedom; at the same time, it is only through the experience of persecution and exile that the best avant-garde literature is created, translated and received from one country to the other. More specifically, there are two ideas that link De Palchi’s avant-gardism with Poggioli’s theorisation: the conviction that canons are transforming entities, especially when dealing with contemporary matters; and the belief that the avant-garde’s modernity lies in its spirit of alienation and, therefore, expatriation. This dynamic view, which places De Palchi’s among the supporters of a transnational idea of the avant-garde, justifies some of the ambiguities at work in his editorship.

As far as selection criteria are concerned, it is possible to identify three main trends. De Palchi was simultaneously concerned with (i) anti-canonical figures, namely avant-garde, southern and young poets; (ii) political authors such as soldiers and prisoners or, more generally, militant writers; and (iii) transnationalism. Poets such as Cattafi, Scotellaro and Balestrini belong to the first and second category, whereas the issue of internationalism comes to the fore in Campana, Orelli, Sereni and Risi. The chart below provides a snapshot of De Palchi's selection in the anthologies considered here. Authors with two or three occurrences are marked in italics and bold respectively. It is worth mentioning that three Italian poets (Nelo Risi, Vittorio Sereni and Alfonso Gatto) and two Italian-American poets (Gregory Corso and Lawrence Ferlinghetti) appear in a special issue of *Chelsea* dedicated to 'Plays and Political Poetry' (De Palchi 1960), a further sign of De Palchi's militant aspirations.

DE PALCHI 1961	DE PALCHI 1962	DE PALCHI 1966A	DE PALCHI 1966B
<i>Quasimodo</i>	<i>Luzi</i>	Sereni	Saba
Sereni	<i>Orelli</i>	<i>Risi</i>	Cardarelli
<i>Risi</i>	Tuoldo	Pasolini	Campana
<i>Sinigalli</i>	Cimatti	Zanzotto	Ungaretti
Cattafi	<i>Erba</i>	Balestrini	Montale
<i>Scotellaro</i>	Pasolini	Acutis	<i>Quasimodo</i>
Tuoldo	-	Fortini	Pavese
Gatto	-	Ceserano	<i>Sinigalli</i>
De Palchi	-	Cattafi	<i>Luzi</i>
-	-	Della Corte	Sereni
-	-	Sanguineti	Tuoldo
-	-	Pagliarani	Pasolini
-	-	Pignotti	Cattafi
-	-	-	<i>Scotellaro</i>
-	-	-	<i>Erba</i>
-	-	-	<i>Orelli</i>
-	-	-	Piccolo

Table 1.5

Although the anthologies may be read transversally as a single book of poetry, each collection presents its own, specific aims. Accompanied by a dossier of visual poetry and a sample of avant-garde prose (narrative, theatrical, and essayistic), DE PALCHI 1966A is the most experimental of all the anthologies. In the foreword to the volume, Glauco Cambon – also a poet and critic who migrated to the U.S. – announced that the ‘present

all-Italian issue of Chelsea has to do' with the 'iconoclastic writers' that constituted the 'most controversial movements' of post-war Italy. 'The editors', he continued, 'did not intend their selection as a normative anthology, but merely as representative of certain radical trends in modern Italian literature, as well as of other, less extreme, ones' (DE PALCHI 1966A: 5).

This is the first time that the Italian neo-avant-garde is granted a predominant position within an American anthology. Italian poetry is exposed here to a kind of Husserlian, philosophical mode that expresses itself through the writer's sense of alienation, both from society and language. These poets' phenomenological orientation 'proposes the suspension of all pre-constituted ideologies' that prevent 'access to a pre-conceptual experience of the world', including the centrality of the subject (Picchione 2004: 15). Although adapted to the advancement of continental philosophy, the neo-avant-gardists' 'reduction of the lyrical I' is in fact an inflection of Poggioli's quest for the auroral meanings of contemporary literature, which he placed in the suspended territories of diasporic poetry.

DE PALCHI 1966A treats the visual arts as an integral part of the avant-garde's creative expressions. These poets' subversive writing is both an extension of the Anglophone modernist revolution (Sanguineti, for instance, pushed 'Pound's polyglot and elliptical epic' to an extreme), and an exploration of poetry's visual possibilities. Sixteen Italian artists are associated with thirteen artworks, three of which are the fruit of collaboration (Antonio Porta and Romano Racazzi; Alfredo Giuliani and Toti Scjaolja; Adriano Spatola and Giuseppe Landini). Balestrini and Pignotti are also anthologised as poets, which allows a sense of fluidity between the art section and the texts.

Themes of alienation, revolt and war resonate throughout the anthology, finding specific correspondences between images and words. Pignotti's defense of the 'dolce avanguardia' (DE PALCHI 1966A: 184), a remedy against the strains of modern life, finds

its counter-voice in his prosaic verse: ‘There is no history. | [...] And this faith is in itself a form of protest against the anonymity of the results of mass production. | [...] What is left then?’ (151). Pignotti’s visual poem, together with a series of other six concrete and/or abstract works, is represented in the Appendix. In the same collection, traces of Husserl’s phenomenology, especially the focus on inanimate objects and the suspension of the lyrical ‘I’, punctuate a complex, interpersonal discourse: ‘(but let me speak) ... a loss of man ... another strophe’ (130); ‘and they were talking, in the dark (and I, in bed, reading a novel of Sollers)’ (131); ‘you should try to understand what I am | but maybe not | looking with downcast eyes | *un regard de soie*’ (135). The link between poetry, philosophy and the visual arts, as appeared in DE PALCHI 1966A, will constitute an essential trait in future, anthological works prioritising avant-garde verse.

DE PALCHI 1961 and DE PALCHI 1962 are also mixed volumes focussing on different genres; however, their heterogeneity is limited to the written world, as they do not include any visual representation. In compensation, they feature authors coming from different countries, rather than concentrating on the Italian case. This cultural and linguistic mix has the effect of internationalising Italian poetry in a way that had never been pursued before. Nine Italian poets open the poetic section of DE PALCHI 1961, followed by important names such as Cendrars, Williams, Mayakovsky and Pasternak. Similarly, the Italian poets featured in DE PALCHI 1962 are part of a larger list including Holmes, Queneau and Breton. Neither of these two issues contains an introduction, which also contributes to the anthologies’ broader impact.

In these 1961 anthologies, De Palchi’s transnational selection cannot be fully appreciated without taking into account the numerous formal and semantic connections among poets of different nationalities. For instance, ‘The Destruction of Cathedrals’ by New York poet Daisy Aldan echoes Luciano Erba’s condemnation of the devastations of war: ‘I wish there weren’t any Tartarean tortures | on the banks of Adda on a holiday’ (DE

PALCHI 1962: 85); and ‘I am weary of visiting cathedrals. | Let me make a pilgrimage to the trembling cathedral of my own spirit’ (DE PALCHI 1962: 44-45). The theme of reconstruction – something that dates back to Poggioli’s efforts to rebuild the house of man – is revisited by the editor De Palchi in the light of contemporary society’s new causes.

At the other end of the spectrum, DE PALCHI 1966B stands out as the anthologist’s most canonising endeavour. The third section of Willis Barnstone’s anthology of European verse – preceded by French, German and Greek poetry on the one hand and followed by Russian and Spanish poetry on the other – this volume provides a selection of seventeen Italian poets representing Italy’s ‘wild weather after World War II’ (DE PALCHI 1966B: 269). As in the previous anthologies, the emphasis is on radicalism, transnationalism and the avant-garde. Campana’s ‘vagabond mania’, which expressed itself through an ‘aberrant life’, madness and imprisonment, ‘set him apart in Italian poetry’ (DE PALCHI 1966B: 285). Similarly, the abundance of southern and/or politically engaged poets, such as Cattafi, Pasolini and Piccolo, is more a poetic manifesto of the ‘economically and socially dispossessed’ than a form of ethnical and/or linguistic exploration (DE PALCHI 1966: 355).

Although the themes of this anthology align with those of the first three, DE PALCHI 1966B includes Italy’s most famous poets, a decision that supposedly breaks the editor’s experimental line. Yet, these major poets are not presented according to Italian critical conventions; rather, they stand in opposition to any preconceived discourse, in a way that make them consonant with the anthologist’s avant-garde beliefs. De Palchi appreciated all poets for their transgressive ability, even the most canonical ones. Ungaretti, who is claimed to be ‘among the first and foremost in the European vanguard’, is the single author in whom ‘the revolution against all Italianate decorums’ resides (DE PALCHI 1966B: 272). Montale, who is responsible for giving a ‘personal accent’ to poetry,

is anthologised for his long, narrative verse, rather than for his hermetic pursuits (DE PALCHI 1966B: 298). Cardarelli, who ‘launched the avant-garde of La Ronda’ (no critic had defined La Ronda as an avant-garde movement before), is said to be considered ‘the antecedent of certain present-day realists in Italy’ (DE PALCHI 1966B: 284). De Palchi is testing here the limits of Italian criticism, while reinforcing Ungaretti’s leading role within the Italian diasporic canon.

De Palchi’s adherence to the avant-garde is not a straightforward one. His poetry selection is experimental, but it also shows a form of loyalty towards certain forms that are based on precise, poetic traditions (French, American and Italian). In a truly American sense, De Palchi defied tradition by engaging with it. His contrasting poetics is at work, for instance, in the anthologisation of Quasimodo’s ‘White Rivermouth’ (DE PALCHI 1961). This poem constitutes a typically diasporic case as it appeared first in French translation and then in the original; a reversal that is not uncommon in the history of literary translations. Despite Quasimodo’s highly literary language, ‘White Rivermouth’ is rich in nominal sentences that elicit a sense of fragmentation on the one hand, and challenge our understanding of the poet’s overall poetics on the other: ‘Evil also the snow; | a wearier silence | the falling of ripe leaves’ (DE PALCHI 1961: 9). Quasimodo’s erudite verse is transfigured into a developmental, tentative syntax. Similarly, De Palchi compared Ungaretti’s brevity of words and sentences to the Imagists’ technique; and Zanzotto’s cosmic world to Hardy’s Romantic writing (see DE PALCHI 1966B: 289 and DE PALCHI 1966A: 79). De Palchi’s avant-gardism reflects a series of trans-geographical and trans-historical stratifications; it is the ongoing, interdisciplinary remaking through which he maintained a subversively interacting dialogue with a supra-national literary history.

1.6.4 Exile and the Mystical. De Palchi's 'Individual Canon'

Besides the communal horizon of the avant-garde, the theme of exile intersects De Palchi's anthologies. With its multiple inflections – biographical, political and transnational – exile springs from poems which exhibit a sense of existential anguish and isolation, often compared to silence and death: 'What paste | what gelatine | what crumbling clay | and how much spittle | to cement the incommunicable' (DE PALCHI 1961: 13). Sometimes, more overtly, the poet's diasporic condition is expressed through images of geographical and cultural displacement: 'There are caravans walking on forever'; 'One always sails from Greenwich / from the zero marked on every map' (DE PALCHI 1961: 16-17); 'Tomorrow is sea and desert' (DE PALCHI 1966B: 333).

Exile often takes the form of an expropriation of the poet's body. Once humans are alienated from themselves and their similes, exile affects the matter, the landscape and even God, in a universal contagion. The poet, the objects, nature and all the living are united both in their solitude and suffering: 'The whole world is my unburied body' (DE PALCHI 1966B: 347); 'Suddenly my veins | turned black, a mysterious being | danced in me' (DE PALCHI 1966B: 341-3422); 'The streets are lacerated wounds' (DE PALCHI 1961: 18); and 'I watched life on life perform | vivisection' (DE PALCHI 1961: 23-24). It is worth noticing how the boundaries between the poet and the editor have been blurred in the representation of the overarching themes of compassion, anatomy and alienation.

In this diasporic history of Italian avant-gardism, what strikes us most is the profound consonance, both aesthetic and linguistic, between De Palchi's and Turollo's verse. The inclusion of the latter in De Palchi's selection can be justified on the basis of this affinity. David Maria Turollo (1916-1992) is a poet-priest whose production has been relegated to the fringes of the Italian domestic canon. Despite his minor status in Italy, however, Turollo is a constant presence in the American anthologies of the 1960s and 1970s. First anthologised by De Palchi, who included Turollo's poems in three

anthologies out of four, Turoldo then features in six other collections: BRADSHAW 1964, BRADSHAW 1971, MILLER 1970, LIND 1974, MARCHIONE 1974 and SWANN AND FELDMAN 1979. Bradshaw's 1971 anthology dedicates a section to mystical poets, whereas Marchione's work, edited by a nun and scholar, intermixes poetry and religion without being thematically constrained.

Most of these anthologies, however, are avant-garde- rather than religion-oriented. American anthologists were looking for the marginal and the new, no matter what kind. Turoldo appealed to De Palchi first and foremost for his exilic, militant profile. Born in Coderno, near Udine, a small village in the border region of Friuli, Turoldo was associated with the Italian anti-fascist movement of the Resistance, as he edited the clandestine review *L'Uomo* from his convent in Milan. As Antonio D'Elia put it, Turoldo's poetry is that of an eternal pilgrim who 'moves, as he passes by, the schemes of history'; the pilgrim's wanderings are the expression of a sensorial gnosis that explores reality in a visceral manner. This explains why Turoldo's poems are imbued with metaphors of destruction, regeneration and travel, a series of motifs that echo Poggioli's image of the house. In this semantic system, Christ himself is said to be the poet's 'sweetest ruin' (D'Elia 2012: 127-130).

Turoldo's language reflects the importance granted to sensorial life. All the senses constitute the contemplative as well as the physical dimension of his poetry. Sight, particularly, is explored through the examination of the effects of light on the poet's external and internal world: 'Then I shall hear again | the sweetness of morning bells | that awakened such melancholy in me | at every encounter with the light' (DE PALCHI 1961: 19); 'These hands stretched out | to fabulous spaces set with stars / [...] The earth is all a wound' (DE PALCHI 1962: 92).

Similarly, desire and abstinence, innocence and guilt shape the poet's exilic status, suspended between the secular and the religious: 'But when I pass from death into life, | I

already know I shall have to agree with you, O Lord. | [...] You I smelled in my flesh, /
You hidden in every desire' (DE PALCHI 1961: 19); 'The voluptuous pity of testing | what
it was to kill; [...] I didn't kill | to be alone | [...] I didn't kill | from envy of God' (DE
PALCHI 1966B: 341).

De Palchi's interest in Turolto is an alarm bell for the literary historian. It offers a compelling example of the ways in which the process of anthologisation of Italian avant-garde poetry went hand in hand with the development of certain motifs. De Palchi's attention towards the outcasts of Italian literature took the form of an 'individual canon' – as he himself defined it – i.e. a canon that is the fruit of the intellectual's battle for originality and spontaneity, against those who built 'the cemeteries of poetry' and criticism (Bertoldo 2012). By being private and unrepeatably, this canon is the extension of the editor's life, and his rejection of mediocrity. De Palchi deprived Italian poets of their national, most obvious identity, in order to re-read them in the light of new political, societal and aesthetical purposes.

After its closure in 2007, the life of *Chelsea* magazine continued with Chelsea Editions, the publishing house for which De Palchi still serves as an editor. As stated in its online mission statement, Chelsea Editions is a non-profit organisation that was created with the purpose of offering 'an outlet for Italian poetry, neglected by the large presses and by most of the small ones as well'. Founded with a cosmopolitan orientation, Chelsea Editions became one of the most important platforms for the dissemination of avant-garde poetry from Italy. De Palchi's commitment to the spreading of Italian poetry abroad, alongside the rich intertextuality of his poetry, put him at the margins, rather than beyond, Italian literary expectations. In this respect, De Palchi's critical manner truly adheres to the diasporic paradigm: while opening up to the influences of foreign literatures of all ages, it gives voice to the neglected and the persecuted.

1.7 Displacing Futurism. Diasporic Editors and Poets in 1970s- and 1980s- America

De Palchi's 1960s- anthologies revealed the transformations undergone by the diasporic avant-garde by performing its contradictory patterns. From the 1970s onwards, this thread of the translated Italian canon rapidly grew, either by taking the form of a reappraisal of the Futurist movement, or by promoting the poetry of the Italian neo-avant-garde. These two manners were both chronologically and critically intertwined: not only because the latter represented a development of the former, but also because they could not exist in isolation. This section analyses the role played by Futurist anthologies in the canonisation of avant-garde, diasporic poets in the 1970s and 1980s. Subsequently, section 1.8 (p. 85) will focus on the contemporaneous activity of Luigi Ballerini, whose work is crucial to the understanding of the circulation of Italian avant-garde poetry today.

The cultural and theoretical legacy of Italian futurism in American culture has been widely documented (Luisetti and Somigli 2009). After Marjorie Perloff revealed the connections between Pound and the Futurists, there is no doubt that the latter had a major influence on the American literary imagination. Yet, despite the fact that much work has been done on Futurism's transnational dimensions, its contribution to the reception of Italian lyric in the U.S. has remained unexplored.

The re-discovery of Futurism in the 1970s and 1980s worked as a catalyst for the appropriation of visual and concrete poetry from Italy. DE PALCHI 1962, which represents the first, systematic attempt to canonise Italian neo-avant-gardists, came out in the same year of Joshua Taylor's catalogue *Futurism*, based on a contemporaneous exhibition at the Museum of Modern Art, New York. In his foreword to the volume, Taylor argued that 'the sympathy between certain Futurist procedures and current endeavours [was] largely responsible for the growing interest in this movement' (Taylor 1961: 7). In the eyes of the Americans, Italy's most renowned art form – and its continuation in the modes of Italian

neo-avant-gardism – became a synonym for contemporary Italian poetry all together in the centennial year of Italian unification (1861-1961).

It is possible to appreciate the impact of Futurist poetry on the formation of the Italian diasporic canon by considering two sets of publications: (i) the proliferation of thematic anthologies (Group A) and single author collections (Group B) that celebrated the revival of Futurist poetics and/or its evolution in the forms of Italian neo-avant-gardism; and (ii) the consistently increasing presence of neo-avant-garde poets in comprehensive volumes (Group C). Table 1.6 lists the most important publications in these areas in the years 1970-1989. Due to the interdisciplinary nature of the avant-garde, the works given here blur the boundaries of poetry, philosophy, criticism and the visual arts, also extending to genres such as letter and cuisine writing. Under Group C, I have specified the names of the poets that are classifiable as neo-avant-garde or experimental. Despite falling out of the temporal framework considered here, Vitiello's 1992 collection is included for its relevance as an anthology of experimental verse (I have signalled it with an asterisk*).

Group A Thematic Anthologies	Group B Single Author Collections (in translation)	Group C Comprehensive Anthologies
KIRBY 1971	De Palchi, <i>Section with My Analyst</i> (1970).	BRADSHAW 1971: Giuliani, Balestrini, Pagliarani, Porta, Sanguineti, Vivaldi, Costa.
APOLLONIO 1973	Marinetti, <i>Selected Writing</i> (1972); <i>Works. Selection</i> (1987); <i>The Futurist Cookbook</i> (1989).	DRAGOSEI AND CIMATTI 1974: Matti, Pagliarani, Risi, Sanguineti.
BALLERINI 1973	Spatola, <i>Majakovskiiiiij</i> (1975); <i>Various Devices</i> (1978).	TUSIANI 1974: Marinetti
BALLERINI 1978	Sandri, <i>From K to S. Ark of the Asymmetric</i> (1976).	FELDMAN AND SWANN 1979: Balestrini, Ballerini, De Palchi, Finzi, Giuliani, Niccolai, Pagliarani, Porta, Risi, Sandri, Sanguineti, Spatola, Vivaldi.
STEFANILE 1980 [UK]	Porta, <i>As If It Were a Rhythm</i> (1978); <i>Selected Poems</i> (1986); <i>Kisses from Another Dream</i> (1987).	SMITH 1981: Giuliani, Marmori, Pignotti, Rosselli, Sanguineti, Balestrini, Porta, Spatola.
SPATOLA AND VANGELISTI 1982	Niccolai, <i>Harry's Bar and other poems</i> (1981).	-
HARRISON 1983	Ballerini, <i>Che Figurato Muore</i> (1988).	-
VANGELISTI 1989	-	-
VITIELLO 1992*	-	-

Table 1.6

This process of canonisation occurred thanks to the concurrent effort of a group of poet-editors, who sometimes operated as translators. In these years, the profile of the American editor changed profoundly, incorporating poets from Italy (Spatola) as well as American critics (Harrison, Smith, Bradshaw). The image of the editor as an Italian migrant survived in the work of anthologists such as Ballerini and Valesio; yet, from this moment onwards, it was the Italian lyric subject (avant-garde, female, etc.), more than the figure of the editor, that was defined as diasporic. Therefore, the anthologies published in this period performed the shift from a biographically embodied exile to aesthetic forms of expatriation, which could be either philosophical or visual. Through a re-visitation of Poggioli's stances, experimental poetry from Italy was inflected in visual, philosophical and transnational ways that inhabited diasporicity in a new manner.

In Italy, the 1960s and 1970s were dominated by a series of meetings of the literary avant-garde (Palermo, 1963; Florence, 1963; La Spezia, 1966; Fano, 1967), within which the *Gruppo 63* and *Gruppo 70* were constituted. The *Novissimi* anthology, edited by Alfredo Giuliani in 1961, is the first, important literary manifesto of Italian neo-avant-gardism, featuring Balestrini, Porta, Sanguineti, Pagliarani and Giuliani himself. *I Novissimi* (translated into English only in 1995) does not contain any visual poems; however, it is in response to the poetics forged by its writers that the major representatives of this genre produced their work (Spatola, Pignotti, Sandri, Niccolai, Oberto). Conversely, the bond between poetry and image became almost a convention in American anthologies of this period. FELDMAN AND SWANN 1979 and SPATOLA AND VANGELISTI 1982, a comprehensive and a thematic anthology, present thirty-three and ten visual works respectively, the majority of which deal with meta-literary motifs. Sarenco's *Homage to Poetry* depicts poetry as contemporary man's last worshipped god (see Appendix, Part Five).

In addition to incorporating the visual arts, American anthologies became the stage of a truly philosophical endeavour. This is particularly visible in BALLERINI 1978 and HARRISON 1983, two volumes that concentrated on neo-avant-garde poetry's existentialist aspects by developing De Palchi's embryonic phase. These collections treated the philosophy of Heidegger and Nietzsche as a theoretical framework against which to pursue 'considerations of [Italian] poetry in terms of ontology and reference' (HARRISON 1983: 15). According to Harrison, 'poetry begins to search for language' in a way that became more and more self-referential (HARRISON 1983: 15). This meta-literary vision entrusted poetry with the power of telling itself in the very process of looking for its own motivations and meanings: 'Metalanguage is still language. With all that this entails. | Let language be such' (HARRISON 1983: 239). By exploring Heidegger's idea that language is a spatial entity, Italian ontological poems are 'pithy and enigmatic declarations spoken as if from "elsewhere", from a beyond of which the poet receives some glimmer' (HARRISON 1983: 42). Such philosophical poems are intrinsically diasporic, as they reproduce the subject's sense of displacement: 'To Call being what is dislocated in | *and* | *is* but that for which there is a being' (BALLERINI 1978: 87).

A further aspect of Italian neo-avant-garde poetry is the juxtaposition of philosophical and philological modes: 'Philosophy: Philology: | intrepid couple; finally joined' (HARRISON 1983: 239). For the *novissimi*, philology was a form of archaeology that enabled them to reconnect with the project of the historical avant-gardes (Futurism, Dadaism, Surrealism). These poets' effort to recover their remote roots, both spatially (Anglo-American poetry) and temporally (Italian poetry of the *stilnovo*) was also philological. BALLERINI 1978 intersected these coordinates by opening with a dedication to the thirteenth-century poet Guido Cavalcanti, admired by Pound.

Both anthologies embody an extreme attempt to canonise the neo-avant-garde in the U.S., as a result of the 1970s re-appropriations of Futurism. Their conceptually

difficult poetry, at times multilingual and discursive, seems at odds with the exilic canon analysed here. Yet, rather than contracting, or separating from, the anthologies of the Italian diaspora, they are an expression of the American editors' programme to privilege experimental verse. BALLERINI 1978 and HARRISON 1983 were both conceived within diasporic frameworks and circles of people. The former is an issue of the *Chelsea* review, directed by De Palchi and Raiziss, whereas Harrison contributed to Ballerini's 1992 anthology, *Shearmen of Sorts*, with an essay entitled 'The Lyric and the Anti-Lyric'.

The table below shows to what extent BALLERINI 1978 and HARRISON 1983 reinforced the canon of avant-garde poetry launched by De Palchi, and continued by Feldman and Swann, and Spatola and Vangelisti. While re-offering some of the avant-gardists encountered before (Villa, Porta, Giuliani), they also introduced some new names (Giorgi, Di Legge, Perrotta).

BALLERINI 1978	HARRISON 1983
Villa	Cagnone
Diacono	Giuliani
Cagnone	Garelli
Giorgi	Zanzotto
Di Legge	Chiappelli
Perrotta	Lumelli
-	Ballerini
-	Vattimo
-	Perrotta
-	Porta

Table 1.7

In Italy, a couple of Futurist anthologies (JACOBBI 1968; CARUSO 1974) came out, a sign of the renewed interest in the movement. The Italian canon, though, less permeable to experimentations, did not accommodate Futurist and neo-avant-garde poetry as widely as the American one did. GELLI/LAGORIO 1980, a historical anthology published by Garzanti in two volumes of more than five hundred pages each, featured poems by Giuliani and Vivaldi exclusively, without even including Marinetti. American collections, by contrast, registered an important number of experimental poets, which occupied a considerable portion of the anthologies as a whole (Table 1.6, Group C).

The comparison between the Italian and the American situation is further complicated by the transnational implications of the neo-avant-garde movement. Among its poets, those that were more directly affected by, and/or involved with, U.S. culture are Spatola, Niccolai and Ballerini, for reasons that are biographical as much as aesthetic. A Sicilian American always travelling between the old and the new continent, poet Nat Scammacca (1924-2005) founded in southern Italy the experimental movement *Antigruppo* (1966). This literary group polemicized against *Gruppo 63* and Italian hermeticism; at the same time, it imitated the spirit of the Beats, and of Lawrence Ferlinghetti in particular, with whom Scammacca was in contact. As emerges from Scammacca's manifesto, 'Analisi Antigruppo', these poets had a radical, anti-conventional stance towards the dominant poetics of their time, overtly condemning the neo-avant-garde's formalism. Scammacca's works – a poetry collection (*Bye Bye America*) and his manifesto – were translated into English in 1986 and 1985 respectively. Scammacca, however, does not appear in any of the thematic or comprehensive anthologies of this period. Rather than being associated with the dissemination of Italian experimental poetry abroad, the activity of the *Antigruppo* is surprisingly linked to that of dialect poetry, especially from Sicily (see Chapter Three, p. 133). This result sheds new light onto the protean legacy of Futurism, which extended its scope to regional literatures,

and it also outlines the predominance of neo-avant-gardist views in shaping the Italian diasporic canon in America.

1.8 Dispersive Subjectivities. Luigi Ballerini’s ‘Research Anthologies’

Emeritus professor of Italian at UCLA, as well as a poet and a translator, Luigi Ballerini (1940) is responsible for bringing the Italian diasporic avant-garde to the new millennium. I place Ballerini both at the end and at the acme of this transplantation parable for reasons that are not exclusively chronological. His criticism explored patterns of diasporicity which, because of their complexity, both shook and redefined the diasporic paradigm.

Ballerini’s anthological activity encompassed four decades of Italian and American literary history. Ballerini is the editor of ten anthologies of poetry in translation: four Italian anthologies of American poetry (BALLERINI 1981, BALLERINI 2005, BALLERINI 2006, BALLERINI 2007) and five American anthologies of Italian verse. Table 1.8 lists the latter, including his 1973 catalogue for the Finch College Museum, New York, and his latest anthology published by the University of Toronto Press (2017). Although this collection overcomes the temporal and spatial boundaries of this thesis, it would be superficial not to consider it in a section entirely dedicated to its editor.

BALLERINI 1973	Finch College Museum (C)
BALLERINI 1978	<i>Chelsea</i> (J)
BALLERINI 1992	<i>Forum Italicum</i> (J)
BALLERINI 1999	Sun & Moon Press (V)
BALLERINI 2017	University of Toronto Press (V)

Table 1.8

In section 1.7 (p. 78), I discussed the link between Ballerini's 1970s- anthologies and the revival of Futurism. The present section deepens the analysis of Ballerini's activity by describing the ways in which diaspora and the avant-garde are complexly, and sometimes paradoxically, interpolated across all his anthological production.

Like Poggioli and De Palchi, Ballerini is an Italian migrated to the U.S. His diasporic poetics draws on Poggioli's emphasis on the visual arts, De Palchi's creative approach (Ballerini is also a poet-editor and a translator), and the thematic anthologists' aesthetic modes. More so than his predecessors', Ballerini's collections are built upon the Poundian principle according to which poetry and criticism are deeply interwoven (*logopoeia*). Ballerini discussed this concept in the introduction to his 2017 anthology, where he used Francesco Muzzioli's definition of 'research poetry' in order to encapsulate experimental writing's self-enquiring manner; however, this idea is at work in all the anthologies that he compiled (BALLERINI 2017: 8).

With the exclusion of *The Promised Land* – which contains texts only – Ballerini's collections perfect Poggioli's hybrid, anthological genre combining primary sources and secondary criticism. Poetic manifestoes, essays, installations and paintings are neither less significant nor less creative than the very poems they accompany. This is not the first time that Italian poetry is presented to the American audience by means of a strong critical component. The majority of the journal publications analysed here showed a combination of essays and verse; Ballerini, however, has the merit of having given the genre its first, institutionalised form.

So far, Ballerini's anthologies have represented the most methodologically consistent effort towards the spread of Italian avant-garde poetry in the English-speaking world. Their attempt to make experimental poetry canonical is particularly visible from the 1990s onwards, when *The Promised Land* aimed to 'revisit the territory of earlier expeditions, to provide a more comprehensive and less provisional geography'

(BALLERINI 1999: 15). Almost ten years later, BALLERINI 2017 carried on the canonising programme of that 1999 anthology: on the one hand, it enlarged the dialogue with other anthologies, both Italian and American; and, on the other, it nourished Ballerini's encyclopaedic aspiration of documenting Italian poetry from its medieval origins to the present. The so-called Da Ponte Italian Poetry Project comprehends five anthologies, four of which are co-edited by Ballerini and a member of his team. Over two-thousand pages long, BALLERINI 2017 is the series' penultimate volume showcasing Italian poetry after 1956. Like Poggioli, Ballerini places Ungaretti, rather than Montale, at the beginning of the modern Italian tradition, a further proof of his ambition to shake its conventional foundations.

The number of poets regularly increased after Ballerini's second anthology: seven names in BALLERINI 1978, then twenty-two (BALLERINI 1992), thirty (BALLERINI 1999) and forty-one (BALLERINI 2017). Recurring poets are Villa, Spatola, Cagnone, Oberto, Costa, Giuliani, Pagliarani and Balestrini, a real parade of Italian avant-gardists.

BALLERINI 1999 is the most varied volume, as it gives ample space to both dialect poets (Loi, Marè and Baldini, who opens the book), and women (Comand, Frabotta, Graffi, Niccolai, Ombres, Rosselli, Sandri). On the basis of its selection, *The Promised Land* perfectly encapsulates the three forms of the diasporic described in this thesis. Conceived as the catalogue of an exhibition, BALLERINI 1973 holds a special place. His first anthology amounts to fifty-five visual poets in total: twenty-one for the period 1912-1940 and thirty-four for the period 1941-1972. In a true transnational spirit, the volume opens with Apollinaire's works; Balla, Boccioni, Carrà, Depero, Soffici and Marinetti follow, surrounded by a large group of other experimentalists. Whereas the first half of the anthology is inherently Futurist (there are eleven works by Marinetti alone), the second half puts forward some of the most recognisable neo-avant-gardists, such as Niccolai, Sandri, Spatola and Villa. The comparative analysis of Ballerini's anthologies shows that

their selection criteria are consistent. Inspired by the principle of ‘interchangeability of the arts’, these collections variously juxtapose poems, ‘paintings, collage, sculpture, drawings, graphics and books, both commercial and unique handmade copies’; here and there, we can even encounter musical scores (BALLERINI 1973: 3, 8). Thanks to Ballerini, this anthological mode, on the threshold between criticism and the creative arts, became a convention without losing its offbeat character.

Table 1.9 offers a snapshot of Ballerini’s most anthologised poets (first column on the left); each row gives each poet’s frequency, marked with an asterisk, across his five anthologies. The first five rows display poets that are typically experimental; rows six and seven focus on women, whereas the last three rows register, from the 1990s onwards, the introduction of more canonical poets. Ballerini’s canon resembles none of his colleagues’ back in Italy. Rather than anthologising Luzi, Erba or Caproni (although these names appear in some of the books), Ballerini’s gives more credit to Spatola and Villa, the latter being a constant presence throughout. Balestrini and Pagliarani, two important neo-avant-gardists whose names I have not inserted, return in BALLERINI 1999 and BALLERINI 2017, after their first appearance in DE PALCHI 1966A.

	BALLERINI 1973	BALLERINI 1978	BALLERINI 1992	BALLERINI 1999	BALLERINI 2017
Cagnone	-	*	*	*	-
Oberto	*	*	-	-	*
Spatola	*	-	*	*	*
Villa	*	*	*	*	*
Pignotti	*	-	-	-	*
Comand	-	-	*	*	-
Niccolai	*	-	-	*	*
Zanzotto	-	-	*	*	*
Rosselli	-	-	*	*	*
Pasolini	-	-	-	-	*

Table 1.9

Besides a few shared names (it is worth adding Calogero and Cattafi), a point of convergence between De Palchi and Ballerini is the anthologisation of the poet-editor. Both De Palchi and Ballerini anthologised themselves, thus pushing the boundaries between poetry and criticism. Ballerini explored this pattern further by anthologising Spatola four times out of five. It was to Spatola, co-editor of *Italian Poetry, 1960-1980. From Neo to Post-Avant-Garde* (1982), that Ballerini dedicated two of his collections – BALLERINI 1992 and BALLERINI 2017 – the former opening with a touching, tragic-comic letter to his dead friend. Pictures of the dedicatees and dedication poems are not a mere apparatus, but an integral part of Ballerini’s anthologies. Suffice it to mention Wallace Stevens’ ‘The Man with the Blue Guitar’, which both opens and gives the title to Ballerini’s 1992 collection, *Shearmen of Sorts*.

I consider Ballerini’s avant-garde anthologies diasporic both in the light of their selection criteria and structure. The sets of data analysed here reveal that Ballerini rewrote

the history of contemporary Italian poetry in a manner that takes into consideration the influence of American literary culture. This is evident from his appropriation of Pound's concept of *logopoeia* to the emphasis on the pictorial. Ballerini's diasporic approach, though, also extends to the poetic postures and themes of his authors. Ballerini's avant-garde poets use a displaced narrative voice challenging the frontiers of language and the possibilities of telling. Their verse is essentially metalinguistic as it questions its own existence in a self-referential way (research poetry).

Metaliterature is one of diasporic poetry's most common themes; yet, in Ballerini it emerges obsessively. Critic and anthologist Harrison defined the horizontal, interstitial space inhabited by Ballerini's avant-garde poets as 'anti-lyric'. Speaking about Viviani (for whom 'è la terza persona che salva') and therefore moving away from the lyric 'I', Harrison observed that anti-lyric poetry changed 'the space, the force, the physiognomy, the movement of the subject' (BALLERINI 1992: 113). In Harrison's essay on *The Lyric and the Antilyric*, featuring in BALLERINI 1992, the anti-lyric 'I' is said to live and perceive itself in a new manner. 'The shattering of the monadic, egocentric lyric', Harrison specified, 'occurs under the aegis of a new economy of subjective expression', called *smarrimento*. Meaning both disorientation and loss, *smarrimento* inspired a kind of poetry that, by embracing a decentred perspective, calls upon the poets' 'immanent and dispersed' gaze (BALLERINI 1992: 113). Ballerini explored the diasporic possibilities elicited by avant-garde poets' 'aleatory being' both along the axe of language and that of loss (BALLERINI 1992: 56). Thus, the progressive marginalisation of the lyrical subject goes hand in hand with the dominance of exilic themes (estrangement, mourning, melancholia) and meta-discursive tones.

Cepollaro's and Comand's poetry embody all the threads of this multi-perspectival, diasporic narrative. Among the promoters of *Gruppo 93*, Cepollaro experimented with language – dialect, neologisms, theatre, religion, the visual arts – both

in 'In Cézanne's Studio' and 'Toulouse Lautrec'. A few poems later, Cepollaro's twisted words assumed the form of a posthumous elegy, partaking in the subject's sense of bewilderment: 'it aint rejoicin if the guy forgets | and notta word | nottan answer | ring slowly around' (BALLERINI 1992: 517). On the other hand, Comand questions the status of meta-literary poetry by bringing to the fore the theme of aphasia: 'The silence shelled | petals of stone | nude out of breath | the most beautiful flesh | is born out of death' (BALLERINI 1992: 531). Comand's images of loss and displacement are equally compelling: 'the image is already here, of that which is missing'; 'when what surrounds will turn back in on me | and I'll no longer come away from nothing'; 'I didn't have the courage | to pretend I was never home'; 'what's lost is not | someone who was here' (BALLERINI 1992: 523, 525, 519).

Rosselli's poetry offers the most eloquent application of Ballerini's approach, at once avant-garde and diasporic. An orphan, refugee and exile, or, as Lucia Re put it, 'a writer without mother tongue', she is 'intimately acquainted with the experience of illness, pain, and mourning'. Yet, her poems are metaliterary as well as autobiographical, as they primarily tell the story of 'their own making' (BALLERINI 1992:140-141). Rosselli's poetic voice, 'désancré de l'origine' (Michel de Certeau), inhabits multiple linguistic spaces, as if it were haunted by an uncontrollable, centrifugal vertigo: 'But it has grown dark | in my evanescent heart | undisciplined master | of poetry' (BALLERINI 1992: 369-375).

The examples of this diasporic mode, half-metaliterary and half-elegiac, could be multiplied: from Cacciatore's image of memory as 'the widow of a tramp' to Frabotta's lines 'at the border of a promised land' (BALLERINI 1999: 93, 199). Other occurrences include Luzi's cry 'overflowing | all dividers | between ages | between tongues' and Sandri's poem 'Among | Of', a striking manifesto of diasporic in-between-ness (BALLERINI 1999: 437). As the next chapters will reveal, this mode became a constant in the reception of Italian lyric abroad.

Conclusions

Both the origins and the development of the Italian diasporic canon followed a path of cross-cultural fertilisation that simultaneously challenged and enriched the reception of avant-garde lyric as a transnational phenomenon. There does seem to be a diasporic, trans-historic line that drew together the rise of the European avant-gardes at the beginning of the century, their influence on the American literary world and the revival of Futurist modes in the late-twentieth-century. Italian avant-garde lyric in translation – one of the fruits of this crossing – reached the other end of the globe, with the Australian-based Frederick May including six *Novissimi* out of twenty-two poets in his 1970 anthology. At the same time, it also permeated the American domestic canon, if we consider that the Italian poets represented in the University of California book of modern and postmodern poetry, *Poems for the Millennium* (1995), are Campana, Montale and Ungaretti, followed by six Futurists: Buzzi, Cangiullo, Carrà, Depero, Marinetti and Palazzeschi.

If Poggioli's *Teoria dell'Arte d'Avanguardia* was a point of departure for diasporic editors throughout, Ballerini's expression 'the legacy of the new' crystallises the directions and meanings of the avant-garde thread from its beginnings up to now. By justifying a new way of looking at the time-honoured Italian tradition, these anthologists placed it in the middle of the American foreign ground through an act of critical self-displacement.

Chapter Two

Gendering Diaspora. The Making of the Italian Women's Canon in the U.S.

This chapter assesses the implications of gendered perspectives in the construction of the Italian diasporic canon in the U.S. By adopting a diasporically female, or, if one prefers, femininely diasporic gaze, it analyses Italian women's diasporic condition as portrayed in poetry anthologies published from the beginning of the 1960s to the new millennium. The lens of gender is applied not as an end in itself, but as an instrument to discuss broader cultural issues: from the role of feminism in the transformation of traditional taxonomies to the necessity of introducing translation into the debate on canonicity (West 2007). In particular, Julia Kristeva's conceptualisation of the feminine is used as a theoretical platform to draw the parallel between women and exilic postures. Whereas the early anthologies treated women's poetry as an appendix of confessional and avant-garde literature, the single-sex anthologies published from the 1980s onwards used feminism as a pretext to foster the reappraisal of ethnic, sexual and linguistic diversity.

2.1 'Sujets en Procès'. Women and Diaspora

From Virginia Woolf's famous statement that 'as a woman I have no country' to Homi Bhabha's equation of women as migrants as 'margins', exile has been built into the female condition (Woolf 1938: 99; Bhabha 1994: 291). Among this vast array of perspectives, Julia Kristeva's position stands out not only for its coherence – almost an oath of fidelity to the cause of exile – but also for its applicability. Although exile has always been at the forefront of her studies, Kristeva integrated her reflections on the de-territorialised subject within a broader theoretical spectrum. Not only did she envisage the imbrication between language and the self, nation and the individual, women and melancholia, but she also investigated the religious sphere, the avant-garde and the mechanisms of artistic creation. Kristeva explored the kaleidoscopic nature of diaspora with its diversity of nuances and shapes (mystical, experimental, psychological...), just like Pound did, in his own way, fifty years earlier.

A double citizen of Bulgaria and France as well as an exile herself, Kristeva (1941) sprinkled her philosophical and linguistic works with images of dislocation. Two exilic configurations, in particular, capture the link between women and migration in a

compelling way: the experience of the foreigner that is common to man of all cultures and ages, and the idea of the ‘sujet en procès’. Discussed at various stages throughout her career, these concepts foregrounded Kristeva’s understanding of subjectivity as a mobile system. We are not ‘discrete beings learning to act independently and autonomously’, nor we are fixed identities unable to transform. Rather than ‘a model of the self that is stable and unified, Kristeva offer[ed] us one of the self that is always in process and heterogeneous’ (McAfee 2004: 39). In ‘Le Temps des Femmes’, an essay published in French in 1979, she emphasised ‘the *multiplicity* of female expressions and preoccupations so as not to homogenise “woman”, while at the same time insisting on the necessary recognition of sexual difference’ (Moi 1986: 187). A similar idea of fluidity emerges from her 1988 study on the notion of foreignness, where she defended the imperative of ‘ne pas chercher à fixer, à choisifier l’étrangeté de l’étranger. Juste la toucher, l’effleurer, sans lui donner de structure définitive. Simplement en esquisser le mouvement perpétuel [...] Etrangeté à peine effleurée et qui, déjà, s’éloigne’ (Kristeva 1988: 11).

Kristeva inscribed women into migrants’ exilic trajectory through the theorisation of the symbolic (historical, linear and male) and the semiotic (eternal, cyclical and female) order. According to Kristeva, the symbolic and the semiotic indicate ‘a dimension of language as well as a stage in the child’s psycho-sexual development’; referring to two different psychic registers, these terms acquired gendered connotations, with the ‘semiotic signifying the feminine/maternal and the symbolic representing the masculine/paternal’ (Schippers 2011: 28). No living being, however, is ‘immune from semiotic disruptions; as it does in avant-garde poetry, the semiotic is the more ‘unconsciously driven [...] mode of signifying’ that ‘disrupts the more orderly, symbolic effort at communication’ (McAfee 2004: 39). Thus, the distinction between the symbolic and semiotic realm offers us two distinctive ways of analysing literary texts. At a semiotic-genotext level, we experience

‘the motility between the words’ and their ‘potentially disruptive [and diasporic] meaning’; at a symbolic-phenotext level, conversely, we perceive texts as plain, structured and ‘mappable piece[s] of communication’ (McAfee 2004: 25). Nowhere is this dual aspect of texts more manifest than in the work of exilic, avant-garde and/or women writers.

Just like the diasporic anthologists analysed in this thesis, Kristeva insisted on the interchangeability among different categories of exiles: women and avant-garde artists, avant-garde and migrant authors, women and migrants, and so on and so forth. In her 1977 essay entitled ‘A New Type of Intellectual: The Dissident’, she distinguished three groups of exiles opposing different kinds of authority: the intellectual versus the political establishment; the psychoanalyst who fights against religion; and the experimental writer whose voice undermines linguistic conventions. In addition to these three groups, she discussed the ‘subversive potential’ of women who are ‘trapped within the frontiers of [their] body and even of [their] species, and consequently always feels *exiled* both by the general clichés that make up a common consensus and by the very powers of generalization intrinsic to language’ (Kristeva 1977a). Women’s eccentric condition therefore resulted in a double, triple or multiple form of exile: from themselves, from society, from history and, ultimately, from all kinds of established order. ‘How can one avoid sinking into the mire of common sense’, Kristeva asked, ‘if not by becoming a stranger to one’s own country, language, sex and identity? Writing is impossible without some kind of exile’ (1977a: 298).

Kristeva’s theories migrated from France to the U.S. at a crucial time in the history of Italian poetry’s anthologisation (see Chapter Two, 2.3.1, p. 106). Although they had the merit to conceptualise the American avant-garde in a coherent system of values, they re-proposed the diasporic beliefs of Poggioli and his successors from a feminist standpoint. At the same time, women editors and poets added a further, fundamental dimension to the

diasporic paradigm, something that was already palpable in Caetani's therapeutic editorship from the garden of Ninfa. Female writing, especially in translation, began to treat the diasporic status as one of melancholy. Feelings of loss are embedded in both women's and migrants' lives, as they both negotiate objects, spaces and meanings that are (re)invented, retrieved, or that perished. This is evident in the editors' selections, which, especially from the 1990s onwards, concentrated on experiences of mourning, recollection and grief, a pattern that was to become programmatic in anthologies of dialect poetry (see Chapter Three, 3.4.2, p. 174). It is not accidental that Kristeva's meditation on depression and the feminine, poignantly developed in *Soleil Noir. Dépression et Mélancholie* (1987), matured together with her exile theories, while also nourishing the evolution of diasporic perspectives in the anthological genre.

Kristeva's multi-layered thought, imbued with elements of linguistics, politics and psychoanalysis, found a synthesis in her understanding of American civilization. Kristeva conceived of the U.S. as a Europe-looking, avant-garde country, where "aesthetic" experiments are more frequent and more varied' than in the Old Continent. By defining Americans' research non-verbal – focussed as it is on 'gesture, colour and sound' rather than on words – she presented the Europeans with a less analytical and more spontaneous way of practicing the arts (Kristeva 1977b: 275). At the same time, she described the U.S. as a country of loss(es), one that presupposes the 'draining of marginalized European personalities onto an American exile', also known as 'the grafting of the European avant-garde on to the United States' in the aftermath of the Second World War (1977b: 276). These migrants' elegiac art, which constituted American art *tout court*, shaped the American sense of time, heterogeneous and un-linear, resulting from the 'conjunction of several temporalities' and histories (Jewish, English, French, Italian, African, Indian...).

By exploring women's inner, interpersonal, and geographical borders, Kristeva outlined a system of correspondences between the subject and the nation that proved to be

profoundly inspirational for diasporic poets, editors and critics; see, for instance, her interview with Philippe Petit, emblematically entitled *Contre la Dépression Nationale* (Kristeva 1998). In particular, her reflexions on U.S. migration allowed her to combine a firmly feminist approach with a deep investigation of the melancholic mind. Although the nexus between women and (the Irish, Chinese, Indian...) diaspora has been widely investigated so far, the forms in which Italian women's diasporic conditions influenced a transnational, and translational, interpretation of the Italian canon are yet to be explored. It is this gap that this chapter aims to fill.

2.2 Italian Women Poets in the U.S. between the Mainstream Canon and the Avant-Garde

This section investigates the emergence of contemporary Italian women's poetry in the U.S. as part of the American avant-garde stream. It will discuss the appearance of contemporary Italian women poets in comprehensive anthologies that were published from the late 1950s to the 1970s, both in journals and volumes (Table 2.1). Treated as an instance of minor literature, first confessional and then avant-garde, Italian female poetry intermingled with the complex mosaic of voices that coloured the poetic landscape of post-war America (pluralism). While registering forms of assimilation and hybridity, American editors considered women poets' oscillations between the margins and the mainstream canon as an expression of their (still) ungendered, radical poetics.

GUENTHER AND SELLIN 1959	<i>The Literary Review</i> (J)
CORMAN 1963	<i>Origin</i> (J)
BRADSHAW 1971	Las Américas (V)
FELDMAN AND SWANN 1979	New Rivers Press (V)

Table 2.1

2.2.1 1950s-1960s. The Influence of Confessional Poetry and Pluralism

The first single-sex anthology of female Italian poets was published in the mid-1980s, yet American anthologies had been incorporating women since the late 1950s, when Maria Luisa Spaziani made her first apparition in a special issue of *The Literary Review* (GUENTHER AND SELLIN 1959). Long before the irruption of gendered perspectives into the debate on canonicity, American editors treated the feminine as an extension of the avant-garde. Women were therefore compared to other liminal figures, such as homosexual and dialect writers; forced to confront the American situation, torn between traditional and innovative forces, they became an important stronghold for experimental positions. These anthologists' attempt to bring together female and male authors is particularly significant if we consider that contemporaneous, and even later, anthologies from Italy had still no place for women (ANCESCHI 1964 and SANGUINETI 1969).

The focus on the diverse was crucial in the America of the 1960s, when the discussion on canon formation exacerbated to the point of breaking into the so-called battle of the anthologies (see Chapter One, 1.6.1, p. 61). This is already visible in the extravagant selection of Maria Luisa Spaziani's poems in *The Literary Review*, which collected a series of texts that had been previously transmitted on the Italian radio by anonymous broadcasters. Spaziani, who was then 35, was presented by the editors Charles Guenther and Eric Sellin as 'one of the most complex and interesting personalities among our young poets' (GUENTHER AND SELLIN 1959: 150). The anthologists commented on Spaziani's 'learned and reflective' art showing the poet's original contribution to hermeticism, one of the Italian mainstream movements; in this way, they integrated a female voice into the post-war Italian scenario, something that was yet to happen in Italy. A further way in which this collection worked towards the anthologisation of lesser-known poets is by juxtaposing unknown and well-established figures. Reiterating a pattern that was already at work both in Poggioli and Caetani, GUENTHER AND SELLIN 1959

foregrounded a heterogeneous selection where Spaziani's verse surfaces from a collage of different voices, from Caproni and Sereni, to De Libero and Scotellaro. At the same time, the presence of English translations from *Il Gong* is a progressive, editorial choice insofar as Spaziani's original was still to be published in Italy (Mondadori would publish *Il Gong* in 1962).

As well as avant-garde, GUENTHER AND SELLIN 1959 described Spaziani's poetry as confessional. Transposed into, and read within, the American context, its themes resonate with those of the confessional poets who were interested in psychological verse and personal poetry on once-taboo subjects: sex, self-analysis, illness. As critic Jahan Ramazani put it, 'women, gay and lesbian, and "ethnic" American poets – previously impeded from naming their experiences in their own literary voices – thus turned so-called personal or confessional poetry into a tool of collective self-definition and liberation' (Ramazani, Ellmann, and O'Clair 2003: xiii-xiv). A few years later, De Palchi's biographical approach, based on the editor's experience as a prisoner and a persecuted, can also be interpreted as an expression of confessional poetics (Chapter One, 6.2).

In Guenther and Sellin's selection, Spaziani's confessional mode surfaces in her nocturnal lines as well as in the depiction of the Parisian cityscape, almost an extension of the poet's feelings; Spaziani's 'emotive matter', the editors observed, seems to 'overflow in the landscape and become a completely visible, animated substance' (GUENTHER AND SELLIN 1959: 151). Thus, memory, the constellations, travel and death shape the poet's intimate, quasi-mythological writing: 'In the deep | necropolis of clay the silent Patriarchs | inscribes the millenniums with a dagger | on the young moon. | The Negro rumbas shake at night | the declining refugee of Verlaine' (154-155); concurrently, her constant dialogue with nature results in an empathic representation of the inanimate life: 'A mulberry tree | moaned in tossing, so high | that its cry sometimes evoke me' (151). From an Italian standpoint, considering a poet like Spaziani confessional is an extravagant move that

questions the received idea that all post-war Italian verse is a mere appendix of the hermetic season. Yet, at the same time, it unearths an important point of contact between Italy and the U.S. in the development of female literature's transnational elements. The editors' unconventional, forward-looking way of reading Spaziani's poetry is therefore diasporic inasmuch as it combines the Italian hermetic with the American confessional perspective. Involved in an affair with Eugenio Montale, who drew upon this relationship with her in creating the character of 'La Volpe' (*La Bufera e Altro*), Spaziani acquired at this stage an authentic, international profile.

In the 1960s, the reception of Italian women's poetry was still influenced by confessional interpretations, but it also opened up to a more general, pluralistic dimension. Pluralism is the American habit to bring together poetry 'from different generations, aesthetics, ethnicities and nationalities', a definition that critic Ramazani interpolated with that of the avant-garde (Ramazani, Ellmann, and O'Clair 2003: xliii). Although this procedure was already at work in previous anthologies (before Guenther and Sellin, in Poggioli and Caetani), it is only in the new decade that it became part of a more established programme. This is particularly evident in Cid Corman's 1963 anthology, which placed side by side not only female (Guidacci) and lesser-known male writers (Gramigna), but also Risi's neo-avant-garde texts, Montale's historic manner (*La Bufera e Altro*) and Sala's and Tadini's verse, inspired by the visual arts (CORMAN 1963). In continuation with his predecessors, Corman anthologised woman poet Guidacci as a confessional writer; yet, at the same time, he emphasised Guidacci's contribution to the Italian complex, literary panorama. Although stanzas I-VI of *La Sabbia e l'Angelo* (1946) represent the incipit of what can be read as Guidacci's most private book, the focus on content is more an instance of Corman's pluralistic approach than a statement of Guidacci's poetics (which indeed valued form greatly). A poet himself, Corman was a member of the Black Mountain College, the 'first American academic institution to

cultivate avant-garde activity in the arts and to produce its own avant-garde movement' (Fredman 2005: 60). Corman's involvement with the avant-garde naturally informed various levels of his anthological endeavour: from the adoption of a pluralistic insight to the promotion of transnational perspectives. These latter are exemplified by the editor's attempt to set up an innovative way to circulate Italian poetry outside its linguistic and national boundaries. Corman published his selection in the literary magazine *Origin*, whose second series was based in Kyoto, Japan; on request, he would send free copies of the journal to privates and libraries across the world, creating an international channel for the dissemination of Italian poetry.

Corman's collection is just an example of the hotbed of anthologies associated with these years. Chapter One outlined De Palchi's editorial contribution to the avant-garde stream, whereas Chapter Three will analyse the interpolation of southern and dialect poets in anthologies of the same period. Different anthological directions contributed to the definition of the Italian diasporic poetics, a cultural hybrid which intersected the Italian with the American mode. Suffice it to say that Golino's 1962 anthology, published by University of California Press, kept the Italian critical categories (*crepuscolarismo*, hermeticism...), while also pairing Pasolini and Guidacci – its single woman poet – under the common label of 'New Trends', a clear homage to women's writing experimental dimension (GOLINO 1962). Similar, pluralistic fusions did not occur in the U.K., where most of the publications were oriented towards traditional writers (FULTON 1966).

2.2.2 1970s. Towards the Avant-Garde Turn

At the beginning of the 1970s, confessional and pluralistic views were still at the core of Vittoria Bradshaw's survey of post-war Italy (BRADSHAW 1971); however, women's tendency towards confessional verse was now combined with an engagement with history and society. The 1970s saw a radical transformation in the perception of poetic reality that

proved to be no longer based on the evidence of exclusively personal experiences. Female artists voiced a peculiar form of protest against societal constraints, embracing the mystical-religious experience as a form of political and/or ideological revolt. In contemporary poetry's evolution *From Pure Silence to Impure Dialogue* – the title to Bradshaw's anthology – women exploited their marginal condition in order to approach the themes of war and social reformation (BRADSHAW 1971: xv). Bradshaw's 'poetics of impurity' lies not only in the juxtaposition of diverse artistic expressions, but also in the prioritisation of poetry's multiple dimensions (religion, politics and society). Pavese's and Scotellaro's neo-realist poetry is presented together with Guidacci's and Merini's prayer-like style; likewise, the 'private lyricism' of Campo and Marniti coexists with the experimentalism of the neo-avant-gardists (Giuliani, Porta and Balestrini). Although Bradshaw, a woman herself, published this collection in 1971 at a time when feminism had already made its irruption into American criticism and academia, women poets were still part of the dominant, critical discourse. Yet, as Bradshaw's selection suggests, they already offered an original response to the impasse of hermetic solipsism; whereas male writers adopted a neorealist perspective (Pavese, Morandini, Scotellaro), women discussed society's transformations by means of intimacy and religion, thus contributing to the shaping of the diasporic, religious thread: 'If you want, man, to leave your imprint, you should scratch the sand, | [...] As you yourself are sand, you are the death which after you still lingers' (BRADSHAW 1971: 207). These lines by Guidacci are reminiscent of one of the most popular biblical verses, 'Remember, man, you are dust and to dust you will return' (Genesis 3,19).

Even ten years after the 1968 revolution, the question of genre is still avoided by American editors; nonetheless, an important twist in the anthologisation of Italian poetry had taken place. In 1979 Ruth Feldman and Brian Swann published an anthology of contemporary Italian poetry whose central focus was to introduce the work of young,

experimental writers. This anthology represented a novelty insofar as it assumed the 'marginal' as a unifying paradigm to describe the contemporary poetic situation. Young, homosexual, dialect, folk, experimental, transnational, women and feminist poets were selected as a sample of the spirit of the age: the 'absolutely out' that, in Glauco Cambon's introductory words, embodied the anthology's 'thrill of discovery' (FELDMAN AND SWANN 1979: 9-12). Out of seventy-seven anthologised poets, thirteen were neo-avant-gardists (experimenting also with the visual arts), ten had lived, or had come from, a country rather than Italy and twelve were women; Pasolini and Vivaldi are anthologised in their dialects, a further proof of this volume's pluralistic structure (see Chapter Three, 3.2.3, p. 146). As the editors stated in their foreword, some of these poets were little known for the most innovative aspects of their production, an example being Pasolini's experimentation with the dialect of Friuli; others were still obscure in Italy itself, like Stanislao Nievo, Federico Hinderman and Renato Gorgoni. Female poets do not constitute a category of their own, but shared some common traits with the male authors. For example, Giulia Niccolai is associated with the Italian neo-avant-garde, or *Gruppo 63*, whose representatives in this anthology are Cesare Vivaldi and Nanni Balestrini; similarly, Giovanna Sandri's visual experiments finds their poetic equivalent in Adriano Spatola's concrete texts. New themes surface, such as travel and motherhood; mainly expressed in narrative form, they revitalised Poggioli's and Caetani's interest in the genre. This is palpable throughout the anthology, from Maraini's and Morante's long poems to Elizabeth Ferrero's poetic maps (see the poem 'Geography'). Feldman and Swann re-proposed the poetry of Spaziani and Guidacci, but this time inscribed into a broader, transnational context; Spaziani's 'Journey in the Orient', for instance, transposed women's itinerant dimension into a postmodern return home: 'Samarkand is the past, but so long past | that I find it sometimes in the doorway of my house' (FELDMAN AND SWANN 1979: 212).

Eccentricity and poetic diversity are the inspiring forces not only of Feldman and Swann's selection, but also of other American publications of this period (SKLAR AND GREY 1977; HALPERN 1986). However, as noticeable from the comparison between the Italian and the American literary scenes, both the notion and the experience of the avant-garde differed substantially from one country to the other. I already discussed how the avant-garde is a synonym for innovative poetry in the U.S., whereas in Italy it is mainly associated with the spread of Futurism (see Chapter One, 1.2, p. 17). Between the 1960s and the 1970s, the critical distance between these two homonymous yet distinctive concepts expanded to the point of defining two separate realities. On the one hand, the development of new experimental schools of poetry both in Italy (*Gruppo 63*) and in the U.S. (L=A=N=G=U=A=G=E poets); and, on the other, the anthologisation of peripheral groups, especially in America. This dichotomy, however, did not prevent the Italian and the American avant-garde from standing in a position of mutual influence. Just like the reception of Italian women's poetry in the U.S. was filtered by the spread of American pluralism, the American avant-garde experience had European, and especially French, roots. Marjorje Perloff outlined the trajectory of this transatlantic connection in a seminal work entitled *The Poetics of Indeterminacy. Rimbaud to Cage* (1981); here she claimed that the origins of American postmodernist innovations lie in the European avant-garde movements.

To complicate the picture further, Feldman and Swann's anthology blurred the avant-garde's indistinct contours even more. While reflecting the fluid nature of American experimentalism, their selection was greatly influenced by the recent *Gruppo 63* experience. Many Italian neo-avant-gardists migrated to the U.S., including women (Niccolai), where they contributed to the making of the Italian diasporic canon described in this thesis. The case of the poet and academic Luigi Ballerini offers a typical example of this trend; as Feldman and Swann acknowledged it, Ballerini worked as a mediator

between the editors and the poets, also supplying the artwork that embellished the volume (FELDMAN AND SWANN 1979: 5). His art selection is partly taken from the catalogue of the exhibition that Ballerini himself presented at the Finch College Museum, New York, in 1973 (see Chapter One, 1.7 and 1.8, pp. 78-92). Sandri and Niccolai are among the visual, female artists who are anthologised both by Ballerini and Feldman and Swann; in addition, their 1979 anthology contains examples of Sandri's artefacts as well as an abstract representation by Patricia Vicinelli. The link between the visual arts and avant-garde poetry is a significant one not only because it can be traced as far back as Poggioli, but also because it characterises contemporary American poetry at large, from Pound and Cummings to the poets of the New York School (Flajšar and Vernyik 2007).

The nexus between, and assimilation of, the avant-garde and Italian women's poetry is a paradoxical one. Female poets in Italy were showing critical distance, if not perplexity, towards the principles of *Gruppo 63*; Niccolai rejected the neo-avant-garde idea of impersonality, whereas Rosselli resolutely denied her affinity with the group. Yet, for a strange twist of fate, they reached the American public through the same medium they contested and/or refused. This was possible because, between the 1950s and the 1970s, women's Italian poetry in the U.S. underwent subtle but continuous transformations. From the early association with confessional poetry to the avant-garde turn, it engaged with various American currents, thus becoming a new, diasporic entity. In such a complex landscape, pluralism allowed American anthologists to overcome the conundrum of incompatible literary classifications: the inconsistency of post-hermetic labels on the one hand, and the incongruities between two different conceptions of the avant-garde on the other. Recasting the polymorphic nature of the American avant-garde, this first set of anthologies paved the way to the feminist revolution that was about to come.

2.3 *The Defiant Muse*. Feminism, Deconstructionism and the Horizon(s) of Theory

This section is dedicated to the analysis of the *The Defiant Muse. Italian Feminist Poems from the Middle Ages to the Present*, a single-sex anthology published by Beverly Allen, Muriel Kittel and Keala Jane Jewell in 1986 (ALLEN 1986). This anthology represents a turning-point in the discussion on women and canonicity as it marked the emergence of gender studies in the making of the diasporic poetics. By discussing the importance of contemporary French theorists (especially Julia Kristeva) in the dissemination of feminist thought in America, I shall argue that American editors used feminism as a broad category to foster the reappraisal of the diverse.

2.3.1 1980s. The Dissemination of French Feminist Theories in the U.S.

American anthologies began to give Italian women poets a separate critical space in the 1980s. Their main purpose was still to include poets that tended to be disregarded by the dominant canon; yet, in conjunction with the development of so-called ‘second-wave feminism’, i.e. feminism in its activist phase, a new interest in femininity arose (Walters 2005). In 1986 The Feminist Press, New York, published four volumes of the series *The Defiant Muse*, a set of anthologies of feminist poetry in various languages: Spanish, German, French, Italian, Dutch and Flemish, Hebrew, and Vietnamese. As Florence Howe (a co-founder of the publishing house) explained, the aim of this editorial enterprise was to promote not only women’s poetry, but specifically feminist verse, something that had never been done before. This particular focus had two distinctive goals: first, to reappraise the feminist essence of women’s writing; and second, to introduce to the American public poets that were still unknown in their home countries (see the publisher’s preface to ALLEN 1986: vii). Although Howe was primarily concerned with feminist topics, it is interesting to observe how the reasons of feminism intermingled with the American penchant for minor authors. It is not accidental that 1986 was also the year of publication

of HALLER 1986, the first anthology of Italian dialect poetry in the English language (see Chapter Three, 3.3, p. 156).

The Italian issue of the series, which was co-edited by a trio of American women scholars (Beverly Allen, Muriel Kittel and Keala Jane Jewell), is both a militant publication and a treatise on postmodern aesthetics. In her introduction to the volume, Beverly Allen discussed the theoretical issues at stake: the innate link between the feminine and the same act of writing alongside the complex relationship between minor and mainstream literature (ALLEN 1986: xv-xxi). The anthology has the historicising purpose of showcasing more than fifty feminist poets from the Middle Ages to the present; simultaneously, it opens up to other genres and styles, such as folk literature and dialect verse. This is justified by the fact that, in Italy, ‘feminist poetry is not the only literary production to have been marginalized by the traditional canon’; as the editor pointed out, ‘a rich body of dialect literature has also existed since the beginning of the Italian language, giving a perspective from which the aulic works are revealed as an option, an opting for the aulic’ (ALLEN 1986: xv; Allen and Russo 1997).

Some contemporary Italian women poets appeared in the English language for the first time, such as Liana Catri and Ida Vallerugo, the latter also being known for her dialect production; others had long been relegated to the oral tradition, such as the anonymous composers of popular songs from the early twentieth century. Resulting in a mosaic of distinctive yet consonant voices, Allen’s historical account was based in fact on a postmodern narrative that employed a deconstructed, female gaze: courtly women and working class, poets both from the North and the South of Italy, politics and poetics, social revolt and religion, everything is tied up here by the common thread of femininity.

Critic Tatiana Crivelli pointed out the close relationship between feminism and postmodernism arguing that the former had a pioneering role in the dissemination of deconstructive theories in the U.S. (Poovey 1988; Crivelli 2007). Between the 1970s and

the 1980s, the translation of French linguistic, philosophical and psychoanalytical works – either done by men (Jacques Derrida) or women (Julia Kristeva, Hélène Cixous and Luce Irigaray) – had an enormous impact on the evolution of American literary theories. The feminist review *Signs* hosted several translations, from Hélène Cixous’ ‘The Laugh of the Medusa’ (1976) to Julia Kristeva’s ‘Women’s Time’ (1981), whereas Cornell University Press, New York, published Luce Irigaray’s most famous monographs – *Speculum of the Other Woman* and *This Sex Which Is Not Mine* – in two separate editions that came out in 1985. In the same span of years, a special issue of *Yale French Studies* examined the interactions between French and American feminisms fostering a pluralistic understanding of their complementary nature (Gaudin et al. 1981). As Colette Gaudin pointed out in the review’s introduction, the transplantation of the French feminists in the U.S. uncovered an unwritten history of complexities and discontinuities; feminism, ‘far from bringing to literary criticism the assurance of a unified ideology, introduce[ed], on the contrary, a different deconstructive twist into existing critical approaches’ (1981: 13).

By using feminism as a tool to deconstruct the relation between language and identity, nation and translation, *The Defiant Muse* silently engaged with Kristeva’s, Cixous’ and Irigaray’s works. This is the first time that a poetry anthology projected onto the territory of literary history its theoretical foundations. Allen reread the Italian feminist tradition in a deconstructed way that implied the mediation of contemporary French thinkers and their philosophical concepts. From Cixous’ texts she drew the idea of *écriture féminine*, i.e. the belief that the female body is a source of literary inspiration: ‘Il faut que la femme écrive par son corps, qu’elle invente la langue imprenable qui crève les [...] codes’ (Cixous 1975: 55). Concurrently, Allen’s recognition of women’s writing as an ‘empowering feminist act’ (1986: xv) echoed Irigaray’s studies on women’s societal and cultural exclusion (Irigaray 1984), whereas Kristeva’s theories underlie the poems dealing with psychoanalytic issues, from motherhood to sex, and from power to desire.

Kristeva's thought represented in fact the ideal counterpart to Allen's anthological programme; drawing on the experience of exile, Kristeva's philosophy embodied the editor's penchant for dislocated writers. In particular, her representation of women as *sujets en procès* would have significant consequences on the history of Italian female poets' anthologisation. From Allen's tradition of marginality to twenty-first-century adaptations of the idea of female 'mobility', Italian women poets in American have been read through the lens of contemporary – and specifically French – feminist theories. Kristeva's interpretation of feminism, only conceivable within the realm of the symbolic, had a crucial role in the defence of the communality of all subjects who inhabit marginal(ised) positions. Allen herself declared that the concept of gender is appropriate to determine marginality at large, as otherness enables the production of alternative ways of discourse (Allen 1996: 33). By proposing the model of a new 'literary archaeology', *The Defiant Muse* fostered the (re)discovery of 'texts by men as well as women who by virtue of their sexuality, ethnicity, regionality, so-called race, or the simple fact that they write in dialect, are nudged away from positions of centrality' (Allen 1996: 31). Allen's gendered perspective incorporated the pluralistic positions of her predecessors; yet, at the same time, it engaged with the contemporaneous feminist debate, which by this time was moving away from its early political demands to embrace linguistic, psychological and poetic stances.

2.3.2 *The Defiant Muse* between Italy and the US. Genealogy and Themes

This encounter between literary theory and historiography produced the first canon of Italian women poets in English. Whereas Italian anthologies were displaying a 'reshuffling of poets from room to room in the canonical house of Italian poetry', Allen's proposal suggested an actual, deconstructed tour of the house itself (Re 1992: 602). This comparison with Italy had both a cultural and genealogic meaning: cultural because it read

the connection between Italy and the US from a feminist perspective; and genealogic because it reassessed the contribution of Italian feminism to the creation of a deconstructed canon in the U.S. In the opening note to *The Defiant Muse*, the editors acknowledged their debt towards two Italian critics who had just published their own single-sex anthologies: Biancamaria Frabotta and Laura Di Nola (FRABOTTA 1976; DI NOLA 1978). Frabotta's 1976 anthology was translated into English by Corrado Federici for Guernica in 2002, yet the reasons for, and significance of, this editorial choice are yet to be investigated.

The poets of Frabotta's selection were reiterated by Allen, with the exception of five: Ortese, Gherarducci, Tognelli, Musa, and Carosella; at the same time, some of Allen's most peculiar choices – such as Fiore, Fabiani and Sica – stemmed directly from Di Nola's volume (ALLEN 1986: viii). This lineage is significant not only because it underlines the intertextual nature of the anthology as a genre, but also because it sheds light onto the cultural synergies between Italy and North America in the 1970s and 1980s. In particular, the ways in which female poetry was anthologised in Italy illuminate profound divergences between the two countries. Frabotta's introduction to *Donne in Poesia* touches on the question of women's identity and its aesthetic representation rather than insisting on the anthologisation of minor groups. Even Laura Di Nola's *Poesia Femminista Italiana* proves to be subject-focused despite a militant, self-defining title. In other words, Frabotta's and Di Nola's captivated tone leaves no space for a wide breath project à la Allen; their militant work is more an act of accusation of Italy's patriarchal society than an attempt to revise the Italian canon:

Solo [...] vivendo dei rapporti da soggetto, la donna potrà iniziare a esistere [...] e scrollarsi di dosso furiosamente, come fanno gran parte delle autrici in questa raccolta, secoli di incrostazioni nel tempo di un grido, è già rivoluzionario (DI NOLA 1978: 12).

Conversely, Allen's deconstructive approach resonates with a particular trend of American literary studies that privileged feminist perspectives. *The Defiant Muse* belongs to a vaster critical constellation for which feminism is a pretext to dive into broader, postmodern analyses. Some of these works are likely to have influenced Allen's anthology directly; I think, for instance, about Florence Howe's anthology of feminist American verse, which distinguished itself for engaging with a spectrum of different traditions: Jewish poetry, transnational poetry and the avant-garde (Howe and Bass 1973). Other anthologies aligned with Allen's feminist vision by focusing on the intersections between language and sexuality (Konek and Walters 1976; Wetherby 1976). Poet and academic Alicia Suskin Ostriker enucleated this specific bond in a seminal work that is emblematically entitled *Stealing the Language* (1986). This study, which came out in the same year of Allen's publication, unified under the common discourse of language the thematic flourishing of American women's poetry in the post-war years: 'the quest for identity and the obstacle of the divided self, the centrality of the body, the release of forbidden anger, the imperative of intimacy, and the rewriting of mythology' (inside cover).

Allen's selection presented a similar level of thematic conceptualisation, especially in its contemporary section. This is not surprising if we consider that out of fifty-two anthologised poets, thirty-four wrote in the twentieth century and twenty-nine were alive at the time of the anthology's publication. The scarcity of poets from the Middle Ages and the Renaissance was dictated by the limited availability of texts in translation; their presence, however, is a guarantee of the consistency of women's writing throughout the centuries (on Italian women and the Renaissance, there has been a significant increase in the number of publications from the 1990s onwards: STORTONI AND LILIE 1997, and COX 2009). The modern and contemporary selection begins with the so-called Decadents (Vittoria Aganoor Pompili, Annie Vivanti, Ada Negri) and continues with the poetry of

Amelia Guglielminetti and Sibilla Aleramo. Some names, such as those of Spaziani, Guidacci and Niccolai, resurface from Feldman and Swann's comprehensive anthology; however, Allen put forward a new generation of poets. The most remarkable entry is that of Amelia Rosselli, who, despite a relatively late appearance, was destined to become the most canonical woman poet both in Italy and abroad. Other important introductions are Bettarini and Frabotta, arguably the two major representatives of the Italian feminist movement. Allen anthologised some of their most militant poems, thus accommodating in the repertoire of contemporary Italian poetry the topics of the new social and political agenda.

Allen's selective criteria reflect her engagement with theory. If the early anthologies underlined women's bent for confessional verse, spiritual and private life are only some of the aspects emerging from her collection. Likewise, Feldman and Swann's interest in the 'absolutely out' had given the way to a complex representation of the feminist experience. As Allen observed, twentieth-century female poetry in Italy saw a 'remarkable expansion of themes' due to the participation of women in international intellectual affairs (ALLEN 1986: xx). These feminists' portrayal of power, language and sex can be read as an expression of the dissemination of psychoanalytic theories in the 1970s and 1980s. This is evident in Bettarini's Oedipal configurations, Rosselli's multilingual identity as well as in the treatment of hetero- and homosexual love in works by Frabotta and Lamarque.

Allen continuously stressed the 'inextricable links between theme and style so important to contemporary feminist consciousness' (ALLEN 1986: xx). There is no such a thing like a feminist subject without a feminist, and therefore deconstructed, use of language. Different poets expressed this association of content and words in distinctive ways: Maraini asserted that the 'sophistication | of form is something that goes with power' (ALLEN 1986: 97); Guglielminetti established a new poetic status based on the

humbleness of everyday speech: ‘I did not want to sing, I wanted to speak’ (49); Pozzi, by contrast, enabled language to release the pain of the poet’s ‘prisoner words’ (57).

Metaliterary reflections criss-cross the anthology from the beginning to the end. Often concealed behind the most militant poems, they echo from Cavalli’s ‘sterile’ poetry – ‘I have no seed to scatter through the world’ (119) – to Fabiani’s domestic epiphanies: ‘The poetess has paragraphs of words | threads she unravels as phrases | unusual comparisons | among the gleams | of a kitchen stove’ (133). This link between womanliness and literary creation is particularly significant as it is at the core of the most important feminist publications of the period (see, for instance, Julia Kristeva’s *Revolution in Poetic Language*, which was translated in 1984).

The theme of self-reflection played a quintessential role in the construction of the feminist ‘I’. According to Allen, ‘the poem, like the feminist, perhaps, makes subjectivity problematic as it represents or as it works to avoid representing it’ (ALLEN 1986: xvi). This element of self-awareness is already at work in the poems from the Renaissance (see Vittoria Colonna’s ‘I write only to relieve my inner grief’), but it is especially visible in modern and contemporary texts. If we exclude Annie Vivanti, who defined her femininity in terms of geographical displacement – ‘What is my fatherland? Mama is German, | Papa is Italian, I was born in England’ (41) – Allen’s poets convey their experience of alienation through the comparison with the other, i.e. with men. From this perspective, feminist subjectivity is defined in a Derridean way, i.e. as the result of a subtraction (or a *différence*): the female ‘I’ is what the male ‘I’ is not (Derrida 1960; Poovey 1988: 53). Practically speaking, female poets redeem their subordination by means of a feminist reading of both private life and society. Anna Malfaiera defined herself and, by extension, her female peers on the basis of a fierce opposition between men and women; her slogan-like poem staged one of the harshest feminist battles, i.e. the right to accept, or to refuse, motherhood: ‘Men are irrational weak and vile. | Into this world I refuse to bring a child’

(73). Similarly, the destinies of the two genders are kept separate in Liana Catri's 'The Spiral Staircase', a 'phallic forest of myths | in permanent effective service | where man is tree | female the shade | born at his feet' (75). Conversely, in Guiducci, the feminist polemic is mitigated by a sense of mystery before the diversity of creation and the reality of love: 'Different from me entirely: male, foreign, | different flash, different heart, different mind, | and yet my own body in extension, | my voice that doubles itself and continues me: [...] my necessary opposite, a cruel marvel | it is to love you: to enjoy two lives / in this one, to have double death' (63).

The meditation on language and love is also at the core of Rosselli's poems. Allen presented Rosselli's split self by anthologising one of the texts that she originally wrote in English. In 'On Fatherisch Men', the poet employs an archaic, Shakespearean language to set the myth of the primordial father who is both an ancestor and a lover: 'Have thee not recognized I bee | a Devilish Maiden, pulling at Thy flucid Beard? Yet | I do Love thee, and beg thee be | a True Father. Mine is Gone | into the Grave' (79). Here Rosselli seems to blur the most traumatic events of her life with feminist issues: the murderer of her father, the dreaming vision of a masculine genealogy, and the painful reality of sex as loss. Located on the border between different nations, traditions and mythologies, Rosselli's language embodies the instability of the female, diasporic subject as described by Kristeva: a fluctuating identity inhabiting at times the symbolic and the semiotic.

Kristeva's influence on Allen's selection extends to the treatment of biological and/or civil relationships. Franca Maria Catri and Dacia Maraini compare their mothers to fellow animals and sisters representing at the same time life's non-sense and the redemptive power of literature: 'All right mother | give birth to me please. [...] in the red round dance of defiance | I want to sing so strongly | that the song could break my heart | and go on living | without me' (85). Likewise, Guerrini turns the poetic language into an act of contrition that expresses her inaptitude both as a woman and a mother: 'You will do

he will do you will do | You will be he will be you will be. [...] I'd do that too, | but my lips are sewn shut | only my arms move' (93-95).

Among the traditional institutions, marriage is by far the most opposed. The housewife's lament is already a leitmotif in the popular songs at the turn of the twentieth century, when familiar life was described as deception, 'downfall' and misfortune, a curse from which it was impossible to escape: 'We go to our downfall | as soon as we're brides'; 'Dirindina the discontented, | papa has fun and mama's tormented' (51-53). On a similar note, Loretta Merenda's 'Local News' deals with marriage as an experience of duplicity and incredulity. It is worth noticing how a similar range of expressions substantiates the feminist polemic from the dialect of the Venetian silk-spinners to the power-imbued language of the 1980s; a sign of the postmodern hybridization between low culture and high culture, present and past.

Apart from metaliterature, also the body is a connecting thread in Allen's anthology. With its nerves, limbs and fluids, anatomical life is a way to access both the poet's inner being and the external world. This is particularly evident in Giulia Niccolai's 'GN is happy', a neo-avant-garde sequence of funambulist images in which the female lyrical 'I', the male central figure ('lui'), the dedicatee (Isabella), Othello and Desdemona, Tom Jones and many others, including goats and snakes, exchange roles and parts of their body: 'THE MARE BECOMES THE MONKEY | and the back becomes the mouth that bites the back | I AM ALSO A CAMEL. Wouldn't you like that? [...] I have never understood that Othello and Desdemona were | the same person' (91). This poem treats the theme of desire in a way that involves both physicality and imagination; for instance, the concluding lines contain an allusion to sex hidden by the metaphor of the alternation between day and night, light and darkness: 'We live at night and make the dawn | we do this lovely well-thought work | which is the making of the dawn. What's done is dawn |

AND DURING THE DAY WE MAKE THE REST OF OUR BODIES. | Each of us wants to give a shape to our own desires' (91).

The idea of the woman's body as giver of life is at the forefront of Guidacci's and Guiducci's poems. Both authors link the body to visions of decadence and the passing of time, rather than focusing on the experience of pleasure. Guidacci transforms the body of a middle-aged woman into a senescent tree, transfiguring the most classic of the metamorphoses into nostalgia: 'It may be the last | Time I have a baby at my breast, for the years | Press on to parch | My lymph' (63). Conversely, Guiducci's words express the struggles of both woman- and motherhood in a disenchanted, polemic language: 'I have made days, children, | fed bodies and minutes with love, | spilled out milk from breasts and pitchers | over the mornings' insistent thresholds. [...] What great labor to create for oneself a body [...] And now that I possess one, [...] now the body is mature grows old dies' (67).

Despite the common focus on the body's biological circles, Guidacci and Guiducci decline the anatomical theme in a variety of different manners. The former sees in her motherly body a sign of the infinite, i.e. the possibility to go beyond her own corporeal limits: 'I feel | Within me the sweet surge of milk rising | To my breast: tenderness | That spontaneously fills my every fiber | Dilates my borders'; and immediately after: 'My body is the instrument of a miracle | As it already was in giving life. My breast | Is the fabled hill, rivers | Of plenty are flowing in a golden | Age' (61-63). This religious imagery is totally absent in Guiducci's 'Song of the Hammer', which can be read as a lament against men's indifference in the discovery of women's diversity: 'I have split myself open like a pomegranate | over my aborted and unborn children. | I have tried | to transform an encounter into permanence, | to encompass in man | his diversity. | But how what I encompassed | has now turned against me' (67).

In Livia Candiani the bodily imagery intermingles with other thematic configurations, such as the poet's self-portrait, the logics of power and the expression of rage. 'The Death of Poetry', which gives title to one of Candiani's poems, is described in a post-Barthesian way, both as the death of the author and her resurrection (Barthes 1967). Candiani's militancy responds here to her broader meta-historic vision: 'my bier opened | my death | stopped traveling | and I have emerged | from a larger and heavier | new placenta | the historic placenta | and have begun to scream | with the redness of my rage' (131-133). Anger is also at the core of Silvia Batisti's poem 'This Rage', which problematises the relationships between the human, especially female, body and the progress of science: 'But he is mistaken who thinks | that space is limited to consciousness, | and the body – used as a guinea pig by the genes – only an object [...]; man is combustible | material that burns with honor | in any old piazza' (125).

As shown here, there has been a pattern of anthologisation in the U.S. that made both Italian and American women's poetry canonical on the basis of their semantic similarities. On the one hand, women's poetry proved to be an extension of marginal literature; on the other hand, it introduced into national canons topics that had long remained unexplored. Allen's poets dealt with all the themes through which Ostriker defined female poetry in America: the reality of women's divided self, the language of the body alongside the correspondences between sexuality and poetics. However, Allen ignored an important aspect of female poetry as presented by Ostriker, i.e. its relation with myth. For women's poets, myth is a source of cultural and linguistic re-appropriation, a process that Ostriker called 'revisionist mythmaking' (1986: 210). Although Italian poetry offered significant examples in this respect, it was only in the new millennium that American anthologists started to acknowledge Italian women's revisionist practices. Apart from this delay, Allen's selection was in tune with the current trends of American criticism, which, by this time, was appropriating the French feminist dimensions. By

overcoming its national setting, Italian women's poetry transferred to the liminal space reserved to marginal identities across the world.

2.4 The Diaspora(s) of *Contemporary Italian Women Poets* and the Transnational Paradigm

Contemporary Italian Women Poets, a single-sex anthology published in New York in 2001, presented itself as a compendium of the previous anthological enterprises. It aimed to bring together Italian women poets into 'a transnational network of literature and literary theory', thus rendering the diasporic paradigm more and more classical (BLUM AND TRUBOWITZ 2001: 13). By surfacing from one poem to the other, the concept of diaspora opened up Italian women's poetry to the suspended space of transnationalism, multilingualism and myth.

2.4.1 1990s-2000s. Transnational Feminism

Ten years after the publication of *The Defiant Muse*, American editors proved to be even more interested in the poetry of peripheral groups, namely dialect poets and women. Just as 1986 saw the contemporary publication of Haller's dialect anthology and Allen's volume, so new female and dialect collections came out almost simultaneously in the late 1990s and early 2000s. In this decade, Legas publishing house and Italica Press, both of which are based in North America, published three anthologies of dialect poetry (BONAFFINI 1997, BONAFFINI 1999 and BONAFFINI 2001) and an anthology on, and by, women, the latter constituting a reference point for any study on Italian female writing. Such patterns of publication are not merely coincidental, but reveal an important turning-point in the reception of Italian poetry that coincided with the consolidation of transnational perspectives (Bond 2014). In this section I shall analyse Cinzia Sartini Blum and Lara Trubowitz' *Contemporary Italian Women Poets* as a paradigm of the shift from

feminist poetry to transnational literature that occurred at the dawn of the twenty-first century. Although postmodernist aspirations were already at work in Allen's anthology, BLUM AND TRUBOWITZ 2001 marked the beginning of a new way of considering female writers, as transnational subjects and figures of mobility. I shall use Blum's definition of women writers as 'figures of subjectivity in progress' to foreground the idea of an itinerant, diasporic canon (Blum 2008). Recasting Kristeva's idea of the *sujet en progrès*, Blum considered the metaphor of the journey in feminine literature as a way to enact 'the moral and epistemological predicament of a decentred, fragmented subject'; in this poetically transformative journey, the double movement 'toward (self-) discovery and expanded relationship with the world' actualises the interplay between individual lives and global values that characterises the postmodern condition (2008: 3-4).

The perception of women as representatives of different nationalities, ethnicities and cultures testifies to this anthology's engagement with 'third-wave feminism' (Walker 1992), whose beginnings are marked in the early 1990s. Fostering a transnational interpretation of gender and sexuality, this late development of feminist thought proved to be even more diversified than the one that took place in the 1960s. Third-wave feminism fostered not only the realisation of poetry anthologies in the main foreign languages, but also the dissemination of foreign criticism exploring queer and feminist topics (Lazzaro-Weis 1993; Russell 1997). In the U.S., this tension between tradition and multiculturalism exploded in the so-called canon war, which transposed in a global setting the controversy between formalism and the avant-garde. Starting in 1994 with the publication of Harold Bloom's *The Western Canon*, this theoretical confrontation brought to the fore the same issues that were already at stake during the battle of the anthologies thirty years before. Multiculturalism worked as a means of ideological continuity between the 1960s and the 1990s; it also revealed that these resonances started with, and went far beyond, the interest in marginal authors.

At the end of the century, Italian critics turned towards the poetry of minorities; these voices, however, remained confined to counter-current publications that did not alter the traditionalist attitude of Italian academia. Among these isolated works, it is worth mentioning Vittoriano Esposito's second volume of his series entitled *L'Altro Novecento nella Poesia Italiana* (1997), entirely dedicated to women; in the same span of years, Alberto Asor Rosa presented his anti-academic stance in a famous study focussing on the hidden aspects of Italian literature: 'Non credo in una critica letteraria custode dell'istituzione. Credo in una critica letteraria che sia una pervicace esplorazione di confini' (Asor Rosa 1999: ix). Given Italy's and America's idiosyncratic situations, Blum and Trubowitz's proposal proves to be programmatic on a number of levels. First, it anthologises a restricted number of contemporary women poets, both famous and unknown; and second it carries forward the project of a diasporic canon whose first signs are visible in the anthologies of the post-war years. The acknowledgement of Anglo-American influences, as well as the choice of bilingual texts, speaks for Sartini and Trubowitz's transnationalism; at the same time, the anthology's diasporic meaning lies in the poems' common sense of displacement. Whilst *The Defiant Muse* was a trans-historical report of feminist poetry, *Contemporary Italian Women Poets* fostered a trans-geographical reading of the national literary tradition. In the anthology's introduction, women Italian poets are juxtaposed to major Anglo-American writers, both male and female, among whom Emily Dickinson, Walt Whitman and Sylvia Plath. Moreover, the editors point out that the dissemination of Anglo-American culture in Italy is the product of translations by female authors; to support this idea, a list of translations appears at the bottom of each poet's biography. Some poets acquire a trans-territorial dimension for engaging directly with the American literary production: this is the case of Luciana Frezza, who paradoxically compares her 'controlled manner of expression to methods of writing and living practiced by the Beat generation' in the U.S.; similarly, Insana, Ombres

and Opezzo, among many others, endorsed the form of the long American poem rather than using post-hermetic solutions (BLUM AND TRUBOWITZ 2001: xxxv).

This explains why Blum and Trubowitz presented itself as the point of arrival of a process of anthologisation that privileged a fluid idea of poetic history. Opening both to transnational literature and women, this model proved to be a successful one in the U.S. not only through the publication of single-sex selections, but also thanks to women's growing presence in the comprehensive anthologies that were published in the last ten years. In 2012, Geoffrey Brock selected eight women among twenty-two poets who were born after the 1930s; in particular, since the whole anthology includes ten women in total, this choice reveals the dramatic increase of female poets in the second half of the twentieth century. Similarly, MONTORFANI 2014 extended to transnational figures and women transcending the boundaries of the Italian literary tradition.

In Italy, conversely, women's poetry remained isolated from the mainstream currents; in a single-sex anthology published in 2002, editors Maria Pia Ammirati and Ornella Palumbo offered a 'catalogue of the existent' that nonetheless did not touch the discourse of women and canonicity: 'L'antologia è di per se un paradosso. [...] È stato anche questo il motivo che ci ha spinte a dare un panorama il quanto più ampio possibile che potesse scavalcare l'antologico e farsi catalogo dell'esistente' (QUINTAVALLA AND PALUMBO 2002: 8). Although in the last decade there has been an increase of Italian anthologies dealing with the work of marginal figures, especially migrants and female writers, no attempt has been made to relate this poetry to the male, dominant tradition. In reverse, BLUM AND TRUBOWITZ displayed a well-defined project of canon revision; with its twenty-five poets in translation, it trans-nationalised women's poetry while historicising it.

2.4.2 Classicising the Diasporic Tradition

BLUM AND TRUBOWITZ's transnational approach is not at odds with its attempt to anthologise, and therefore centralise, Italian lyric. That there is no contrast between canonical (centripetal) and diasporic (centrifugal) forces is primarily evident in the anthologists' ambition to make traditional the transnational; or, in other words, to place the literature from, and of, the margins at the centre. The editors looked at the Italian literary production from the outside proposing a national, gendered canon that was also open to its extraterritorial dimensions. An interesting modality in which the anthologists revised, and displaced, the Italian tradition is through the destabilisation of stereotyped taxonomies. In the anthology's introduction, a division in poetic decades takes the place of more popular classifications in poetic schools and/or generations of poets (Macri 1995); at the same time, the representation of women poets both within and outside the Italian canon challenges conventional dichotomies, such as the opposition between traditional lyric and feminist poetry. Although the editors are aware of the difficulties of associating Italian women's poetry to any form of poetic experimentation, they detect in its vitality a sign of the enduring influence of the avant-garde (BLUM AND TRUBOWITZ 2001: xxxiii-xxxiv). Once more, the term 'avant-garde' is employed in a Poundian way and not as a restrictive definition of linguistic innovation. Thus, Blum and Trubowitz's double strategy serves the editors' diasporic programme: it dislocates long-established conventions on the one hand, and it incorporates female poets into the territory of literary history on the other.

This is the first time that a single-sex anthology offered a precise account of women's degree of participation to mainstream poetic movements. The twenty-five anthologised poets are presented over the course of three main historical periods, from the crisis of hermeticism to the most recent developments. Most of the names are repeated through the different decades, such as Guidacci, Spaziani, Niccolai and Insana; yet, a considerable number of poets are introduced for the first time: Cristina Campo, Elena

Clementelli, Vera Gherarducci, Gabriella Leto, Anna Cascella, Luciana Notari and Rosita Copioli. Most of these newly introduced poets are Modern Languages scholars who published on Anglo-American literature and translated from the English. Cristina Campo is the Italian translator of John Donne, Emily Dickinson, William Carlos Williams and Ezra Pound, whereas Anna Cascella reviewed British and American literature for RAI. These editorial choices testify not only to the erudite nature of Italian poetry, but also to the editors' ambition to offer a transcultural interpretation of it. As for the other poets, they already appeared either in Beverly Allen's *The Defiant Muse* or in Catherine O'Brien's *Italian Women Poets* (O'BRIEN 1996), or in both of them. Although published in Ireland, and therefore beyond my field of enquiry, O'Brien's anthology is fundamental to this study insofar as it is the second single-sex anthology of Italian women poets published in English.

Blum and Trubowitz combined Allen's and O'Brien approaches. While the former recognised in the feminist protest the common thread of women's poetry across time, the latter avoided questions of historical genealogy, focusing instead on the individual achievement of eleven contemporary poets. O'Brien moved forward in time the beginnings of contemporary Italian female poetry by anthologising works by post-1945 authors only (with the exception of Antonia Pozzi who died in 1938). Bringing together these two different anthological traditions, BLUM AND TRUBOWITZ illustrated 'both a survey of marginalized body of work and an analysis of women's deliberate divergences from established poetic histories' (2001: xvii). This method allows the editors to construct an inclusive canon that rendered justice to female writing without running the risk of homologising it. It is worth noticing that, by including women authors that came from different generations and regions, both unknown and internationally acclaimed, Blum and Trubowitz absorbed the lesson of the avant-garde. Despite a variety of genres and

motivations, the diasporic canon developed and changed in accordance with its historical shifts and cultural evolution.

The chart below offers a comparative reading of the three anthologies by registering the frequency of common poets; the presence of each writer is marked with an asterisk (Table 2.2). For reasons of temporal coherence, I reproduce the contemporary section of *The Defiant Muse* only, i.e. its twenty and twenty-first century authors.

	ALLEN 1986	O'BRIEN 1996	BLUM AND TRUBOWITZ 2001
Guidacci	*	*	*
Spaziani	*	*	*
Rosselli	*	*	*
Frabotta	*	*	*
Lamarque	*	*	*
Insana	*	*	*
Pozzi	*	*	
Guiducci	*		*
Ombres	*		*
Opezzo	*		*
Niccolai	*		*
Maraini	*		*
Bettarini	*		*
Sica	*		*
Cavalli	*		*
Menicanti		*	*
Merini		*	*
Valduga		*	*

Table 2.2

Six poets are common to the three anthologies (Guidacci, Spaziani, Frabotta, Rosselli, Insana and Lamarque), whereas a series of poets migrated from ALLEN 1986 to BLUM AND TRUBOWITZ 2001, without being included by O'Brien: Ombres, Opezzo, Bettarini, Guiducci, Cavalli, Niccolai, Maraini and Sica. Conversely, O'BRIEN 1996 introduced Valduga, Merini and Menincanti, who resurfaced in Blum and Trubowitz' 2001 volume. Only Pozzi is shared between ALLEN 1986 and O'BRIEN 1996. There are also poets who are new to Blum and Trubowitz, such as Campo, Clementelli, and Copioli, thus testifying to the editors' effort to both enlarge and stabilise the canon.

It is interesting to observe how specific poems' selection resulted in a totally different interpretation of the same author; for instance, Allen concentrated on Bettarini's feminist poetry, whereas Blum and Trubowitz problematised the reception of her work by including poems on motherhood, and metaliterature.

The anthology's introduction lists the general issues at stake, a technique that recalls Allen's and Ostriker's semantic configurations: 'the quest for identity and self-representation; the interwoven experiences of loving and writing; the tense and often painful connections between textuality, sexuality, power, and intimacy; metaphysical reflections on everyday life; and the trauma that can result from daily experience, including the extreme challenge of living with physical and mental illness' (BLUM AND TRUBOWITZ: xvii). At the same time, these themes incorporate pre-feminist motifs, such as the presence of religious and/or biographical sketches (POGGIOLI 1948; BRADSHAW 1971; MARCHIONE 1974).

The multi-layered concept of diaspora as presented in this thesis proves to be a useful tool to describe female poets' displacement, both literal and metaphorical. All the poems anthologised here deal with migrancy as a way of being part of the globalised world; as Blum pointed out in her study on women's displacement in contemporary Italian literature, female writing internalised the cultural importance of migration so much so that

it became ‘a trope for feminist thinking/writing’ (Blum 2008: 5). Poet Bianca Maria Frabotta coined the term *viandanza* – the title of two essays (Frabotta 1993; Frabotta 1996) and a poetry collection Frabotta (1995) of hers – to draw the connection among the feminine, wayfaring and hospitality. ‘It was precisely the oscillation between nostalgia and transformation’, she wrote, ‘that [...] gave “wayfaring” a somewhat special polysemy and room to welcome variegated yet compatible meanings: from the impossible female *nostos* [...] into the maternal womb, to that which, persisting and remaining in the womb of maternal language, is called poetry’ (Blum 2008: 105). Frabotta conceives the wayfarer’s course as ‘a continuous return to a new departure’; his/her journey is ‘not to be understood in the name of “an authenticity that refers back to the closed circle of the self, repossession and belonging”, but rather in a spirit of “humbleness” and the “precariousness of fleeting hospitality”’ (Blum 2008: 103). This sense of fluidity and hospitality, which is crucial to diasporic poetics, also characterises Clementelli’s verse as it echoes the inner mobility of time and space: ‘Subterranean geography, | vast currents, | against the surface where my present is guest’ (BLUM AND TRUBOWITZ 2001: 41).

In order to interpret Blum and Trubowitz’s selection in the light of women poets’ displaced condition, I would like to propose a diasporic model that draws together the anthology’s different themes (see Table 2.3). Pole A embodies the multiform expressions of the lyrical ‘I’, from the search for identity to the exploration of the body; B indicates the poet’s relational nature in her journey towards the other, who can be a lover, a parental figure or society; C refers to the time of history in which women live and from which are excluded; and D explores female poetry’s activity of ‘revisionist mythmaking’ as a way of transcending both temporal and societal boundaries. This model makes use of Julia Kristeva’s conceptual framework in that poles C and D are a projection of Kristeva’s distinction between the symbolic and the semiotic orders (Kristeva 1978). According to Kristeva’s model of signification, the male-symbolic order represents the linear time of

history, whereas the female-semiotic order is the time of nature and eternity. In particular, between A and B, and C and D there is bi-univocal correspondence, which means that the journey's directions from and towards the four points are flexible; the poet can 'migrate' from the self to the other, and from time to myth, but also vice versa.

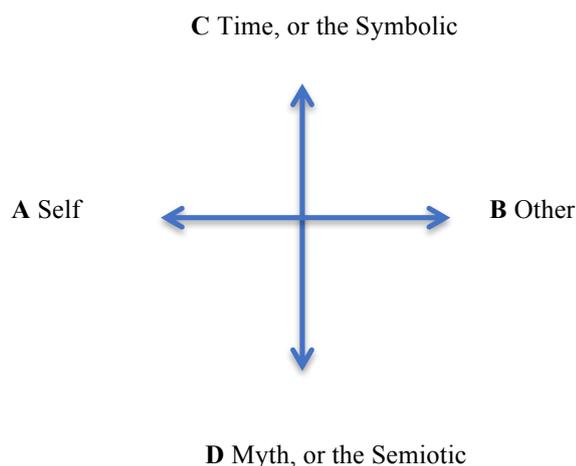


Table 2.3

Blum and Trubowitz did not employ feminism as a key-concept to define contemporary female poetry in Italy, yet the emphasis on women's diaspora(s), both physical and symbolic, resonates with the ideas carried out by third wave feminists. This is evident in the subject's oscillations between the self and the other as well as in women's attempt to define culture by means of a radical revisionism. The Italian title of one of Guiducci's poems, 'Parto', which can be interpreted both as 'departing' ('I leave') and 'child delivery', can be an example of feminist, diasporic poetry. The poem touches various levels of meaning showing that life is a form of diaspora not only from one space to another, but also from the maternal body to the child's body: 'Darkness broke into life, and I knew | (as water knows through widening circles) | that we exist through vibrations | from one being to another – endlessly' (BLUM AND TRUBOWITZ 2001: 35). Guidacci deals with women's sense of displacement in 'Madame X', an ironic hymn to women's search

for identity: 'I am not my body. | It is alien, an enemy to me. | Worse still is my soul, | nor in it do I see myself. | From a distance I watch | the boorish acrobatics of this couple' (13). Self-discovery and irony are also at the core of Insana's verse, which, by echoing Virginia Woolf, blurs the depiction of the poet's alienated 'I' with a reflexion on language and tradition: '- to know me...tell you what...begin with yourself [...] – you see: they are all women, all with their own room laboriously conquered and sometimes not even that...all women poets and writers' (169-173).

The problem of the female self is brought to the fore by the exploration of metaliterary motifs. Poets such as Frabotta and Guiducci offer a feminist interpretation of the act of writing: 'I am not a poet the way you are | I am a poetess and whole I do not belong to anyone' (33); 'at once man's strength and weakness; a lack in nature | relegating me to a note – at the bottom of the page' (214). Borrowing Cixous' words and imagery, on the threshold between poetry and philosophy, Guiducci's 'Upon Closing the Book' introduces the idea of the woman body as a writable space: 'I will lie down like a book just closed | [...] And you – having read me in full | will know [...] You will grasp the whole: what I was | – in one breath' (31). Other poets move away from these feminist positions to engage with broader philosophical topics: from the existentialist conception of language as the poet's house, a metaphor that echoes Poggioli's post-war slogan (Bettarini's 'The Poet's Home') to the recognition of the reader's authorship (Spaziani's 'To the Readers').

Despite the lyrical 'I' multiple forms and guises, it is the projection of the female self onto the others that represents the most compelling example of diasporic movement (Pole B). As the case of Guiducci's 'Parto' has already shown, women's search for identity cannot be detached from a meditation on love and motherhood (which explains why the relationship between A and B is bi-univocal). From Allen's selection onwards, being a mother was rarely seen as a privilege; more often it was associated with an acute

sense of responsibility towards the other creatures. In her 'Fragment for the Mother', Bettarini assimilates the challenges of motherhood to those of being naturally a woman: 'In her lap woman gathers all labors [...] My mother gathers them in thought' (195); likewise, Lamarque's prayer-like verse relate children's sense of abandonment to the solitude of humans on earth: 'Oh child let yourself | [...] for each of those years be compensated | for when you called us and we weren't there | or were there but were lost to ourselves | or were there but wouldn't see' (231).

In the anthology, a contradictory reflexion on love informs the poets' attraction towards a man or another woman. For contemporary female writers, love is a dominant passion as well as an occasion to revenge women's role within society. Some poets demystify the traditional rhetoric of love by playing with conventional metres; I think, for instance, to Menicanti's 'Epigram for a Worm' (7). Others stress the sensual dimension of love by focussing on desire's destructive forces: 'I am the caressing ruination | quaking furiously at your hands' (103). Others again exploit the experience of love to deal with women's social marginalisation. Just like men long relegated women to secondary roles, society ostracised them to the point of cultural and political exclusion. This is what Spaziani epitomises in 'Role Reversal', a poem that challenges conventional societal boundaries by pointing out women's nomadic condition: 'The key is always nomadic. | The lock is still. | I, yes, a key, furiously a key, | butterfly in a thousand circles | around your portal' (55).

The idea of women's submission to society's masculine rules is particularly evident in Sica's poetry as she compares men's attitude to war against women's closeness to nature: 'Women resemble the clouds | like tidal waters they slowly recede | and return on the moon's fixed time. | Men threatening like lightening | rumble in the world enraged and foolish | similar to the thundering before war. | Perhaps now you would like to strike me?' (251). In 'Women's Time' (1978), Kristeva linked female subjectivity to 'cyclical'

(repetitive) and ‘monumental’ (eternal) time by showing that both ways conceptualise time from a female perspective. Blum and Trubowitz pushes Kristeva’s model even further when it lets the contrast between time and myth emerge directly from its poets’ selection (see points C and D of the diasporic model). In the symbolic order, which can be identified with history, language and society, there is little, if none, space for women. Alicia Suskin Ostriker (1986) elaborated the concept of ‘revisionist mythmaking’ to represent American women poetry’s subversion of history, literature and culture. From this viewpoint, mythological revisionism is used ‘whenever a poet employs a figure or a story previously accepted and defined by culture’ with the purpose of appropriating and transforming it (OSTRIKER 1986: 212). In an essay published in 1996, Lucia Re applied Ostriker’s definition to the case of women poets in Italy. In particular, she distinguished between a constructive and a deconstructive approach to describe either the foundation of an alternative mythology or the impossibility of proposing one (Re 1996). Interestingly enough, both Ostriker and Re exploited the figure of Eurydice to exemplify women’s attempt to create a new mythological order. Just like Orpheus is thought to be one of the chief (male) poets of all time – able to coax beasts, trees and rocks by dint of his verse – the silent Eurydice embodies a new, gendered way of thinking literary creation from the standpoint of the voiceless and the excluded.

Blum and Trubowitz made its own use of the concept of mythological revisionism; the anthologised poems are punctuated by mythological and/or legendary figures: not only Eurydice herself, but also Persephone, Diana, Ophelia, Heloise and one of the Sibyls. Among the poets that appropriated Eurydice’s story, Luciana Frezza stands out as one of the most original. In ‘Places’ she used the figure of the nymph to define the relationship between the poet and her urban environment: ‘Eurydice | watched much too long | my city calls me to feasts of shadows, | and still I won’t stop returning’ (BLUM AND TRUBOWTIZ 2001: 63). Milan becomes an image of the Underworld, a place of illusions, columns of

smog and stations that impede the poet's flight into the paradise of nature: 'Here the green vein of life | does not disappear | in the foams of dawn [...] but it is shortened in perspective, | in time' (61). In another poem, significantly entitled 'Eurydice', Frezza takes the voice of the nymph that reprimands Orpheus' mistake: 'If you had fallen from sleep | out there on the grass | in the wake of the snake | you would have seen me Orpheus | you would have crossed without weight | the prohibition of the Places' (67). Frezza's treatment of myth as a predominantly spatial dimension can be read as a revisionist strategy: since the masculine symbolic order relegated myth to the sphere of time (namely, the past), Frezza's poetry transforms the mythological geography of Ancient Greek (the Underworld) into the topography of a modern city (Milan).

The continuous tension between myth and time, oppression and liberation is also visible in Copioli's interpretation of Eurydice's death. Reproducing a conversation between the two lovers, Copioli stages the conflict between male and female language suggesting the idea that Orpheus fell victim of his own art: "I will bend a spell-bound music | toward you, the word | that will carry you back | to our house." | But as the sun struck, she said: | "I am now where you are not looking. And besides, | would you come to me with strings and bundles, | bearing your cage?" (243). Conversely, Valduga plays with Orpheus' thirst for immortality, thus offering an ironic interpretation of the myth; in the vividness of an almost theatrical piece, the poet shows the vanity of Orpheus' ambitions before the reality of death: 'But that shmuck, why did he turn back? | Is this what poets do? | Perhaps he wanted to remain in desperation? | to feel even more "inspiration"? Bah. [Laughing hard] The great love, mortality...' (263).

Other mythological figures serve Blum and Trubowtiz' programme of revisionist mythmaking: from Frabotta's 'lesson of wayfaring Diana' to Merini's identification with Persephone's tragic destiny. By turning myth into a diasporic thread, the editors unearthed one of the fundamental ways in which Italian women poets 'are calling into question the

ideological underpinnings of a male-centered tradition' (Re 1996: 228). Whereas feminism offered a way of looking at literary tradition from a deconstructed perspective, revisionist mythmaking re-founded it within the fluidity of postmodern culture. The anthologists' use of mythological patterns reinforced their diasporic poetics, not only because women's 'subjectivity in progress' is never destined and always in transit – from one wor(l)d to the other – but also because it provides the flexibility for them to escape, migrate, and write.

Conclusions

This chapter has elicited a series of theoretical issues and critical dangers. Gradually emerging from the mosaic of the American avant-gardes, Italian women's poetry inhabited the circuits of the transnational and the diasporic. The analysed anthologies gave shape to a new poetic genealogy which interpolates critical conceptions usually kept apart: French and American feminism, deconstructionism, postmodernism, and transnationalism. Although some important names are missing, such as those of Mariangela Gualtieri and Antonella Anedda (who nonetheless appears in comprehensive anthologies of the new millennium), this foreign canon is the point of arrival of a long anthological path that plunged its roots in a 'literary archaeology inspired by a recognition of the significance of gender in cultural power dynamics' (Allen 1996: 31). In its journey across space and time, women's poetry looked for the mythical, female foundations of contemporary language and culture, thus interweaving a mobile poetics of loss, reinvention and retrieval. As Marina Zancan (1998: 5) observed, 'serve distanza per vedere oltre l'assenza'; this is why trans-lated and dis-placed writers have become the privileged metre with which to measure, and contrast, any univocal representations of the self and the world.

Chapter Three

Dialects and Diaspora. The Evolution of Italian Dialect Poetry in the U.S.

This chapter outlines the history of anthologisation of Italian dialect poetry across the Atlantic (1950-2014). It follows two independent yet concurrent threads: the dissemination of dialect poetry as an inseparable dimension from the experience of Italian migration to the U.S.; and the emergence of dialect poetry as a privileged field within Italian, American, and Italian-American studies. Special attention is paid to the three phases, or historical moments, that characterised the evolution of dialect poetry in the U.S.: the appearance of southern dialect writers in the avant-garde anthologies of the 1960s and 1970s; the marriage between linguistic and ethnic studies in the first anthology of Italian dialect poetry published in the English language, Hermann Haller's *The Hidden Italy* (1986); and the rise of global perspectives from the last decade of the twentieth century onwards. The notion of 'glocalisation', while capturing dialect writing's paradoxical nature (local and global at the same time), will allow us to rethink the functions of dialect literature against the backdrop of the diasporic poetics. By embodying the dialectic movement between the particular and the universal, and inhabiting the hybrid place where different languages coexist, Italian dialect poetry has become a hallmark of transcultural America.

3.1 Dialect Poetry and the Paradoxes of 'Glocalisation'

The nexus between diaspora and dialect literature has been explored by critics and poets alike. Poet Andrea Zanzotto pointed out dialects' supra-national vocation, whereas anthologists Maurizio Cucchi and Stefano Giovanardi set the 'physiological marginality' of dialect poets against the 'centrifugal' vocation of their writing (CUCCHI AND GIOVANARDI 1996: xliii). Similarly, Franco Brevini (1990: 76) observed that contemporary dialect poets use a language that is locally inspired, but potentially universal, especially in terms of values and themes: connection with the origins, nostalgia for the past, and dialogue with the dead. In contradiction with these views, however, dialect literature has become accessible to lesser and lesser people, a process that began with the standardisation of the Italian language in the 1950s.

Italy has been a dialect-speaking country since the Middle Ages. The passage from Latin to the vernaculars, and to the vernaculars to the Italian language, is at the core of a centuries-long debate over the so-called 'question of language', where dialects represented both a challenge and a driving force towards the making of the Italian literary tradition.

Although attempts at a linguistic standardisation date back to the thirteenth century (Dante), Italy remained a bilingual country until the advent of television in the 1950s. Up to the end of the Second World War, dialects used to be the language of communication, whereas Italian was the language of bureaucracy. As a result, the majority of Italian critics – from Croce to Contini – interpreted the flourishing of dialect literature in linguistic terms, rather than as an anthropological marker.

The U.S. is also a multilingual country. Unlike Italy, however, its linguistic variety sprang from cultural collisions (African-American, Chinese-American, Italian-American etc.), rather than from the historical evolution of a common language such as Latin. Luigi Bonaffini – the editor of four of the anthologies analysed hereafter – outlined this difference when stating that the meaning of the term ‘dialect’ underwent considerable variations in the Anglophone areas. Whereas an Italian dialect is a regional language with a Romance derivation, in the U.S. the term dialect ‘stands for anormality, departure from a well-defined linguistic standard, so that even a local or regional pronunciation can be regarded as a form of dialect’ (1997: 282). Therefore, American, ‘vernacular style’ is a ‘special category of “substandard” or “common” usage that serves as an indicator for class, regional, or “age-group” affiliation’; Italian dialects, by contrast, do not represent a simple divergence from the national standard, but a series of ‘autonomous linguistic system[s]’ (282-283). These opposite perspectives resulted in two different ways of understanding dialect poetry: as an engendered, almost elitist language in Italy, and as an instance of ethnic literature in the U.S.

Among all foreign speaking populations in the U.S., Italian speakers are the oldest (Sartarelli Susman 2000: 41). Over eighty percent of the immigrants who settled in America at the beginning of the last century came from the south of Italy and had no Italian. In order to communicate among each other, Italian Americans used a complex combination of idioms made of their native dialects, Italian and English. These historical

data are particularly relevant for us; not only do they partly explain American editors' interest in dialect poetry from Italy, but they also provide a critical explanation for the differences between its Italian and American dimensions. Without sounding overdramatic, we may say that dialect poetry from Italy lost its natural audiences, but found a new, diasporic public. Written in disappeared, or disappearing, languages – languages that are preserved within migrant communities – it now engages with a population that is both geographically and culturally displaced.

I choose the term 'glocalisation' as a paradigm to describe the alternation 'from the universal to the particular, from world to home' which is at the core of Italian dialect poetry. This term has the merit to capture the disjuncture between universalism and particularism that 'has come to constitute something like a global-cultural form, a major axis of the structuration of the world as a whole' (Robertson 2001: 24). First appeared in a 1980s publication of the *Harvard Business Review*, 'glocalisation' was coined to define a marketing strategy that allows the integration of local markets into world markets (Wind, Sthanunathan, and Malcom). Later applications of this word quickly extended to the cultural and literary domains, an example being Eugene Chen Eoyang's study (2007) on the different meanings of globalisation both in the Asian and Western contexts. The more we are exposed to the effects of globalisation, the more we witness the growing of local literatures in minor languages. By suggesting the idea that the local and the universal are articulated in ways that are best expressed in contemporary diasporic poetics, I define the nature of Italian dialect poetry in the U.S. as 'glocal'.

The coexistence of these opposite poles has historical explanations, which are linked to the history of Italian migration to North America. According to historian Donna Gabbaccia, there is not a single Italian population that dispersed throughout the world, but rather a series of Italian communities that diverge both in terms of language and culture. Since Italians nourished their 'regional, city, and village identities' more than their

national sense of belonging, the arrival of Italian migrants in the new continent presented the features not of a single exodus, but of many diasporas. ‘It is not accident’, Gabbaccia observed (2000: 3), that ‘the modern Italian word for country is the same as its word for village (paese)’.

The appreciation of dialect poetry as the result of these antipodal forces – pushing in and out of Italy’s national boundaries – is all the more revolutionary if one considers the ‘centripetal imperialism’ of Italian lyric across the centuries (CUCCHI AND GIOVANARDI 1996: xliii, my translation). Literary criticism in Italy has been dominated by two main models of interpretations: a Dantean line, privileging expressionistic and multilingual texts, and a Petrarchan line, favouring the monolingualism of the author of the *Fragmenta* (Contini 1963). Although the Dantean model stretches out to include both experimental and dialects poets, it does not render justice to the transnational ramifications of Italian literature as a whole. American editors, instead, emphasised the circulation of Italian texts (a perspective that is essentially anthropological), thus liberating dialect poetry from its hyper-literary dimensions.

These differences notwithstanding, it is possible to illuminate at least two points of contact between the Italian and the American way of looking at regional literatures. The first similarity concerns dialects’ diasporic nature, which reminds us of the unsolved tension between their centripetal and centrifugal spheres. Dialects can be used as an affirmation of regional identity; yet, at the same time, they are relational and contextual to the global culture to which they refer to (Appadurai 1996). The second analogy pertains to the political meaning of marginal, sometimes endangered languages. Both American vernaculars (African American, Italian American, Jewish American etc.) and Italian dialects (Milanese, Genoese, Sicilian etc.) are minor languages opposing a dominant linguistic model. The translation into English of dialect poetry from Italy problematises these power relationships even further: on the one hand, it adds a third linguistic

dimension to a binary structure; and, on the other, it reinforces the idea that migrations from and to Italy trace ‘nonlinear paths in the definition of a multicultural Italy whose roots are unmistakably present throughout the centuries’, and outside its national borders (Parati and Tamburri 2011: 2).

Employed as an instrument of enquiry into the complexities of today’s world, the ‘glocal’ lens, a paradox in itself, makes distortions bigger and contradictions more profound. It enables us to embrace dialect poetry’s many paradoxes, from its experimental, Poundian vocation to the rejection of the neo-avant-garde experience; and from its attempt to renew the language of poetry to its sense of nostalgia for the past. Constantly shuttled between the cosmopolitan and the local – from their local villages to New York and San Francisco, and back – Italian dialect poets embodied the sense of innovation, contradiction and loss from which American culture was born.

3.2 ‘Future’s Profound Night’. The Beginnings of the Italian Dialect Canon in the U.S.

This section investigates the emergence of dialect poetry in comprehensive anthologies from the 1940s to the 1970s. Moving from Poggioli’s theoretical foundations, it describes the growth of a southern/dialect ramification from the main avant-garde trunk. The quotation in the title, which refers to dialect poetry’s double vocation at once experimental and traditional, is a line taken from a poem by Giacomo Vit’s entitled ‘Dialect’ (cited in Brevini 1999: 49, my translation).

3.2.1 The Origins of ‘Glocalism’. Renato Poggioli and the Italian Dialect Tradition

Poggioli, the founder of the Italian diasporic canon in America, is also the first anthologist who fostered the entrance of dialect poetry into this transplanted tradition (see Chapter One, 1.4, p. 27). Poggioli did not include any dialect poems in his anthologies, yet, dialect

literature is at the forefront of his theoretical works. In 1946, concerned with the future of Italian letters, he offered three remedies to the crisis brought about by the end of the Second World War: the engagement with socio-political issues; the opening towards foreign traditions; and the recovery of dialect literature (Poggioli: 5).

Se non avesse avuto tanta superbia, la letteratura italiana si sarebbe accorta di avere a portata di mano un bell'esempio di rettitudine artistica, una via di salvezza. Questo esempio e questa via glieli additava la letteratura dialettale, non sorella minore, ma piuttosto originale rivale della letteratura in lingua: dove la lirica non si dissolve in arcadici o petrarcheggianti platonismi, dove vivono generi popolari come la favola o l'apologo, dove il comico è ancora ricco e sanguigno, dove lo scrittore non sdegnava la caricatura sociale e la satira politica, dove non s'è mai del tutto dimenticata la 'gaia scienza' dell'uomo. La letteratura italiana deve imparare questa lezione, e con essa quella che le possono insegnare i grandi maestri nazionali e stranieri.

As we gather from Poggioli's introductory words to the first issue of *Inventario*, the reappraisal of dialect poetry was neither a matter of nostalgic restoration nor of ethnic survival. Rather, it was part of a broader project of cultural and political reconstruction, a 'path of liberation' that would save the nation from its own idiosyncrasies. Italian letters would have been responsible for their own implosion if they had remained unable to incorporate the unconventional styles and themes that were typical of dialect literature, i.e. the 'gaia scienza' that concretely engages with people's life. Poggioli understood dialect production as a minor, yet complementary trunk of the mainstream lyric, one that could question those values that were neglected by writers in the standard language.

A few years later, Poggioli reiterated the originality of dialect literature as he mapped the reception of Italian culture in America. In the 'Italian Success Story' (1953), which appeared on both *Inventario* and *The Harvard Wake*, he interlaced his apology of dialect with the notions of fatherland and exile. This is the first time that Italian dialect poetry entered the circuits of the diasporic. 'After the Renaissance', Poggioli argued, but also 'in more recent times, many writers turned [...] toward the small fatherlands of the peninsula' (1953: 204). Whereas the humanists, preceded by Petrarch, considered themselves cosmopolitan citizens of the Republic of Letters, modern Italians have been

‘organically connected’ with their local communities. The model for Italians’ attachment to their own native place is the poet Dante, who lived and wrote in memory of ‘la *gran villa* (the great city) or, endearingly, his “nest” (1953: 204). By comparing Dante’s and Petrarch’s different attitudes towards their home towns, Poggioli traced an anti-Petrarchan lineage beginning with the author of the *Commedia*, passing through nineteenth century dialect poetry (Belli) and reaching contemporary neorealism. In this genealogy, it is not accidental that Dante’s *Comedy* was written in a vernacular language rather than in Latin (the official language in thirteen-century Italy).

Poggioli’s Dantean model anticipates Contini’s (and then Segre’s) ‘plurilinguistic line’. As these critics explained in a series of publications that came out between the 1960s and the 1980s, two opposite linguistic and stylistic modes have crossed Italian literature from its origins to the present: a high monolingualistic manner, starting with Petrarch, on the one hand, and a low plurilinguistic one starting with Dante (and culminating with Pascoli, Gadda and Pasolini) on the other (Segre 1974; Contini 1989). However, despite this striking resonance of features and names, Poggioli’s genealogy had a cultural, rather than a linguistic, foundation. His exilic perspective reinforced the eccentric roots of Italian literature by pointing out the conflictual relationship between writers, their local identity and the production of universal meanings. By using the example of the fascist dictatorship, Poggioli showed us that the ideal of an Italian fatherland was linked to the migratory experience. This is true not only because the fascist regime tried to destroy regional cultures in the name of a patriotic, ‘totemic symbol’, but also because it denied any kind of European and cosmopolitan participation, especially through the endorsement of the *strapaese* ideology (Poggioli 1953: 207). An exile himself, Poggioli referred in this essay to the activity of two fellow antifascist expatriates: Gaetano Salvemini and Giuseppe Borgese. The former created ‘first in the old, and later in the new, continent a “little Italy” of [his] own’; and the latter provided with *Goliath* (1937),

originally written in English, a ‘new synthesis of the two contrasting Italian political myths, the national and the universal one’ (1953: 208). As early as 1953, Italian dialect poetry in the U.S. was already an expression of Italy’s many homelands and diasporas. Poggioli was a ‘glocal’ thinker ahead of his time, if not a precursor of Donna Gabbaccia’s theories. The creator of the Italian diasporic canon has the merit of reevaluating Italy’s national works in the light of their ‘glocal’ forces. At the same time, he crucially associated the representation of Italian poets’ exilic experience with literature in dialect.

Poggioli’s contribution to the creation of the dialect canon in the U.S. went far beyond his theoretical conceptions. Indirectly, Poggioli was responsible for putting together a canon of southerners and political refugees, which would absorb the dialect tradition in complex manners. This is visible less in his poetry anthologies (where the only poet from southern Italy is the widely-known Quasimodo) than in his prose selections, which largely focussed on exilic figures: Vittorini and Ferrero (already anthologised in POGGIOLI 1947A), but also Silone, Lussu and Borgese. As a result of these poetic choices, Poggioli’s legacy translated into the development of two distinctive yet overlapping trunks: a southern, Italian canon on the one hand, and a dialect canon on the other. These two trajectories are autonomous, but not separate; they crisscrossed and converged in order to reflect the focus on diversity that characterised American criticism in the decades to follow.

3.2.2 Lost Words. Southern Canons and Dialect Canons in the 1960s

In this section, I shall analyse two different yet convergent anthological threads: the southern line, initiated by De Palchi’s and Bradshaw’s anthologies on the one hand; and the dialect line, started by Burnshaw and Bergin on the other (for an overview of the anthologies analysed here see Table 3.1). As usual, the symbols (J) and (V) mark journal and volume publications respectively.

Southern Line	Dialect Line
DE PALCHI 1961 (J)	BURNSHAW 1960 (V)
DE PALCHI 1966A (J)	BERGIN 1964 (V)
DE PALCHI 1966B (V)	-
BRADSHAW 1964 (J)	-
BRADSHAW 1971 (V)	-

Table 3.1

At the beginning of the 1960s, these comprehensive anthologies started to allow ample space to poetry from the southern regions, either within an avant-garde (De Palchi) or a broader, pluralist context (Bradshaw). The distinction between southern and dialect poetry is a functional one, and in no way does it want to suggest that poetry from a certain geographical area, or written in a particular Italian dialect, should be ghettoised or considered separately from the main poetic fluxes. Rather, I argue that these parallel forces mutually influenced each other, and ultimately converged into the same diasporic rhetoric.

Poets from southern Italy have always been marginalised from the mainstream Italian canon, which was made for, and by, northern elites. To compensate for the absence of voices from the ‘midday’ regions, thematic anthologies were compiled in Italy, such as Vittoriano Esposito’s *L’altro Novecento* (1995-2001) – with a volume entirely dedicated to poetry from the central, southern and insular regions – and, more recently, *Il Rumore delle Parole. 28 Poeti del Sud* (2014), edited by Giorgio Linguaglossa.

Conversely, southern Italian poets gained a place in the American canon at quite an early stage of the history of Italian poetry’s anthologisation. The reasons for this early

appearance are to be probed in the contemporary literary situation. First, southern poetry from Italy was one of the threads (avant-garde, female, religious etc.) brought to light by diasporic poetics in North America. Second, the interest in southern poetry coincided with the beginnings of ethnic studies and the revival of American folklore in the 1950s and 1960s.

Among the nine poets anthologised by De Palchi in the tenth issue of the *Chelsea* review (1961), five were from the south: Cattafi, Gatto, Quasimodo, Scotellaro and Sinisgalli. Cattafi also appeared in the special issue of *Chelsea* that the anthologists co-edited in 1966 (DE PALCHI 1966A); other names came out in the Italian section prepared for the contemporary, multilingual volume of *Modern European Poetry*: Scotellaro, Quasimodo, Sinisgalli and Piccolo (DE PALCHI 1966B). It is worth noticing that whereas the number of southern poets diminished from the 1961 to the 1966 issue, it increased again in the volume. This discrepancy is probably due to the avant-garde standpoint of this special issue of *Chelsea*, which overtly dealt with ‘iconoclastic writers’ by devoting an entire dossier to visual poetry. The presence of these ignored, southern voices reinforced the editors’ avant-garde programme (broadly construed) without suggesting an alternative path of interpretation. From the editor’s perspective, for whom Cattafi is ‘one of the many Sicilians who continually vitalize Italian literature’ (DE PALCHI 1966A: 74), there is virtually no difference between southern poetry and the avant-garde.

De Palchi’s contribution is not limited to the southern sphere. They also touched directly upon the question of dialect poetry in the section dedicated to Carlo Della Corte (1930-2000). Despite writing in Italian, this poet is presented as the descendant of a dialect tradition (namely, the Venetian), and, more specifically, as one of Giacomo Noventa’s followers. ‘Noventa’, De Palchi argued, ‘used dialect for themes normally ignored by other dialect poets but dear instead to the usual Italian or simply European poets, Goethe first among them all’ (1966A: 86). This anthological choice discloses two

important, critical trajectories: the anthologists' belief in the continuity between dialect, Italian and European poetry (a 'glocal' feature already present in Poggioli) on the one hand; and their particular interest in the Venetian, dialect orbit on the other. This last point seems to be at odds with the southern origins of Italian dialect poetry in America, and yet it is a further confirmation of the diasporic experience that underlay it. A migrant from Veneto, De Palchi arrived in New York in 1956 after travelling around France and Spain; this is why he looked back at the poets of his native region.

The themes featuring in De Palchi's southern selection concentrate on the displacement of the lyrical 'I', a sense of estrangement that is expressed in two opposite yet corresponding ways: through the description of a state of in-between-ness (Cattafi) and through the poets' attachment, neither pathetic nor pleased, to their homelands and its people (Piccolo, Scotellaro).

In continuation with De Palchi, anthologist Bradshaw gave shape to a canon with a largely southern look. Calogero, Leonetti, Piccolo and Scotellaro featured in her 1964 selection for the *Italian Quarterly* review (where there are four southern poets out of nineteen), whereas her 1971 anthology added Cattafi, Fiore and Pirro, i.e. seven southerners out of thirty-eight. This proportion is still representative of an uneven relationship between north and south; nonetheless, it testifies to a novel attention towards the *Mezzogiorno* that will be a typical trait of American editorship. Bradshaw dedicated her volume to Sicilian poet Lucio Piccolo (1901-1969), first degree cousin to Giuseppe Tomasi di Lampedusa, the author of *Il Gattopardo* (1958). Piccolo must have had a major influence on the compilation of the anthology if we take into account that it is to this poet's 'warm encouragement and intelligent criticism' that Bradshaw owed her work. The anthology opens with the poetry of another southerner, Lorenzo Calogero (1910-1961), the 'last gleam' of the inter-war hermetic season. It is not accidental that Italian poetry's

contemporary era starts here with a Sicilian medic who died just a few years before the anthology's publication.

In BRADSHAW 1971, the dialectics between local and global perspectives is palpable in the 'anguish of the poetic self' who is torn between parochialism and migration, primitive laws and social justice (88). To put it in Lucio Piccolo's words, 'the more we penetrate our inmost depths the more we attain a sense of universality' (257). As discussed with reference to women's poetry (Chapter Two), the emphatic treatment of thoughts and feelings was a sign of confessional poetics in the fifties. Biography became a poetic model for those who rejected 'modernist difficulty and New Critical complexity in favour of a more [...] personal voice' (Beach 2003: 155). Bradshaw's preference for southern poetry was arguably influenced by the confessional style as much as by the growing presence of Italian diasporic communities in America. This double mode, both confessional and diasporic, is at work in a series of poems dealing with memory, landscape and migration: 'Just as my enchanted land, | you are harsh and sweet, | land of South, | scent of brambles and maize' (87). The migratory theme may be associated with political tones and the longing for social redemption: 'Southland today | I liked you better wild / when you wore misery | and were sincere' (571). Alternatively, it becomes an elegy for the dying motherland, its tradition and people: 'Apulia of emigrants and swamps, | there are towns where months drag on and on, | you are sick with the plain' (81); 'my village is becoming a ghost town, they embark without songs' (103).

Whereas there exists a consistent number of southern poets anthologised in the 1960s, with Cattafi and Scotellaro being at the forefront of this selection, there does not seem to be a dialect counterpart. Very few dialect poems featured in comprehensive anthologies, which generally excluded texts written in languages other than Italian. From 1945 to 1974, the only dialect poets anthologised in America were Belli, Dell'Arco and Noventa, all included in two selections edited by the American scholar and translator

Thomas Goddard Bergin (1904-1987): *The Poem Itself*, a collection of modern poetry from Europe supervised by the American poet Stanley Burnshaw (Bergin was the editor of the Italian section); and Bergin's own comprehensive anthology, the *Italian Sample. An Anthology of Italian Verse* (BERGIN 1964), which includes three dialect poets out of twenty-seven (Belli, Dell'Arco and Noventa). Despite the fact that the volume was printed in Italy and published in Montreal, Quebec, I consider this anthology a product of U.S. culture; an American by birth, Bergin spent most of his life as a Professor of Romance Languages at Yale, a proof of his ongoing engagement with the American literary establishment.

Written in Roman dialect, Belli's 'Tre mmaschi e nnove femmine' remained untranslated in BURNSHAW 1960, which can also be read as the travel journal of a British migrant (Burnshaw's parents migrated from England to the U.S. at the turn of the twentieth-century century). Bergin commented on Belli's sonnet in a way that transcended its literal meaning. After drawing a comparison between Belli, Tolstoi and Balzac – the 'life-breathing and life-scale creators' of European literature – Bergin went on considering the impact of dialect poetry on American readers. For him 'the effect of spoken Roman on the non-Roman Italian ear is faintly comic and at the same time seductive; perhaps a little like the impression the speech of our deep South makes on the Northern ear' (BURNSHAW 1960: 282-283). Bergin's conceived of Italian dialects as a sort of American vernacular; by opting for a cultural rather than for a literary translation, he bypassed the obstacle of unfaithful renditions (see Chapter Four, p. 192).

Mostly known for his translations of Dante, Machiavelli and Vico, Bergin can be easily mistaken for a conservative of Italian letters. His 1964 anthology, however, reveals something unexpected. Out of twenty-seven contemporary poets, three wrote in dialect (Belli, Dell'Arco and Noventa) and seven came from the south (Scotellaro, Villaroel, Quasimodo, Gatto, Carrieri, Bodini and Sinisgalli). Opening with 'The Life of Man'

(1833), a tragicomic poem by Belli representing the decay of the human body from cradle to grave, the *Italian Sample* begins in an irreverent way: with an exception to its own criteria (only living poets are admitted) and with the affirmation of a series of buried, intercultural influences. ‘The spirit of Belli’, Bergin observed, ‘ironic, revolutionary, “social-minded”, walks abroad again now that hermeticism has become a was casualty’ (viii-x). Belli’s exotic presence is placed here at the origins of contemporary Italian poetry, a position occupied by Pascoli and D’Annunzio in domestic anthologies.

The insurgence of southern and dialect poetry in the 1960s is thus the fruit of a transnational interpolation mixing the Italian with the American dimension; introduced as a confessional and/or satirical genre at the beginning, it turned into the expression of America’s multi-ethnic culture at a later stage of its anthological evolution (see section 3.4.3 in this chapter, p. 185).

3.2.3 Dialect Poetry, *Spoon Rivers* and the Beat Generation

From 1971 to 1986, the year which marked the appearance of the first anthology of dialect verse by Hermann Haller, dialect poetry from Italy renounced its archaic, satirical vein in order to embrace the forms of American experimentation. Ruth Feldman and Brian Swann’s anthologies showed the first sign of this transformation (Table 3.2). It is worth noticing that the 1975 collection came out in Oxford, UK, for *Modern Poetry in Translation* review.

SWANN 1972	<i>Mediterranean review</i> (J)
WEISSBORT, FELDMAN, AND SWANN 1975	<i>Modern Poetry in Translation</i> (J) [UK]
FELDMAN AND SWANN 1979	New Rivers Press (V)

Table 3.2

An important couple of editors/translators (who, like De Palchi and Raiziss, were also partners in life), Feldman and Swann made a significant contribution to the dissemination of southern/dialect poetry in the U.S. Except for the publication of three anthologies (the first of which was edited by Swann only), they published a series of monographic collections on Piccolo (1973), Zanzotto (1976), Cattafi (1981), Scotellaro (1980) and Bodini (1980), all in translation. Among the poets they anthologised, Danilo Dolci (1924-1997) is a significant presence as his verse combine a strenuous anti-mafia commitment with a caring attitude towards the southern masses: peasants, fishermen, street urchins and prostitutes. Almost forgotten in Italy, Dolci became a cultural hero in the Anglophone world, a further example of the unexpected ways in which Italian poets were received abroad.

Two dialect poets appeared in their 1979 anthology: Pasolini, writing in his mother's Friulan idiom, and Vivaldi, from Genoa. They are respectively the second and third dialect poet reaching America after Belli. In the introduction to the volume, Glauco Cambon argued that Pasolini's best achievement 'must be seen in the Friulano dialect verse which began and concluded his stormy career', rather than in his 'experimental temper' (FELDMAN AND SWANN 1979: 12). Pasolini is praised not only for his dialect poetry, but also for 'his ear for the venerable, if sometimes despised, phenomenon of dialect', an interest that led him to the realisation of his own dialect anthology in 1952. Conversely, Vivaldi is appreciated for standing apart from the 'literary squabbles', an attitude that allowed him to 'perfect his unmistakable voice' (12). This dialect selection concentrates on parental and local themes, with Pasolini and Vivaldi mourning the loss of their ancestral world and its human beings: 'All the world is silver and silk, | only I am made of tough glasses, | son of a woman of Siest' (154); 'Mother, [...] I find your face | in the sea and I know that you are dead' (219). It is worth noticing that, in this avant-garde anthology, the theme of travel and migration is embodied by female poets (Ferrero and

Spaziani) rather than by southern or dialect authors; the latter, however, communicate the sense of nostalgia and uncertainty that is typical of diasporic writing.

American editors treated both female and dialect poetry as an inflection of the avant-garde tradition, even though dialect and women authors fiercely opposed neo-avant-garde trends in Italy. At the same time, Italian anthologists dismissed female poetry as a secondary genre, whereas the same form of exclusion did not apply to the case of dialect lyric. This difference is probably due to Italian critics' interest in philological and linguistic matters, rather than in questions of gender and ethnic revival (Sullis 2004). A case in point is Mengaldo's *Poeti italiani del Novecento*, published by Mondadori in 1978. Often conceived as the last anthology proposing a 'universal canon' in Italy (Crocco 2015b), Mengaldo's selection remains an important document for the different treatment reserved to minor poetry in Italy. According to Mengaldo, only Rosselli is worth critical recognition among the rich array of twentieth-century female writers. Conversely, nine dialect poets, some of whom also wrote in Italian, find their place in a selection of fifty-one, all male and northern: Giotti, Tessa, Marin, Noventa, Pasolini, Guerra, Zanzotto, Pierro and Loi. More recently, SEGRE AND OSSOLA 1999 reiterated Mengaldo's formula counting thirteen dialect poets out of sixty, only two of which are women: Rosselli and Pozzi.

Seen from an Italian perspective, American editors' presentation of Italian dialect poetry as an avant-garde genre might appear problematic. To be able to understand in which ways dialect writers from Italy emancipated from a nostalgic, backward gaze in order to embrace ideas of innovation, it is necessary to look at dialect poetry's literary sources. As Brevini pointed out in *Le Parole Perdute* (1990), the second half of the twentieth century was characterised by the emergence of a de-centralised, experimental literature written in peripheral dialects, i.e. languages spoken outside of the main urban areas. Although profoundly inspired by the Italian classics, this production reached out

centrifugally both to foreign and ancient traditions: Provençal literature on the one hand, usually accessed through Pound (see Chapter Four, 4.3, p. 198); and American poetry on the other, namely the poets of the Beat Generation. More specifically, Edgar Lee Masters' free verse directly informed Italian dialect poets' post-war shift towards experimentation.

Published in 1943 in Fernanda Pivano's translation, the *Spoon River Anthology* presented these Italian, uprooted writers with an interesting mixture of tradition and innovation. Set in the small village of Spoon River – an ideal, yet not idyllic, microcosm – this book covered the totality of human experience seen from the perspective of the dead. The guardians of their dying languages, dialect poets from Italy found in Masters' work a source for 'glocal', diasporic writing: half-local – if not autochthonous, as in the case of Provençal poetry – and half-American, namely Beat. Charged both with a sense of finitude and ungraspable distance, dialect poetry became a genre at once ancient and modern, self-centred and all-inclusive, one that could bridge the gap between the ethical and the political. As Brevini himself put it (1990: 31):

Il contatto con i dialetti, uccisi e mai morti, puntiformi ma con agganci ed echi nelle più incredibili lontananze, è capace di inquadrare anche se in termini cifrati la più smagliante apertura su alterità, futuri, attive dissolvenze.

3.2.4 Rebuilding the House of God. Dialect Poetry between Mysticism and the Avant-Garde

In this section, I shall focus on three anthologies published in 1974 by Joseph Tusiani (1924-), Margherita Marchione (1922-) and Levi Robert Lind (1906-2008) respectively (see Table 3.3).

TUSIANI 1974	Baroque Press (V)
MARCHIONE 1974	Farleigh Dickinson University Press (V)
LIND 1974	The Bobbs-Merrill Company (V)

Table 3.3

Despite being driven by the common aspiration to bring minor poets to the limelight, these three anthologies adopted divergent, if not antipodal, approaches. Tusiani's poetic contribution to the creation of a diasporic Italian culture in the U.S. will be discussed later in this chapter; instead, what I would like to stress here is his activity as an editor. Presenting itself as a sequel to *Italian Poets of the Renaissance* (1971), Tusiani's anthology is a comprehensive collection of Italian verse from the beginnings of the seventeenth century to the early twentieth century. Tusiani endorsed an anti-academic perspective, insisting on poets (Testi, Aganoor, Zanella), periods (the Italian Risorgimento) and themes (patriotism, religion) that are generally neglected by literary historians. Simultaneously, he set the boundaries of the Italian experimental line, which started with Baroque poetry and stretched until Marinetti's and Gnoli's Futuristic writing.

According to Tusiani, in the universe of Italian literature some planets rotate perfectly, 'like satellites, around their centripetal planet'; other planets, by contrast, follow 'a small yet noticeable eccentricity of their own' (1974: xxxi.). Dialect poetry naturally follows under the second, centrifugal stream. 'The reader', Tusiani specified, 'will have to see for himself in which poetic constellation belong the four greatest dialectal stars on the Italian horizon – Belli, Meli, Porta, and Di Giacomo' (xxxii.). This is the first time that a number of dialect poets featured in a comprehensive anthology in translation. Writing from different centuries (Meli was born in 1740) and places (Milan, Rome, Naples and Sicily), these dialect poets are juxtaposed to the representatives of both Italian Romanticism (Foscolo, Alfieri, Berchet and Manzoni) and the twentieth-century avant-garde. The satirical vein with which dialect poetry from Italy was introduced to the Americans is recovered here through the example of Porta and Belli; at the same time, the diasporic theme surfaces in poems such as 'The Lament of Polemuni' and 'Morning at Toledo' where the poet's sense of wandering is linked to a painful attachment to his native

place: ‘What’s the difference to me | if the world is wide and great | when this bleak cliff in the sea | is my own and only state’ (77).

No dialect poets are included in Lind’s anthology (1974), which opens conventionally with the triad Carducci-Pascoli-D’Annunzio and not with Belli’s rebellions, like in Bergin. Yet, Lind’s selection presents numerous southern writers, among whom Borgese, De Maria, Quasimodo, Sinisgalli, Gatto and Scotellaro. Gatto and Sinisgalli stand out for their diasporic writing, a touching elegy for the poet’s memory and his homeland: ‘The spirit of silence reigns in the communes | of my sorrowful province. [...] I will return alive under your red rains | [...] Shall I hear the she-cats | wail on the tombs?’ (LIND 1974: 292-294).

Another important characteristic of Lind’s selection is its debt towards Poggioli. Out of thirty-four poets, seven are shared with Poggioli’s 1940s anthologies: Borgese, Campana, Palazzeschi, Ungaretti, Montale, De Libero and Giglio. Poets such as Montale, Ungaretti, Campana and Palazzeschi were widely anthologised by this time (Healey 1998). De Libero featured less frequently (as he is only present in GUENTHER AND SELLIN 1959, DE PALCHI 1961, and GOLINO 1962), the exile Borgese is considered for his prose, whereas Giglio would not make a third appearance after Poggioli’s and Lind’s selections.

This avant-garde inheritance interested Marchione’s anthology as well. A member of the Religious Teachers Filippini, as well as a Professor of Italian Language and Literature at Farleigh Dickinson University, sister Margherita was the daughter of immigrants from Campania. Marchione’s contribution to the shaping of the Italian canon in the U.S. is important on at least two levels: first, as a diasporic scholar (Marchione is renowned for her studies on the eighteenth-century Florentine immigrant Philip Mazzei); and second, as the first editor who considered religion a unifying thread in Italian poetic history. In 1971, Vittoria Bradshaw had already dedicated a section of her anthology to three mystic poets, two of which were women: Guidacci and Merini (see Chapter Two,

2.2.2, p. 101). Yet, it is the third poet, father David Maria Turoldo, a priest of the Servite order, who provides us with the most compelling case, his poetry being practically ubiquitous in the period 1961-1979. Between 1961 and 1979, Turoldo appeared in nine anthologies: DE PALCHI 1961; DE PALCHI 1962; DE PALCHI 1966A; BRADSHAW 1964; BRADSHAW 1971; MILLER 1970; LIND 1974; MARCHIONE 1974; AND FELDMAN AND SWANN 1979. The success of Italian religious verse, a minor genre both in Italy and the U.S., is an expression of the American editors' diasporic poetics. Catholicism was a fundamental element of cohesion in Italian-American diasporic communities; not only did it inform people's lives, but it also shaped the architecture of the foreign cities they settled in (Sciorra 1992).

These are also the years of Giuseppe Prezzolini's professorship at Columbia University, New York, where he served as Head of this university's *Casa Italiana*. An American citizen since 1940, Prezzolini was Marchione's teacher and mentor in the period during which she completed her doctorate at Columbia. Marchione told the story of their friendship in one of the appendixes to her anthology ('Prezzolini Mio Maestro', in MARCHIONE 1974: 294-301) as well as in a passionate memoir, *The Fighting Nun* (2000). Despite defining himself as a sceptic, Prezzolini published widely on religious matters, from his early essay on communism and Catholicism to *Cristo e/o Machiavelli* and *Dio è un Rischio*, which came out between 1969 and 1971. As Marchione underlines, Prezzolini's output is constellated by his reflections on reason, politics and faith, and his influence has been fundamental to the growth of Italian letters in America.

Far from being pedantic or unilateral, Marchione's selection offers a wide range of poets that overcome the boundaries of religious poetry in the narrow sense. Alongside Turoldo, Rebora, Angelini and Martini (or even the more exotic Gherardo Del Colle, a Capuchin friar), the anthology includes less obvious voices, such as the socialist activist Danilo Dolci and Corrado Alvaro. Out of twenty-three poets, seven came from the south

(Alvaro, Anile, Centore, Dolci, Doni, Quasimodo, Titta Rosa) and two wrote in dialect (Marin and Trilussa). Marchione's subtle, avant-garde poetics comes to the fore when she explains that 'of the ninety poems presented, there are twenty-two, some of them in their respective authors' handwriting, that appear for the first time' (17); the anthology is also enriched with some holographic letters, an evidence of Marchione's enduring friendship with the poets she anthologised.

A longstanding literary acquaintance might well have been the reason for the inclusion of Marin and Trilussa. Both poets, however, will have an important follow-up, recurring in the majority of the dialect anthologies published from the 1980s onwards. Trilussa's case, in particular, is crucial as his first anthological appearance here was preceded by a collection of his Romanesco poetry in 1945 (reprinted in 1979); other two collections of his poetry were soon published in 1976 and 1990, edited by Blossom Kirschenbaum and John Du Val respectively (Healey 1998: 380, 488).

Whereas dialect poetry's satirical tone emerges from Trilussa's 'After the Deluge', a playful hymn to the cycle of life, Marin's verse insists on the image of the house as both a spiritual and physical dwelling place. Distance and the vertigo of space reflect both the poet's diasporic perspective and the caducity of things: 'At present I have my home | in the wind's mouth everywhere | [...] But tomorrow. No place | will be my home; 'on my shores | a hurt God's | windowless and shutterless house', where 'distance is born, | gateway to the hereafter!' (MARCHIONE 1974: 92-100). The Bible is sprinkled with images of tents, houses and temples as metaphors for the presence of God. The human body, in particular, is presented as the place of God's favourite manifestation: 'Don't you know that you yourselves are God's temple, and that God's Spirit dwells in you?' (1 Corinthians 3:16). Marchione's monothematic section on Marin's poetry can be seen as a tribute to Poggioli's poetics of the 'house of man', this time charged with religious meanings; it

outlines her original contribution to the development of the Italian dialect line in the mystical direction.

3.2.5 Dialect Poetry before Dialect Poetry

Since Poggioli's prophetic words in the 1940s, glocal forces have been at play in the configuration of the Italian dialect canon in ways that are at once logical (the migratory fluxes to the U.S.) and paradoxical (both the drama and the urge for expatriation). In this scenario, Italian authors from the south served as a springboard for dialect poetry's anthologisation, thus reinforcing the transnational tendencies that nourished American diasporic writing from the start. Among the southern poets anthologised from the 1960s to the 1970s, Cattafi, Scotellaro and Piccolo are the most popular (although it should be mentioned that Scotellaro's first appearance dates back to Guenther and Sellin's 1959 selection for *The Literary Review*).

By way of summary, the chart below shows these poets' presence in both the anthologies and monographic volumes (marked by an asterisk) that appeared in this span of years (Table 3.4). The country of origin for the anthologies issued outside the U.S. is recorded between parentheses. These numerous entries suggest that Anglophone editors had a consistent interest in these poets' works, despite their marginalisation from the domestic canon.

Cattafi	Scotellaro	Piccolo
DE PALCHI 1961	GUENTHER AND SELLIN 1959A	WEAVER AND COLQUHOUN 1963 (UK)
KAY 1965 (UK)	DE PALCHI 1961	BRADSHAW 1964
DE PALCHI 1966A	BERGIN 1964	DE PALCHI 1966A
SINGH 1968 (UK)	BRADSHAW 1964	AGENDA 1968
BRADSHAW 1971	DE PALCHI 1966A	BRADSHAW 1971
JUDGE 1974	FELDMAN AND SWANN 1971	FELDMAN AND SWANN 1972*
FELDMAN AND SWANN 1975	LIND 1974	TOMLINSON 1983
SMITH 1980	CORMAN 1975	SMITH AND GIOIA 1985
CHERCHI 1989	SMITH 1981	PERRY 1968 (AU)
FELDMAN AND SWANN 1981 *	SMITH AND GIOIA 1985	MAY 1970 (AU)
–	GENTILI AND O'BRIEN 1987 (IRE)	–
–	CORMAN 1963 *	–
–	VANGELISTI 1976 *	–
–	FELDMAN AND SWANN 1979 *	–

Table 3.4

On the other hand, in the years preceding the publication of the first anthology of dialect poetry in America (HALLER 1986), dialect authors made an appearance that is at once in line (because avant-garde) and at odds (because more satirical than migratory) with contemporary poetic standards. A proof of this trend is offered by the fact that the theme of diaspora is a prerogative of southern, rather than of dialect writing, the only exceptions being Marin and, less obviously, Meli and Di Giacomo. Table 3.5 registers the names of the first dialect poets who reached the U.S. via one, or more, American

anthologies of Italian poetry in translation. The American precursor of dialect poetry from Italy, Belli is the only dialect writer who is present in more than one anthology; TUSIANI 1974 is the volume that gathers the highest number of dialect authors: Belli, Porta, Meli and Di Giacomo.

Belli	Porta	Trilussa	Meli	Di Giacomo	Dell'Arco	Noventa	Marin	Pasolini	Vivaldi
BURNASHAW 1960	TUSIANI 1974	MARCHIONE 1974	TUSIANI 1974	TUSIANI 1974	BERGIN 1964	BERGIN 1964	MARCHIONE 1974	FELDMAN AND SWANN 1979	FELDMAN AND SWANN 1979
BERGIN 1964	-	-	-	-	-	-	-	-	-
TUSIANI 1974	-	-	-	-	-	-	-	-	-

Table 3.5

3.3 Folk, Forgotten and Displaced. Hermann Haller's 'Hidden' Italies

The following section offers a diasporic reading of Hermann Haller's *The Hidden Italy* (1986) by relating it to the contemporaneous debate on ethnicity in America. It investigates the anthology's political agenda, thus problematising its predominantly philological legacy. The irruption of ethnic perspectives in the analysis of the Italian diasporic canon opens our field of investigation to the contiguous, yet distinct territory of Italian-American studies. Concerned with poetry and prose produced by American writers of Italian descents (Giordano and Tamburri 1991; Marazzi and Goldstein 2012), this discipline does not look at literature in translation. However, American anthologies of Italian poetry, both in dialect and not, could be considered a sub-category of Italian-American culture insofar as they refer to the Italian experience in America. Although my analysis is conducted outside the field of Italian-American studies strictly speaking, it

nonetheless dialogues and negotiates with it in a way that hopes to be both constructive and fertile.

3.3.1 Ethnicity, Poetry and Migration in 1980s America. A Sociolinguistic Perspective

By some fortunate coincidence, 1986 saw the publication of the two pioneering anthologies that turned Italian poetry into an object of critical investigation. Published together with the first anthology of female Italian poetry in the English language – Beverly Allen’s *The Defiant Muse* – Hermann Haller’s *The Hidden Italy* was released by Wayne State University Press, Detroit. The coincidental timing of these publications is significant as it highlights analogous directions in the process of canon formation in the U.S., directions that also affected the shaping of other canons in translation (African American, Irish American, etc.). As Guido Guglielmi pointed out (cited in Sullis 2004: 79), ‘i dialetti, fatte le debite differenze, corrispondono alle lingue e culture “minori” rivalutate dai *Cultural Studies*’. Yet, whereas the link between the dissemination of gender studies and feminist anthologies is quite a natural one, the interplay between American ethnic theories and the representation of Italian dialects may be debatable.

In Italy, dialect poetry has rarely been a topic of ethnic enquiry, as Italian critics have analysed it from a mainly linguistic-philological and/or historical perspective (see Contini and Segre). The transplantation of Italian poets into a different context radically modified the literary agenda within which they have been commonly perceived. Seen through the lens of American critics, Italian dialect poetry stopped to be a prerogative of linguists and literary historians to become a truly anthropological and supra-national affair.

This change in perspective is epitomised by Haller’s anthology. Long understood as a philological survey of Italy’s dialects, this book combined a linguistic approach with

an ethnically diasporic one. In order to unveil the correlations among linguistics, ethnicity and migration as presented by Haller, I shall introduce the works of two American scholars who were active at the time of his anthology's publication: Joshua Fishman's *The Rise and the Fall of the Ethnic Revival. Perspectives on Language and Ethnicity* (1985), and Werner Sollors' volumes – *Beyond Ethnicity. Consent and Descent in American Culture* (1986) and *The Invention of Ethnicity* (1988). Relating Haller's anthology to the contemporaneous, American debate is beneficial on at least two levels: not only it gives justice to the prominence of the editor's operation, but it also highlights the anthology's diasporic (both Italian and American) traits.

As leading figures in the field of ethnic studies, these critics add an important dimension to the understanding of the revival of Italian dialects in America. As Fishman observed, 'there is a vast amount of evidence pointing to the conclusion that an "ethnic revival" of sorts occurred in the USA between the mid-sixties and the mid-seventies and that it had significantly declined by the late seventies' (quoted in Sollors 1986: 489). Historically, this 'ethnic fall' coincided with the interruption of the Italian migratory waves to the U.S., which counted 129,368 units in the 1970s and only 32,900 in the 1980s (Haller 2002: 121). Yet, these figures notwithstanding, the 1980s saw the publication of a wide range of anthologies – and relative criticism – exploring America's multi-ethnic identity: *The Columbia Book of Later Chinese Poetry* (1986), *Contemporary Chicana Poetry* (1985) and *America Hiddish Poetry* (1986), to name but a few. Concurrently, *The Society for the Study of the Multi-Ethnic Literature of the United States* (MELUS) launched its First Annual Conference at the University of California Irvine in 1987. On a similar note, a non-profit international society was founded in Mineola, New York, at the turn of the previous decade, with the purpose to promote the language and culture of Sicily: *Arba Sicula* (1979), i.e. Sicilian Dawn.

Haller's conviction that language and ethnicity are fatally interwoven, a perspective that is often neglected by contemporary scholars, found a correspondence in Fisherman's theories. As Fisherman stated in the preface to his 1985 volume (iii), the study of the relationships between the two is able to illuminate 'the intricate processes of change and continuity' that is inherent to any societal transformation (for instance, migration). While advocating the interrelation between sociology and linguistics, Fisherman dispelled some of the misconceptions associated with ethnic studies, such as feelings of nostalgia or nationalism. Fisherman's observations prove to be quintessential to the analysis of Haller's anthology as I shall conduct it in these pages. Not only did Haller refer to Fisherman's theories directly (see, for instance, his observations in *Una lingua Perduta e Ritrovata*), but he also contributed to one of Fisherman's co-edited volumes with an essay entitled 'Italian in New York' (1997), a sign of the mutual influence between the two.

On the contrary, there is no evidence of the collaboration between Haller and Sollors. Yet, the theoretical framework provided by Sollors can be adequately applied to Haller, especially his ideas on migratory multilingualism. A Professor of English and African American Studies at Harvard, as well as Global Professor of Literature at New York University Abu Dhabi, Sollors (1943-) is a resolute advocate of the American melting pot. Together with Marc Shell, he has been the director of The Longfellow Institute since 1994; placed at the core of Harvard University, this academic organisation fosters 'the study of non-English writings in what is now the United States' in order to 're-examine the English language tradition in the context of American multilingualism' (see the homepage of the Longfellow Institute website). As part of his research at this institution, Sollors published a revolutionary anthology fostering the passage from an 'English only' to an 'English plus' literary canon (Sollors 1998).

Sollors' views on language, ethnicity and migration are particularly relevant here as they provide a valid counterpart to Haller's anthology. First, they support the diasporic roots of ethnic writing, which began with immigrant and migrant letters back in the seventeenth century. Sollors noted that ethnic literature underwent a process of growth, which reproduced the development of literature written in the English language: from nonfictional (letters) to fictional forms; and from popular and folk forms to high culture (Games 1999; Elliott, Gerber, and Sinke 2006). He also observed that ethnic authors moved 'from "parochial" marginality to "universal" significance in the literary mainstream', as 'the American mainstream now includes more and more writers with identifiable "ethnic" backgrounds' (Sollors 1986: 241).

In addition to providing historical foundations to the diasporic nature of ethnic literature, Sollors' work explores the connections between ethnicity and the avant-garde. The critic identified in 'Whitman's panethnic, future-oriented poetic' the formal prototype of ethnic, modernist writing; at the same time, he defined the Beat generation as the 'trans-ethnic' phenomenon that worked as a model for American literature as a whole (1986: 14-16, 240). Between these two extremities, Sollors placed the vast array of marginal, less assimilated writers who were 'more in tune with international avant-gardist literary movements than their wholly American or fully Americanized colleagues' (248).

Somehow reminiscent of Poggioli's suggestions, Sollors claimed that 'ethnic poets who used languages other than English were [...] more willing to work with the new forms of Whitman and the French symbolists than [...] native American poets who wrote in Whitman's native tongue' (Sollors 1986: 248). In this sense, ethnic writing can be considered a form of the American avant-garde, rather than a different genre, despite critics tend to separate the two. Ethnic writers' 'double consciousness' – alien to both in-group and out-group audiences – is indeed the expression of a 'persistent conflict between consent and descent in America', margins and mainstream, the ongoing collision from

which the totality of American literature, including Italian poetry in translation, originated (Sollors 1986: 249).

Exposed to the American, ethnic controversy, Haller's anthology reveals its radical inspirations. Largely appreciated for its 'linguistic descriptions' and 'scholarly apparatus' (Welle 1998: 112), this volume retains ethnic implications that are yet to be assessed. From this perspective, Haller's dialect poets can be considered ethnic from both an American and Italian angle; using special vernaculars and imaginaries, they stepped aside these countries' boundaries, both politically and linguistically.

As Sollors pointed out, defining ethnicity is both a difficult and misleading task; tentatively described as the act of 'belonging and being perceived by others as belonging to an ethnic group' (1988: xiv), this term does not even appear in the 1933 edition of the *Oxford English Dictionary* (making instead its first appearance in the 1972 *Supplement*). At the same time, as Sollors himself reminds us, it is precisely this sense of ineffability that turns ethnicity into a powerful tool to engage with multi-ethnic America and its cultures in translation. In the following section, I shall discuss how and why Haller's sociolinguistic approach ignited the connection between ethnicity and diaspora, localism and modernity, folklore and bohemia at a time when the American ethnical revival was supposed to fade.

3.3.2 The 'Dialect Prism'. Refraction and Imitation in Haller's Double Mode

The rich interchange between literary theory and historiography in 1980s America directly contributed to the shaping of the Italian diasporic canon. Largely influenced by contemporary works focussing on race and migration, Haller's anthology is the product of the interaction between poetry and cultural studies as well as the expression of his author's diasporic profile.

Raised in a typically multilingual country (Switzerland), Haller is another migrant who left the Old World for the New. His scholarly production is deeply informed by his migratory experience as it displays a consistently diasporic angle. Haller published widely on the different kinds of Italian languages and dialects spoken by Italian-American communities in the U.S., bringing to light the significance of the Italian ‘diverse ethnic substratum’ (Haller 1996: 73). An expert of the so-called ‘language contact’ phenomenon (Italian and English, Italian and dialects, English and dialects), Haller enriched his rigorous philological practice with a broader sociological input. As he stated at the beginning of his 1997 essay ‘Italian in New York’, ‘the story of the Italian language [and of its dialects] in the United States is intimately tied to the history of Italian migration’ (Haller 1997: 119). From this perspective, *The Hidden Italy* is part of Haller’s sociolinguistic research of the diasporic forces that shaped the recovery and/or loss of certain idioms.

How did Haller fit this theoretical apparatus into his project of anthologisation? Where did he stand vis-à-vis the American and the Italian background? Dedicated to the ‘thousands of Italian Americans who have brought to the New World a diversity of mother tongues’, *The Hidden Italy* is a bilingual anthology with a migratory focus. Considering the book’s rationale, it is not accidental that Joseph Tusiani and Alexey Kondratiev, who served as guest editors, are also polyglot and migrants. In particular, at the core of Haller’s book lies the idea that Italy’s ‘cultural diversity’ and ‘polycentric history’ produced an eccentric canon expressing itself in languages other than Italian (HALLER 1986: 31-48).

Whereas previous anthologists compared Italian dialect poetry to that of other minor voices, Haller is the first editor who pursued a canonising agenda. Aware of the pioneering value of his enterprise, Haller prepared for the English-speaking audience ‘a selection of Italian dialect poetry for the first time’ as well as a ‘comprehensive text including a broad selection of Italian dialect poetry through several centuries’. Haller

competed with both his Anglophone and Italian models, as he observed that ‘Pasolini and Dell’Arco compiled an anthology of twentieth-century dialect poetry some forty years ago, while Tesio and Chiesa recently published a similar work for a predominantly Italian public’ (HALLER 1986: 21). Haller’s canonising purposes emerge from his editorial choices: a limited selection (only ten Italian regions and twenty-four poets are represented); the creation of a rich web of inter- and intra-textual references among the anthologised poets and their foreign, and national sources; and the presentation of the dialect canon’s specificities, from the multiplication of genres to the proximity between realistic and experimental choices.

Due to a strong impact, Haller’s programme of anthologisation extended beyond his 1986 seminal work when, almost ten years later, he published a companion volume: *The Other Italy* (HALLER 1999). Refining his previous investigations both in length and depth, this book not only discusses dialect literature from seventeen regions and since ancient times (looking back to the origins of Italian dialect poetry in the Renaissance), but it also reinforces the editor’s pluralistic perspective. The editor extended his analysis to narrative and the theatre, following the idea, formulated in the 1980s, that ‘dialect literature is obviously not an entity’ as ‘it encompasses all literary genres [and] it is not limited to any specific social class’ (HALLER 1986: 32).

To express dialect poetry’s ‘kaleidoscopic diversity’, Haller introduced the newly coined concept of the ‘dialect prism’. Used as a metaphor to challenge the reader’s imagination, the prismatic geometry represents not only a multifaceted complexity, but also the ‘hidden unities’ of dialects, i.e. their ‘universality of genres, themes, forms, and human plights’ (HALLER 1999: x). Haller’s statements recall here the mixture of centrifugal and centripetal forces that inform the very concept of ‘glocalism’; in this respect, he is an ambassador of the ‘other’, hidden canon, as he fostered a new way of interpreting Italian poetry’s passage from the avant-garde to its ethnic dimension.

The Hidden Italy is situated at an important crossroads in the history of Italian poetry's anthologisation. Imbued by both American and Italian values, it is structured in a way that reflects these countries' critical approaches. On the one hand, the anthology's theoretical matrix resonates with contemporaneous studies on ethnicity and migration in the U.S. (something that returns in the poets' themes); on the other hand, the introductions to each region include a phonetical and morphological presentation of the relevant dialects, which adds a firmly linguistic dimension. Moreover, the introduction to the book provides a definition of what a dialect is alongside an overview of Italy's linguistic situation across different centuries and regions (the so-called 'question of language'). Haller's double mode, both domestic and foreign, is at once philological and ethnic; it is inherently diasporic since it stresses 'not the inheritance of an original culture that is either obliterated or recovered, but the experience of the encounter with America which is common to all ethnic groups' (Cacioppo 2005: 7).

As far as the selection is concerned, Haller's choices mirror this binary modality that interpolates both Italian and American archetypes. Haller re-proposed, or refracted, some of the poets that had already been transplanted into the American context by the editors of the comprehensive anthologies published in the 1960s and 1970s: Belli, Porta, Trilussa, Meli, Di Giacomo, Dell'Arco, Noventa and Marin. This fact is significant insofar as it illuminates the ways in which the other 'other' canon (i.e. the Italian dialect canon in English translation) followed a path of independence, regardless the analogous situation in Italy.

Concurrently, Haller's 'hidden' poets are also an imitation of domestic, dialect collections; nineteen poets out of twenty-four were present either in PASOLINI AND DELL'ARCO 1952 or in TESIO AND CHIESA 1978, or in both. The only exceptions are Belli, Porta, Meli, Calvo and Tempio, all living in the nineteenth century and therefore unsuitable for these Italian, twentieth-century collections. Haller might have drawn the

first three poets (Belli, Porta and Meli) directly from Tusiani's 1974 anthology, considering that fact that Tusiani served as guest editor there. Haller's twenty-four poets covered evenly the northern (eleven), central (four) and southern regions of Italy (nine), which is an innovative trait in these years.

Campania and Sicily are well represented, yet none of the poets come from Apulia, which is Tusiani's region. Haller explained that certain regions, such as Umbria, Calabria, Abruzzi, Calabria Sardinia and Apulia, had been included 'simply because those regions lack a continuous production of dialect poetry over many centuries' (HALLER 1986: 21). It is important to bear in mind that Haller only excluded southern regions, and that he would make up for this loss in his 1999 anthology (the systematic recovery of southern dialect traditions will occur with Bonaffini and collaborators in the 1990s).

The table below showcases the complete Haller's canon (Table 3.6). The debts towards Pasolini and Dell'Arco's anthology on the one hand and Tesio and Chiesa's on the other are marked with the initials PD and TS respectively. The American models are marked in the familiar manner (TUSIANI 1974, MARCHIONE 1974, etc.); when applicable, the poets' death dates are also provided.

Haller 1986			
Regions	Poets	Italian Models	American Models
Piedmont	<i>Edoardo Calvo</i> (+1804) Nico Costa (+1945)	PD – TC	
Liguria	Edoardo Firpo (+1957)	PD – TC	
Lombardy	<i>Carlo Porta</i> (+1821) Delio Tessa (+1939) Emilio Guicciardi (+1974)	PD – TC PD	TUSIANI 1974
Veneto	Giacomo Noventa (+1960) Virgilio Giotti (+1957) Biagio Marin (-)	PD – TC PD – TC PD – TC	MARCHIONE 1974
Friuli	Pier Paolo Pasolini (+1975)	TC	FELDMAN/SWANN 1979
Emilia Romagna	Tonino Guerra (-)	PD – TC	
Latium	<i>Belli</i> (+1863) Cesare Pascarella (+1940) Trilussa (+1950) Mario Dell'Arco (-)	PD – TC PD – TC PD – TC	TUSIANI 1974; BERGIN 1960; BURNSHAW 1960 BERGIN 1964
Campania	Salvatore di Giacomo (+1934) Ferdinando Russo (+1927) Rocco Galdieri (+1923) Eduardo De Filippo (+1984)	PD – TC PD PD TC	TUSIANI 1974
Basilicata	Albino Pierro (-)	TC	
Sicily	<i>Giovanni Meli</i> (+1815) <i>Domenico Tempio</i> (+1820) Vann'Antò (+1960) Ignazio Buttitta (-)	PD-TC TC	TUSIANI 1974

Table 3.6

In *The Hidden Italy*, nineteen poets out of twenty-four were dead at the time of the anthology's publication and all of them were present in the contemporaneous Italian anthologies, apart from nineteenth-century authors (in italics). Regarding the American models, the only poet that is introduced by Haller is the Milanese Tessa. Such a result betrays our expectations, especially if we consider the avant-garde features of the 1960s and 1970s anthologies from which Haller's project developed.

Yet, Haller's selection is seemingly conservative. First, we should bear in mind that a certain degree of restriction is justified in an anthology that presented itself as the first example of its kind; this partly explains the omission of some regions, the emphasis on older poets and the balance among northern, central, and southern areas. Whereas the comprehensive anthologies published in the previous decades were dominated by southern poets, Haller occupied an intermediate position between them and the dialect anthologies of the 1990s, which also had a preference for the *Mezzogiorno*.

3.3.3 Uprootedness, Realism and Fragmentation. Haller's Poetics of the Diasporic

Despite of, and thanks to, his limited selection, Haller's most original contribution pertains to the thematic sphere. Like Nino Pedretti, Haller believed that dialect is 'the land of the tragic' as it performs with 'suffering, pain and anger' what is commonly said in the standard literature. Dialect poetry offers a 'realistic portrayals of the lower classes, their suffering from social injustice and poverty, and the simplicity of their approach to life, particularly to earthy, sensual experience' (HALLER 1986: 44). Haller's emphasis on realistic matters took the shape of a mixed exploration of the fragmented and the exilic, something that both critics and reviewers have so far ignored; his realist agenda is a form of diaspora and political commitment. Topics include the tragic evidence of love (Meli, Di Giacomo, Pierro), the political meanings of the animal tale (Calvo, Meli, Trilussa), the irrationality of war (Calvo, Costa, Trilussa), religious hypocrisy (Porta, Belli, Calvo), the

fear of death and the fragility of life (Tessa, Giotti, Guerra), and ‘the pain caused by forced emigration to a foreign land and the ensuing alienation (Costa, Noventa, Buttitta, Vann’ Antò)’ (44).

More specifically, the diasporic theme is embodied here by a series of dialect poets experiencing travel, migration and exile as different kinds of displacing conditions. Some of the poets fall under more than one category. Noventa, for instance, fits all three, as he travelled intensely through Italy, wrote some of his poetry in German and ‘was not allowed to reside in any university city in Italy because of his leftist views and literary activity’ (191). However, this tripartition allows us to bring together under the lens of the diasporic a multitude of motifs, from love to death, and from protest to pessimism.

Even more than Noventa, Emilio Guicciardi (1896-1974) is the ultimate poet-traveller. Before travelling throughout Europe, the Orient and Africa, he practiced law; then, settled in Somalia until the Second World War, he directed a large farming enterprise. As Haller pointed out, Guicciardi’s case is remarkable as ‘it was in Africa that he discovered himself as a Milanese poet’ (181); the discovery of one’s own roots abroad reproduces a typically ‘glocal’ pattern. Guicciardi wrote in Milanese about the Koran and Mohammed, using the irony that is proper to most dialect writers: ‘I hold in my hands | the Koran... | It’s a beautiful and clever book, | full of nonsense perhaps, | but poetic’ (183). At the same time, he made use of linguistic contaminations, monologues and radio excerpts, in order to represent the confusion of Babel in the contemporary world: “‘Trasmettiamo... | Qualche musica brillante... | Ouverture...’” | “ E mocchéla! In dove sémm?” (184 – I have quoted the original as the multilingual traits are lost in translation).

By contrast, the Piedmontese clerk Nino Costa (1886-1945) – generally Haller’s poets are not professionals – wrote a letter-epitaph ‘To the Piedmontese working abroad’, tackling directly the issue of migration. ‘Sometimes they return’, Costa says, ‘but more often a lost harvest | or a fever or a misfortune at work | closes them into a naked grave, |

lost in a foreign cemetery' (87). The nexus between dialect and death reminds us of Lee Masters' influence in Italy. On a similar note, the Sicilian Vann'Antò (1891-1960) desperately mourns (505) the town that he is leaving ('I sing to my town my last | very sad farewell: | I'm going very far away, | I'm leaving like an exiled man'), while Pescarella depicts man's search for meaning as a tragicomic 'Discovery of America': 'And imagine those who were there, | imagine what a lark they were having! | Go on! Keep going! They suffered. | And America? Ha! Go find it!' (335).

Together with travel and migration, the experience of exile is at the centre of Haller's selection. The connection between antifascism and dialect writing is widely represented (Firpo and Guerra); yet, Haller suggests that different exilic experiences are linked by a similar feeling of alienation, told through narrations of illness, protest and autobiography. Calvo was exiled several times for supporting the ideas of the French Revolution during the Austrian-Russian occupation of Turin. Firpo, a landscape painter, wrote out of his imprisonment as an antifascist in *Fiori di Zena* (1935). Marin was confined to Davos, Switzerland, not for political reasons, but for the severe lung disease he contracted while fighting during the First World War. Guerra knew the horror of deportation and prison exile, which he recalls, for instance, in *La s-ciuptèda* (1950). Finally, the socialist Buttitta, who found his store bombed in 1943, lived in Milan in exile during and after the Second World War. With Haller's anthology, the bond between realism and dialect, politics and ethnic identity reached its peak.

The editor hints at his political agenda tacitly but constantly, not only by suggesting that dialect literature developed in moments of crisis (for instance, in a concentration camp), but also by representing such crises through the voice of the poets themselves. Let's take the example of Ignazio Buttitta (1899-1997), an acute observer of the 'suffering and struggle for survival of the Sicilian working class' (508). His poetic samples range from the condemnation of mine work ('Mothers, | who send your sons to

the mine, | I'm asking you: | Why do you give | eyes to your sons | if they can't see the daylight?') to the identification of language as the nation: 'A nation | turns poor and servile, | when they steal its language [...] I notice it now, | as I am turning the guitar of the dialect | which loses a string every day' (521).

Themes of migration and displacement are also at the core of Haller's later publications concerned with the presence, and forms, of the Italian language(s) abroad. In a series of theoretical works published from the 1990s onwards, Haller considered multilingualism as the defining feature of Italian-American communities. In the already mentioned 'Italian in New York' (1997), the critic defined Italian as a language of both migration and culture. Haller observed that 'Italian was long considered an "ethnic" language, the language of immigrants, and as such not particularly encouraged by school authorities' (1997: 136). At the same time, he discussed the image of Italy as the land of music and high culture, thus showing its schizophrenic reception in the U.S.

The Hidden Italy is a landmark in the history of the Italian diasporic canon, although it concentrated on authors writing in languages other than Italian. There is indeed not abrupt interruption between the 1970's avant-garde anthologies that introduced dialect poets to the American audience and Haller's work. These ethnic writers followed the Poundian-Whitmanian thread that shaped the American, sidestream canon since its beginnings. In particular, Haller's anthology had the merit to fill the gap between linguistic and cultural studies, something that Beverly Allen and her collaborators were also accomplishing in the field of gender. The analysis of the interaction between contemporary ethnic critics (Sollors and Fisherman) and Haller's sources has therefore revealed a new face of Italian dialect poetry in America, i.e. its mainly migratory, ethnic traits. After Haller, dialect became the language of migration, the 'primary marker of ethnic identity' and, as such, a plausible vehicle to quench American audiences' thirst for diversity (Haller 1997: 125).

3.4 ‘Mother Gone’. The Process of Italian Dialect Poetry’s Transnationalisation in the U.S.

This final section examines the third moment in the process of dialect poetry’s anthologisation, coinciding with its transnational turn. This phase corresponded to the institutionalisation of global studies as an academic discipline and, more specifically, to its application to the literary field. Luigi Bonaffini’s anthologies both envisaged and embodied this change, as the Italian language became, in the words of Italian-American poet Felix Stefanile (2010), these migrants’ ‘mother gone’.

3.4.1 Luigi Bonaffini’s Editorial Journey from South to South

Since their appearance in the late twentieth and early twenty-first century, global theories have investigated the ‘diminishment of the sovereignty of the nation-state, the emergence of a homogenizing capitalistic culture and the ascendancy of a single version of European and American modernity’ (Connell and Marsh 2011: 2). Concurrently, postcolonial criticism ‘has attempted to shift the dominant ways in which the relations between western and non-western people and their worlds are viewed’ in contemporary society. From this perspective, postcolonialism – like feminism – offered a variety of tools to penetrate the secrecy of those ‘hidden’ worlds whose inhabitants live in the margins, never qualify as the norm, and are not authorised to speak (Young 2003: 1).

A similar interest in marginality is reflected by the editorial trends of the 1990s and the first decades of the twenty-first century, which endorsed a transnational, postcolonial and/or multidisciplinary focus. The anthologies of dialect poetry in translation that came out in the last twenty years exemplified the double shift from a mainstream to a sidestream corpus, and from a national to a global perspective. If the dynamics between particularism and universalism was a distinctive trait of dialect writing

since its origins ('glocalism'), its transnational potential became more and more preponderant in the last span of years.

This direction is particularly visible in the anthologies coedited by Luigi Bonaffini, Achille Serrao and Justin Vitiello between 1997 and 2001, all published by Legas (Table 3.6). The first and third volume concentrate on dialect poetry from Southern and Northern and Central Italy respectively; the second collection does not have a geographical focus, but privileges younger writers.

BONAFFINI 1997	Legas (V)
BONAFFINI 1999	Legas (V)
BONAFFINI 2001	Legas (V)

Table 3.6

While extending Haller's multilingual project to all the Italian regions and idioms, these anthologies opened a new phase in the American reception of dialect poetry from Italy. First, they put forward the issue of translation by presenting a trilingual version for several hundreds of texts. Second, they fostered a transnational, rather than an ethnic, reading of dialect poetry in the context of the Italian diaspora of the late twentieth and early twenty-first century. This transnational angle led to the compilation of Bonaffini and Perricone's diasporic anthology in 2014, significantly entitled *Poets of the Italian Diaspora* (see section 3.4.3 in this chapter, p. 185).

Unlike *The Hidden Italy*, these volumes offer a selection of young poets that resumes the avant-garde tradition began with De Palchi and Raiziss. They also grant a certain preponderance to southern poetry, as reflected by *Dialect Poetry from Southern Italy*, the first publication of the series. As Luigi Bonaffini pointed out in the editor's note, 'the focus on southern dialect poetry aims first of all to compensate in part for the scarce

attention traditionally – and unfairly – paid to the south by national dialect anthologies, but it also acknowledges the fact that the great Italian diaspora in the United States has a predominantly southern origin, and that most of the dialects spoken by Italian-Americans in this country are from the south’ (BONAFFINI 1997: 12). This declaration summarises the argument sustained in this chapter, according to which southern, dialect and Italian-American poetry in the U.S. share the same, diasporic root.

Luigi Bonaffini’s biography and editorship strengthens this viewpoint. Professor of Italian at Brooklyn College, CUNY, Bonaffini was born in Isernia, in the Italian region of Molise. The second smallest region after the Aosta Valley, Molise is also the youngest, becoming independent from Abruzzo in 1963. Like the rest of *Mezzogiorno*, and even more so, Molise suffered from the north/south economic divide in Italy, which resulted in an ongoing process of emigration, especially to the New World. A migrant himself, Bonaffini systematised the practice of dialect poetry’s anthologisation in the U.S. and anchored it to the poetics of the diasporic. His contribution to the dissemination of Italian regional literatures is tremendous. He edited or coedited five trilingual anthologies of Italian dialect poetry (Bonaffini, Faralli, and Martelli 1993; Bonaffini and Serrao 2005), including the three volumes analysed here. Together with Mia Comte (2011), he also published a bilingual anthology of migrant writers in Italy, a proof of the multiple forms that the Italian diaspora has acquired.

In addition to his anthological works, Bonaffini translated both from the Italian and various dialects. He provided English translations of poems by Campana, Luzi, Sereni, Pasolini, Rimanelli, Jovine, Serrao, Cirese and Pierro, to name a few. Bonaffini published widely both on theoretical matters and single authors, Italian as well as American, his essays on dialect poetry and translation being particularly noteworthy. Being the editor of the *Journal of Italian Translation*, he contributed to the inverse process, that is the dissemination of American poetry (mainly written by Italian Americans) in Italy.

Started from his Molisan homeland, Bonaffini's editorial journey circularly took him back to the south. By performing a typical diasporic trajectory, it is less concerned with its origins than with its destinations (Durante 2014: xix). In this process of cultural transformations, from the south of Italy to America, and back, Bonaffini was supported by a series of collaborators and two important publishing houses: Legas, based in Ottawa, Ontario, and Fordham University Press, which released the 2014 anthology as part of the Italian-American Studies series. Both companies specialise in multilingual publishing and works by minor authors; Legas however, is located in Canada, and therefore in a nation other than the U.S. Despite breaking one of this thesis' criteria, I felt authorised to incorporate Legas anthologies here as they were edited by critics operating in the U.S. In addition, these volumes were all included in the Italian Poetry in Translation Series, whose editor is Gaetano Cipolla. The representative for Legas Publishing in New York as well as president of Arba Sicula, Cipolla tremendously contributed to the circulation of southern Italian culture across the Atlantic. Although I shall concentrate on Bonaffini as a linking figure among different publications and initiatives, it is important to bear in mind that his activity can be truly appraised only if considered within the network of people and institutions that constituted the Italian-American diasporic community.

3.4.2 Mourning the Past, Envisaging the Future. Three Anthologies of Contemporary Dialect Poetry

This section provides a comparative reading of the three dialect anthologies coedited by Bonaffini. Despite dealing with different geographical areas, these volumes are interdependent. *Dialect Poetry of Southern Italy* (BONAFFINI 1997) and *Dialect Poetry of Northern & Central Italy* (BONAFFINI 2001) are conceived as companion publications, whereas *Via Terra* (BONAFFINI 1999) is the first anthology of contemporary or neo-dialect poetry offering a selection from almost all regions. Only the Aosta Valley and Trentino

are missing, but all southern regions are represented. The three anthologies were issued by the same publisher, Legas, with the exception of BONAFFINI 1999, first published in Italian by Campanotto, a militant publishing house based in Udine. The editor of the Italian original is Achille Serrao, meaning that Bonaffini and Vitiello mainly worked as translators for the realisation of the English version.

Despite BONAFFINI 1999 has a different genetic history, the three anthologies are part of the same programme of cultural transplantation. Bonaffini's mediation in the field of dialect literature spanned more than twenty years, starting with a trilingual volume, *Poesia Dialettale del Molise*, published by Cosmo Marinelli, Isernia, in 1993. It is interesting to notice that the peak of the neo-dialect season occurred at different times in the U.S. and Italy, where it was a 1980s phenomenon. BONAFFINI 2001 is also the fruit of the cooperation between Bonaffini and Serrao, a further sign of the linkage among the three works.

To put into practice his ambitious project, Bonaffini surrounded himself with a large team of contributors, poets and translators. Each volume counts on average nine translators and twelve contributors, most of whom are poets in their own right: see Dante Maffia, Cesare Vivaldi, Alberto Bertoni and Gian Mario Villalta. These anthologies present one or more introductory essays by an Italian critic, whereas the introductions to the various regions are written by a specialist of the area. Thus, BONAFFINI 1997 opens with the essays by Giacinto Spagnoletti and Luigi Reina, whereas the northern region of Trentino is introduced by Elio Fox in the companion volume. There are no contributors in BONAFFINI 1999, where the editors themselves provide all the commentaries.

As far as the selection is concerned, the three anthologies concentrate on young poets, and especially on their unpublished works. In BONAFFINI 1999, the poets are all born after 1930 and, therefore, almost all of them were alive at the time of the anthology's publication. Women's presence became more consistent after 1999, whereas it was still

hidden in the anthology of southern poetry. There is also a high percentage of experimental writers, including poets who are either bilingual or multilingual. Bonaffini's anthologies display the features of dialect poetry all at once (marginality, novelty and experimentation), working as a tremendous canonising instrument.

The tables below show the canon of dialect poetry as presented by this series of publications. Table 3.7 compares the 1997 selection with the southern regions of BONAFFINI 1999. Table 3.8 follows the same principle by juxtaposing BONAFFINI 1999 (northern and central regions) with the anthology of northern and central poetry. Female poets are identified with an asterisk; recurrent authors are marked in bold.

	BONAFFINI 1997	BONAFFINI 1999
ABRUZZO	Vittorio Clemente Alessandro Dommarco Ottaviano Giannangeli Giuseppe Rosato Cosimo Savastano	Giuseppe Rosato Pietro Civitareale Marcello Marciari Vito Moretti
LATIUM	Cesare Pascarella Gigi Zanazzo Trilussa Mario dell'Arco Mauro Marè	Mauro Marè
MOLISE	Giuseppe Altobello Luigi Antonio Trofa Eugenio Cirese Giuseppe Jovine Giose Rimanelli	Giuseppe Jovine Giose Rimanelli
APULIA	Pietro Gatti Francesco Paolo Borazio Nicola Giuseppe De Donno Joseph Tusiani Lino Angiuli Francesco Granatiero	Lino Angiuli Francesco Granatiero
CAMPANIA	Salvatore Di Giacomo Ferdinando Russo Raffaele Viviani Achille Serrao Michele Sovente Tommaso Pignatelli	Achille Serrao Michele Sovente Salvatore di Natale
BASILICATA	Albino Pierro Vito Riviello Mario Romeo Antonio Lotierzo Rocco Brindisi	Vito Riviello Raffaele Nigro
CALABRIA	Michele Pane Pasquale Creazzo Nicola Giunta Vittorio Butera Achille Curcio Dante Maffia	Stefano Marino Dante Maffia
SICILY	Alessio Di Giovanni Vann'Antò Ignazio Buttitta Santo Cali Paolo Messina Antonino Cremona	Salvatore di Marco Nino De Vita
SARDINIA	Rafael Sari Benvenuto Lobina Mario Pinna Cesarino Mastino (Ziu Gesaru)	Efisio Collu Leonardo Sole

Table 3.7

	BONAFFINI 2001	BONAFFINI 1999
ITALIAN SWITZERLAND	Giovanni Bianconi Ugo Canonica Giovanni Orelli Elio Scamara Fernando Grignola Gabriele Alberto Quadri	//
AOSTA VALLEY	Jean-Baptiste Cerlogne Eugenia Martinet* Marco Gal	//
PIEDMONT	Nino Costa Pinin Pacòt Luigi Olivero Tòni Bodrie Bianca Dorato* Remigio Bertolino	Bianca Dorato* Remigio Bertolino
LOMBARDY	Delio Tessa Franco Loi Piero Marelli Giancarlo Consonni	Franco Loi Franca Grisoni* Gabriele Alberto Quadri
LIGURIA	Edoardo Firpo Luigi Panero Cesare Vivaldi Giuseppe Cassinelli Paolo Bertolani Roberto Giannoni	Paolo Bertolani Roberto Giannoni
VENETO	Ernesto Calzavara Sandro Zanutto Luigi Bressan Luciano Caniato Luciano Cecchinel Gian Mario Villalta Andrea Zanzotto Cesare Ruffato	Luigi Bressan Luciano Cecchinel
FRIULI-VENEZIA GIULIA	Virgilio Giotti Biagio Marin Carlo Cergoly (Carolus L. Cargoly) Claudio Grisancich Pier Paolo Pasolini Elio Bartolini Nico Naldini Amedeo Giacomini Nelvia di Monte*	Leonardo Zanier Fabio Doplicher Claudio Grisancich Amedeo Giacomini Ida Valleruga* Giacomo Vit Gianmario Villalta
TRENTINO	Vittorio Felini Marco Pola Arcadio Borgogno Renzo Francescotti Lilia Slomp* Italo Varner	//
EMILIA ROMAGNA	Enrico Stuffer (Fulminant) Renzo Pezzani Cesare Zavattini Tonino Guerra	Nevio Spadoni Giovanni Nadiani

	Tolmino Baldassari Raffello Baldini Emilio Rentocchini Giovanni Nadiani	
THE MARCHES	Odoardo Giansanti (Pasqualon) Giulio Grimaldi Franco Scataglini Leonardo Mancino Gabriele Ghiandoni	
UMBRIA	Gaio Fratoni Franca Ronchi Francardi* Antonio Carlo Ponti Renzo Zuccherini Ferruccio Ramadori Alessandro Prugnola	Antonio Carlo Ponti

Table 3.8

A comparative reading of these charts allows space for some considerations. First, SERRAO 1999 presents a limited selection of authors; it offers an overview of neo-dialect poetry throughout Italy, rather than a selection from a specific geographical area. In addition, this anthology includes a larger number of young and experimental writers, as opposed to BONAFFINI 1997, which is closer to Haller's design. In *Dialect Poetry of Southern Italy*, Bonaffini contributed to the canonisation of dialect poetry from *Mezzogiorno* by anthologising a restricted pool of authors (five per region). As a consequence, the poets that are shared with *The Hidden Italy* prove to be canonical within this tradition: Pascarella, Trilussa and Dell'Arco for Latium; Vann'Antò and Buttitta for Sicily; and Pierro for Basilicata. It is worth noticing that, despite being a seminal figure in southern poetry, Pierro does not appear in *Via Terra* for generational reasons (he was born in 1916).

BONAFFINI 2001 strikes a balance between canonical and younger writers. A region like Veneto, for instance, includes samples from Zanzotto (a major poet) and Caniato (a minor poet); similarly, Pasolini is juxtaposed to Nico Naldini among the poems from Friuli. The dialect/mystical poet Marin resurfaces in the English context after almost thirty years of silence (see MARCHIONE 1974). Another important feature of BONAFFINI

2001 is the introduction of women writers. The male presence is still incontestable, with six women out of sixty-nine poets, yet a new sensitivity towards gendered issues emerged. In his introduction to Trentino, Elio Fox praised ten contemporary poets, four women and six men, who ‘made significant contributions to all the local contemporary poetic culture’ (458). Women are presented as a constituent part of the process of dialect poetry’s canonisation in border-line regions such as Trentino and Friuli. All the female poets included in Bonaffini and Serrao’s selection – representing Umbria, Trentino, Friuli, Piedmont, Lombardy and the Aosta Valley – already appeared in BONAFFINI 1999 two years before, with the exception of Franca Ronchi Francardi (Umbria) and Ida Vallerugo (Friuli), replaced by Nelvia di Monte in BONAFFINI 2001. This emphasis on border regions is crucial. By addressing the question of cultural diversity since its start, the volume opens with a selection of dialects from the Italian Swiss area, a proof of the transnational vibe of this collection.

From a thematic viewpoint, the three anthologies present tropes of diasporic writing on the one hand (autobiography, migration, memory, landscape, mysticism, melancholia), and introduce new themes on the other (ecocriticism and the posthuman, i.e. the challenges of human life after the scientific and technological advances of our time). A continuous reflection on language crisscrosses the anthologies, concretising in both metaliterary and experimental practices. There has been a tendency to distinguish between a northern and a southern line; southern poets ‘focus on themes of social injustice or emigration’, whereas ‘linguistic experimentation is more widespread in northern regions’ (Haller 1996: 77). This paradigm, however, is applicable to Bonaffini’s anthologies only partially. The experience of migration is common to the populations of Trentino and Friuli (Irredentism) as much as to the southern peasants; at the same time, dialect poets from the north look upon dialect poetry from the south for its freshness and innovation.

The theme of diaspora is declined in multiple manners. Special attention is paid to Italian-American migrants and poets, but their case will be discussed in the next section. Diaspora here encompasses the reality of migration, often to the U.S. (Rimanelli, Pane, De Simone, Canonica); the struggles of the exiled self (Cecchinell, Dorato, Pasolini); the archetypal image of the mother (Bertolino, Vivaldi, Trofa), and sometimes of the father (Serrao); the liminal geographies of certain Italian regions and cities (Felini, Giotti, Marin), and the alternation between local and global perspectives. This last feature emerges from most of the poems; yet, it is also a matter of theoretical discussion in the introductions to individual regions. See, for instance, Alberto Bertoni and Vincenzo Bagnoli's introduction to Emilia-Romagna, input by a famous quotation by Edouard Glissant: 'We have reached a moment in history when we realize that man's imagination needs all the languages of the world' (BONAFFINI 2001: 513).

In *Latitudine Nord* (1980), Cergoly's poems are entitled after the names of deported Jewish: 'Aronne Pakitz | [...] of the Krakov ghetto, | [...] who died in Warsaw. | His son Simon | [...] died in Gorizia. | Paola his daughter [...] dead in Mathausen' (BONAFFINI 2001: 387). Similarly, Francescotti depicts the harshness of both collective migration ('But who are these poor people | coming down the path [...] | women men and children covering | with their hands cans and jars? | Birds wet with rime | who go far | from Trento', 488) and personal isolation ('From the sea | of my wandering | I arrived | one night of broken street lights | at my old house', 491).

Other poets resort to the symbol of the train to link the necessity of migration to the changes of contemporary life; see, for instance, Buttitta's collection of popular songs, *Lu trenu di lu sulì* (1963), and one of Pasolini's most famous poems, 'La Meglio Gioventù': 'Come on, trains, take them so far away | roaming the earth to see what they have lost | here. | Trains everywhere scatter these once happy | men, | They will not laugh when leaving home | forever' (413). A further, important feature of the diasporic is the

emphasis on the figure of the outcast, who can be either a prisoner (Guerra, Buttitta) or a woman (Dorato, Grisoni, Slomp). Ida Valleruga's verse poignantly captures the poet's condition at the fringes of society: 'The last place in the world, the world | a station if it has a station, | however small, the name vanished' (113).

Directly dependent on dialect poets' unconventional status is their interest in experimentation. The link between dialect poetry and the avant-garde was first underlined by Giacinto Spagnoletti, as reflected in his introductory essay to BONAFFINI 1997: 'What we are speaking of primarily is an avant-garde dialect poetry that was inconceivable before. [...] The experimental tendency has definitely won, and not only in northern Italy, but surprisingly in the south as well, where you no longer find a yearning for the days of old as in the distant past (of Basile and Cortese), but a decided drive towards experimentation'. Spagnoletti continues by saying that 'this clash with the new gives rise to a mode of expression which is no longer strictly semantic, but something explosive' (BONAFFINI 1997: 14).

The emancipation of dialect poetry from tradition and the past is crucial on a number of levels: it fosters a new reading of the relationship between dialect poetry and the neo-avant-garde; it connects the most peculiar of the Italian poetic experiences to the American dimension; and it suggests new thematic developments in dialect writing. Some writers contributed to the renewal of dialect poetry through their participation in avant-garde movements, such as the *Gruppo Beta* and the *Alessio Di Giovanni Group*, both based in Sicily. Founded in 1965 by Lucio Zinna, the contributor to BONAFFINI 1997's Sicilian section, *Gruppo Beta* was inspired by the contemporaneous *Gruppo 63*, whereas the *Alessio Di Giovanni Group* sought the 'development and adoption of a Sicilian *koine*; syntactic and metric freedom in favour of expressive power; unity of thought, language and reality, in a Sicilian perspective of life and art' (BONAFFINI 1997: 437). Paolo Messina's poem 'A Flower's Breath' reproduces this search for an expressionistic

language: ‘Calyx | white | silence – | where you grow | pinch by pinch | I feel the dew | that bathed your finger tips | drying...’ (BONAFFINI 1997: 440). On a similar note, Vann’Antò’s verse echoes his youthful Futurist experience: ‘Enough! We’re all a herd of stupid sheep, | who go about with heads low to the ground, | forced to behave like wolves’ (BONAFFINI 1997: 410).

Marè (Latium), Tessa (Lombardy), Pola (Trentino) and Calzavara (Veneto) are presented as canonical voices of avant-garde dialect poetry, but new buds sprang from the Umbria and the Molise regions. The more marginal an environment, the more it seems to lean towards experimental solutions. Trofa, for instance, experimented with the dialect of Ferrazzano, Campobasso, and metrics (free verse), appropriating a prerogative of Futurist poetry. Likewise, Fratini, from Umbria, pursued effects of ‘violent expressionism’, by combining it with a ‘phonosymbolic’ use of language: ‘In Perugia, Perugians are real men | [...] Hack-lawyers, godfathers, hogs and pigs, | premature corpses, resuscitated | as paunchy nitwits all primed and tasty’ (BONAFFINI 2001: 627). In Piedmont, Tòni Bodriè moved across different registers and tones, thus reproducing his existence ‘on the fringe between the Provençal and Piedmontese worlds, [...] country and city, tradition and modernity’ (BONAFFINI 2001: 155). His poems revive the spell of Ariosto’s magic: ‘Castel resplendent with stars | (they called it Castille | because it castigated | the good and the bad), | lovely, young and old – so much beauty astride the hill’ (BONAFFINI 2001: 157). Furthermore, the anthologies abound in figures of poets-painters and art critics, among whom Pescarella, Zanotto, Savastano, Sovente, Riviello, Cali, Ramadori, the marriage between writing and the figurative arts being a constant in avant-garde writing.

At the interface between the avant-garde and the diasporic experiences, with all the facets they entail, lies the theme of metaliterature. Chapter One and Two discussed the relevance of metaliterary practices both in experimental and female anthologies; yet, dialect poetry brought self-reflexive processes to the fore. Across Bonaffini’s volumes, it

is possible to distinguish three possible declinations of the metaliterary element:

plurilingualism (which is a form of experimentalism in itself); language as alterity; and language as mourning. The employment of multiple languages, or their superimposition in newly coined words, is a central trait of Bonaffini and Perricone's anthology on the *Poets of the Italian Diaspora* (see section 3.4.3 in this chapter, p. 185). The first signs of this tradition are already visible in the 1990s and, especially, in the words of southern authors. In 'My Husband wrote to me', for instance, Luigi Trofa intermingles his dialect from Molise with the English language (see 'yes' and 'mèn', with an accent) as well as neologisms deriving from the contact between Italian, dialect and American: 'ggiòbba' for 'job'; 'nò stèn' for 'I can't understand'; 'uomméne' for 'women' (BONAFFINI 1997: 143).

Similarly, the poet's sense of alterity is expressed through the attachment to those idioms that make him or her an alien to the society s/he lives in. This is evident from south to north, in Buttitta's poetic manifesto: 'I'm not a poet [...] give me hooked blades | glinting in whites of eyes | of oxen on the block' (BONAFFINI 1997: 63); in Savastano's imploration before his grandmother's grave: 'But tell me, grandma, does the earth speak? | or do they share an ancient tongue, | like you and I, breath and stone?' (BONAFFINI 1997: 420); and in Francescotti's ethical approach to the gift of language: 'I love words that have | a forgotten music | [...] invented by another breed. | A dialect | that trips | the bitter talk | of these wretched times' (BONAFFINI 2001: 493-494). The Babel of languages silenced the poets' words, while pollution damaged them to the point of death: 'We have sold our factories | we have polluted the water, the air | and our dialect. With the money | we have changed our thoughts, our way of life | the way we look into each other's eyes. | We are no longer us' (BONAFFINI 2001: 63.). Dialect poets present themselves as the guardians of untold, primitive stories that nobody knows or recognises: 'I have a story to tell you | about butterflies | [...] Every day we notice | the immortality of nature, | where merit has no place' (BONAFFINI 2001: 108).

The same concern towards the future of languages and society is at the core of the third, and most important, declination of the metaliterary motif, i.e. dialect as grief. Within this category, dialect writing may refer to different forms of distance (both temporal and spatial) and/or death, thus expressing feelings of mourning and an act of resistance towards the transience of life. Poet Roberto Giannoni remarked that dialect is ‘the language of the dead and of the old. | The language itself is old and even now when I love it, | and it will be deader than dead before too long’ (BONAFFINI 2001: 281). Franca Ronchi Francardi expressed a similar idea in a more lyric way when she wrote that ‘the tongue breaking from the log | has a short life: | [...] it flees, strays | till it dies lightly | in silence’ (BONAFFINI 2001: 634).

Dante Maffia’s poems, which close the Calabria section in BONAFFINI 1997, are entirely devoted to the connections between metaliterature, dialect and melancholia: ‘Can you bring back to life | who had been paper once? Can Lucia walk, can Nausicaa? | A fright after that, the pages | rustled | like human flesh’; ‘I lose a page, an insert of the clamor, | who knows | if I’ll find a living word’; and ‘When was it that we were alive? | When did we die?’ (BONAFFINI 1997: 374-377). Other poets went even further, by envisaging dialects’ afterlives, their verse becoming an elegy for languages’ finitude in this world: ‘Caught in these drapes | of fog, a cuckoo alone prays, prays | for this language | on the wane, dragging toward its death...’ (BONAFFINI 1997: 66); ‘Abide don’t die | don’t die in my hands | abide abide words’ (BONAFFINI 2001: 292).

3.4.3 America and Beyond. *Poets of the Italian Diaspora*

‘There’s no way out, | I’m a chain of insidious origins’ (De Palchi); ‘Today’s false exile | is a cohort of dreams within and without our world’ (Fontanella); ‘And so the emigrant leaves, | and in his journey dreams (Provenzano); ‘I decided to enter | no-man’s-land, | the faraway frontier’ (Tanelli); ‘The lie of always | leaving from somewhere else’ (Salabè); ‘I

only wished [...] that all of you | suddenly became emigrants' (Marretta); 'We are a seed dispersed | the fragments of a far-flung diaspora | [...] A bastard race, / we are always fleeing' (Fioravanti); 'While traveling everything is disrupted and dispersed | desire is dyed white | [...] the calm terror of discovering that perhaps life is / nothing but this' (Fontanella).

These lines by different authors are taken from *Poets of the Italian Diaspora*, the bilingual anthology of Italian diasporic poetry that Luigi Bonaffini and Joseph Perricone published in 2014, New York, with Fordham University Press. In the long span of 1,532 pages, the editors brought together seventy-nine Italian poets dispersed throughout the world, from Canada to Australia. In particular, the Italian-American section, edited by Peter Carravetta, counts twenty poets, including three women (Irene Marchegiani, Annalisa Saccà and Vicgoria Surliuga, all professors at American universities).

The reason why I have chosen this anthology as a way of concluding our journey in the land of transplanted dialect poetry is twofold: first, it performs an important selection of dialect writers, mostly, but not solely, from the U.S.; and second, it embodies the passage from the local to the global in its very structure and themes. As Sante Matteo suggested in his introductory essay to the volume, Italian poetry has gone global. According to this critic, 'links between particular branches of the Italian diaspora – American, Australian, Venezuelan, Argentinean, and so on – and their Italian roots have already been addressed'; this anthology, however, 'provides a view of all the branches simultaneously, indeed of the whole global forest where Italian roots have spread and flourished, giving us the poetic voices of the Italian diaspora from around the planet' (BONAFFINI AND PERRICONE 2014: xii-xiii).

The diasporic canon reaches here both its point of departure and completion. All the thematic threads analysed so far re-emerge (migration, experimentation, metaliterature, melancholia, mysticism); other semantic possibilities are either invented or

excavated from the past (see, for instance, the philosophical verse by Valesio, Carravetta and Galli, reminiscent of Ballerini's ontological theories). The dialect poets anthologised here offer a compelling example of the ways in which this variety of tones, styles and motifs intermingle. Writers employ their native dialects to connect with their distant homelands, landscape and people, often insisting on the sense of decay threatening both their languages and lives. For instance, Loredana Bugliun, from Pola, Croatia, makes a metaphysical use of the Istrian language in order to resist the deterioration of the world of Dignano, her birthplace: 'When the house collapse day by day | I know that the whole of Dignano is crying. | Today I look at its ruins | and know it will never return as before' (687). The image of the damaged house – a *topos* in diasporic writing since Poggioli – resurfaces in another poem by Bugliun, emblematically entitled 'La Caĵa d'al Monto': 'Empty this house on the mountain, | it slowly crumbles' (689).

A similar sense of resignation is palpable in the dialect poems that deal with nostalgia for the homeland. This group is by far the most conspicuous, its manifestations including a sample of oral dialect poems from some Aeolian communities in Sydney. At the same time, professionals in disciplines other than poetry wrote diasporic verse from the opposite side of the Atlantic. A business man who worked in Iran, Libya and Brazil, Ermanno Minuto was born in Savona, Liguria, to which his dialect poems constantly return: 'When life has hunted me far, | so far from Savona and my little nest | [...] I carried with me the smell of the earth | soaked in a sudden downpour' (337); 'Now that I'm living almost at the end of the world | I can relive a whole bunch of Christmases' (339). In other cases, melancholia is tied up with the reality of death, experienced through the loss of parental figures, both physical and metaphorical (when the mother is the land itself): 'I ask you Slavic mother | [...] which is my original look [...]? | [...] But if I try to tear myself from this earth | strips of flesh and bitter blood remain' (707).

Dialect poetry from the U.S. shows a peculiar nostalgic vein, that is distinguishable from that of any other country. Italian-American poets, such as De Palchi, Tusiani, Rimanelli, Fontanella and Livorni, are not only viscerally attached to their countries, but also fully immersed into the cultural streams of their new world. They use different languages (up to four, in the case of Tusiani and Rimanelli) and styles as a way of facing the ‘instability of cultural signification’, the ‘limits of the nations’, and ‘the foreignness of languages’. As critic Homi Bhabha pointed out, in such conditions, culture is both transnational and translational, becoming a true ‘strategy of survival’ (1994: 247). Its force lies precisely in the sense of displacement and fragmentation from which dialect poetry originates.

In order ‘to sketch a map of the problematic territories inhabited by the Italophone poets of the United States’, Peter Carravetta proposed a ‘semiotic parallelogram’ that provides a ‘general interpretation of the situation of writing in a language when actually living in a country where that language is not dominant’. The four apexes of the diagram are marked by their own specific tensions, which also contrast with their respective opposites: Apex A (the origins/immortality) versus Apex B (home/mortality); and Apex C (poetry/language) versus Apex D (reality/langue). As Carravetta observed, ‘the tension is owned to the displacement created by having home away from the origin’, and poetry away from the usual codes of communication (BONAFFINI AND PERRICONE 2014: 1066-1068).

Even within this particular hermeneutic context, dialect poetry offers a case in point. An eminent representative of Italian culture in the U.S. as well as the editor of an anthology of experimental poetry in the 1970s, Tusiani has become the symbol of the ‘transformed’ writer suspended between the here and the beyond: ‘There is a song that surges deep inside | and it’s an ocean heaving to extend | [...] This song’s the dialect spoken on the side | of that blessed Mountain’ (1091). In a similar manner, Tusiani’s

unsent letter to his native Gargano represents ‘the psychic split that emigration brings at all levels’: ‘So, my Gargano, my beautiful Gargano, | I’m writing you this letter so you’ll know | that, after forty years of this America, | one thing alone is definite: It seems | almost as I had never made that trip’ (1074).

Another nomadic figure of Italian literature, who has also been called a ‘fleeting writer’, Rimanelli embodies ‘the subversive and dispersive, eclectic and multiform connotations of the variegated Italian intellectual diaspora of the 1950s’ (Fontanella 2012: 95). Forced to migrate to the U.S. following the publication of a wry pamphlet, *Il Mestiere del Furbo* (1959), Rimanelli’s works oscillate among different languages, cultures and genres: from prose to poetry, and from epic to the avant-garde. His dialect poems reproduce the rhythm of oral Italian ballads, finding a correspondent in the American narrative forms: ‘*Italy is a long country | A very very long stretch of land | like a heartsickness* [...] “America is made up of water”’ (1117); ‘Soft is the voice when she tells me | That love is only what remains’ (1121).

Further examples of Rimanelli’s narrative style occur in ‘A Vije du Molise’ and in the ‘Ballata di Joe Selimo’, where the poet compares the consequences of living in a globalised society with the solitude of the lacerated self: ‘I was born inside a room | that is small as the world. | I went far and I went wide | to find myself another world’ (1125). These lines resonate with Tusiani’s most famous verse, written in English and included in his 1978 collection, *Gente mia and other poems*: ‘Two languages, two lands, perhaps two souls... | Am I a man or two strange halves of one?’.

Rimanelli’s and Tusiani’s poetics reflect the ‘suspended reality that is at once no longer Italian and not yet – at least not fully – something else’. By extension, whatever these diasporic writers produce is simultaneously ‘peripheral and eccentric to Italian literary spheres, as well as to the literary spheres of [their] host country’ (Durante 2014: xx). As Francesco Durante pointed out, ‘one might liken the precariousness of this literary

space to a response to Nietzsche's invitation, in *The Gay Science*, to build a house at the foot of a volcano'. Within this space, Durante continues, 'creativity and expression [...] often become an integral and irrevocable part of that most crucial moment for members of a diaspora: the final dream they dreamed before liquefying themselves into a new identity' (Durante 2014: xxi). Seen through this lens, Bonaffini and Perricone's anthology prophetically registered the incipient moment in which the liquidity (Bauman 2000) of contemporary identity and culture formed.

Conclusions

Italian dialect poetry was introduced to the American readership via the intermediation of ethnic theories and the consequent dissemination of global perspectives in the U.S. Originally associated with the avant-garde Poundian tradition, it developed as an extension of the Italian plurilingual line, started with Dante in the thirteenth century and ended with the neorealistic season in the 1950s. This multilingual, eccentric production was given special attention in the U.S., where the interest in ethnic writing, prompted by the presence of Italian-American communities, became a pretext to investigate the fluidity of American society at large. Concurrently, the diasporic reading of the Italian dialect tradition illuminated new ways of understanding domestic canons, both locally (as a form of conservation) and transnationally (in the spirit of glocalisation).

In the land of poetry, drawing conclusions might be hazardous. Yet, at the end of this journey, it is possible to indicate a handful of names that were made canonical in the English-speaking world: Belli, Porta, Trilussa, Meli, Di Giacomo, Dell'Arco, Pasolini, Noventa, Marin, Tessa, Tusiani, Rimanelli, but also Baldini and Loi, who made their first appearance in Brock's comprehensive anthology in 2012. As Brock himself pointed out, contemporary dialect poets 'gain access to fresh storehouses of language, untroubled by

the eloquence problem, under-spoiled by eight centuries of tradition' (2012: xxxix); in other words, they can be considered the heralds of a new, transnational avant-garde.

To conclude, I would like to recall Mattia Acetoso's image of Poggioli as a novel Ulysses, the castaway that enjoys his limbic, Atlantic condition, suspended between two different languages, continents and ages (Acetoso 2013: 143). As Sante Matteo observed, 'reading is a form of migration'. As we move from poem to poem, and from one language to the other, 'we too are "translated" [...] out of our home turf, out of ourselves: like Ulysses, whose travels [...] afflicted him with great nostalgia but also gained him the ability' to see the world with the 'migrant's second eye' (Matteo 2014: xvii). At times Ulysses and Aeneas, Poggioli is both a dispersed and a founder who provided new ways of interpreting Italian poetry in a world that lost its traditional boundaries, points of references and manners of communication. It is exactly this sense of displacement, perfectly embodied by dialect poetry, that offers the contemporary, global reader (Italian, American, both or other) a deeper understanding of his/her world, as well as of someone else's.

Chapter Four

Diasporic Translation. A Poetics of Distance

This chapter explores the most prominent yet least describable dimension of the Italian diasporic canon, i.e. its translatability. It argues that practices of translation of Italian poetry in the U.S. have been dominated by marginal, eccentric discourses, thus problematising Lawrence Venuti's views on the 'domestication' of the Italian canon in English (Venuti 1995). After clarifying the nexus between translation and migration, it will offer examples of this practice by discussing modes of un-Englishness, literality and errors as they emerged both in some of the translated anthologies considered so far, and in other anthologies published in the same period. By drawing on Bhabha's idea of marginality (1994), I shall call the range of these irregular translations diasporic. Simultaneously, I shall link this dissenting translating practice to Benjamin's idea of the 'foreignness of languages' on the one hand, and to Venuti's notion of foreignizing translation on the other. The editors' and translators' aesthetic endeavour put forward an ethical programme based on, and oriented towards, the other/different/distant, whereby the domestic and the foreign complexly interact. Placed at the end of the thesis, this chapter is intentionally exploratory; it aims to corroborate this thesis' results as well as to inaugurate new paths of investigation.

4.1 Translation as Migration. The Unfolding of a Metaphor

The link between translation and migration has become a commonplace in contemporary criticism. A discursive understanding of migration – in terms of 'mobility of texts, international transfer of knowledge and transformation in the field of cultural literacy' – is fundamental in order to appreciate this enigmatic yet intimate connection (Kołodziejczyk 2017). By drawing on recent studies in the field (Polezzi 2013; Inghillieri 2016), this section will show that the translation-migration nexus is, by definition, metaphorical; it will also demonstrate that this nexus provides the diasporic editor, poet and translator with a set of rhetorical tools, including translating strategies, that have hitherto remained uncharted.

Translation and migration are related in a very close way, even more so than the pairings previously analysed (diaspora and the avant-garde, diaspora and the feminine...); their agendas happen to be so similar that they ultimately coincide. In order to illuminate this link, and despite different contexts and approaches, critics have insisted on a similar range of rhetorical (metaphor) and ideological tropes, including marginality, both societal and poetic, politics, and the ethics of translation. The most compelling study on the

metaphorical aspects of translation is Matthew Reynolds' *The Poetry of Translation* (2011). Reynolds does not discuss diasporic metaphors directly; yet, he provides us evidence of the impossibility of divorcing the process of translation from its creative significance. According to Reynolds, stylistic, thematic and rhetorical aspects of source-texts determine the ways in which they are themselves translated. 'All poem-translations', Reynolds claims, 'take shape according to some distinguishable metaphor or metaphors, whether knowingly or not, [...] of which "translation as carrying across" – translation rigidly conceived – is only one' (2011: 6-7). This means, for instance, that erotic texts may elicit erotic translations, just as diasporic texts may activate displacing, translatorly tools.

Time, as well as style, plays a role in translators' engagement with particular practices. There are historical reasons why some metaphors flourish more at some times than others and, therefore, it is not surprising that our global age has produced diasporic texts. In order to appraise the metaphorical correspondences that link the original to its translation, Reynolds introduces the concept of 'double of translation' (2011: 7), which is his definition of the original vis-à-vis the foreign version. When the 'creative interaction' between the source-texts and the way they are translated occurs, translation itself proves to be a kind of poetry: the 'poetics of translation', as Pound called it, or 'the poetry of translation', in Reynolds' own words.

Reynolds also explored the link between translation and marginality. By quoting Sherry Simon's major work on *Gender in Translation* (1996), he pointed out that translation can be used as a metaphor to express 'the difficulty of access to language, of a sense of exclusion from the codes of the powerful'. Thus, 'migrants strive to "translate" their past into the present', and women to "'translate themselves" into the language of patriarchy' (2011: 8-9). Section 4.3 in this chapter (p. 198) will elucidate this point by providing examples from relevant poetry anthologies.

Whereas Reynolds' study helps us identify the presence of uprooting metaphors in the translation of migratory texts, Bhabha's theory allows us to consider the effects of the 'poetics of exile' on the split, diasporic subject, and on his/her community. A wellspring of inspiration for cultural historians and poets alike, *The Location of Culture* (1994) is concerned with the 'emergence of the interstices – the overlap and displacement of domains of difference – [where] the intersubjective and collective experiences of *nationness*, community interest, or cultural value are negotiated' (Bhabha: 2). Exile and the nation, two concepts equally concerning the private and public sphere, use the 'language of metaphor' in order to 'fill the void left in the uprooting of communities'. 'Metaphor', Bhabha observes, 'as the etymology of the word suggests, transfers the meaning of home and belonging, across the "middle passage", [...] across those distances, and cultural differences, that span the imagined community of the nation-people' (1994: 200). Metaphor is a form of translation as well as of diaspora; the three terms transmute the sense of an original experience, be it the individual's home-country and/or the home-text.

Bhabha's idea of a 'third place' – i.e. the transnational and translational hybrid where culture is both located and produced – has been crucial in dealing with each of the diasporic groups considered so far, i.e. avant-garde, female and dialect poets. Bhabha's exilic thinking, however, is even more pertinent when directly applied to the analysis of poems in translation. In being both subject-centred and de-territorialised, Italian translated poets have become an ideal observatory in which to investigate modern poets', and translators', diasporic postures. Strategies of mistranslation and eccentricity – as displayed by the translated poems examined hereafter – epitomise the 'splitting of the national subject' (1994: 211), or 'split in storytelling utterance' (1994: 231), that lies at the core of Bhabha's reasoning. If the subject is 'graspable only in the passage between telling/told, between "here" and "somewhere else", then the nation (Italy, the U.S.) 'speaks its

disjunctive narrative', one of uncertainty, delay and cultural difference (1994: 231-232). The subject-nation, diasporically conceived, is 'dialogical or transferential'; it is created 'through the locus of the Other which suggests both that the object of identification is ambivalent, and, more significantly, that the agency of identification is never pure or holistic but always constituted in a process of substitution, displacement or projection' (1994: 233).

Bhabha's concept of 'cultural difference' is an elaboration of Walter Benjamin's idea of the 'foreignness of languages'. In 'The Task of the Translator' (1923, then republished in 1968), Benjamin defended translation's alienating force, thus initiating a literal, un-idiomatic practice. In turning to the principle of 'literalness with freedom' – Benjamin's proposed criterion for any translation exercise – he saw in the interlinear version of the Bible a 'prototype or ideal' of translation altogether (1968: 82). Questioning what has been claimed so far (see section 4.2 below), most of the poems-translations that I shall analyse in this chapter privilege the literal as opposed the idiomatic, thus fostering the idea that diasporic texts call for deviant, unnatural solutions. This is possible because, in the act of translation, content and language diverge (scatter), so that all 'cultural languages' become 'foreign, [diasporic images of] themselves'. From this stylistic perspective, the foreignness of languages can be defined as the 'nucleus of the untranslatable' (Bhabha 1994: 234-235), i.e. the linguistic, metaphorical and translatorly counterpart to the poetry of diaspora.

4.2 'In the Margins of Anglophone Poetries'. After Venuti

Benjamin's notion of the foreignness of languages is also key to Lawrence Venuti's history and theory of translation. In his seminal work, *The Translator's Invisibility* (1995), Venuti argued that the history of literary translation in the English language has been one of fluency. Translators renounced their authority (invisibility), effaced their 'manipulation

of the translating language' (transparency) and adopted a plain, standard idiom (domestication). A fluent translation is therefore 'written in English that is current ("modern") instead of archaic, [...] widely used instead of specialized ("jargonisation"), [...] standard instead of colloquial ("slangly")', and so on and so forth. Simultaneously, 'foreign words or English words and phrases imprinted by a foreign language ("pidgin") are avoided', a tendency that Venuti has called 'foreignization' (1995: 4).

As confirmed by the marginal poets analysed here, 'foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism' (Venuti 1995: 16). Although domestication and foreignization 'do not establish a neat binary opposition that can simply be superimposed on "fluent" and "resistant" discursive strategies', the two terms 'indicate fundamentally *ethical* attitudes towards a foreign text and culture'. Venuti specifies that these dissident attitudes vary with 'cultural situations and historical moments', as what is foreignizing in one translation project may not be so in another one (1995: 20). As a result, foreignizing translation suggests a feeling of 'underlying sympathy' between the author and the translator – a form of diasporic identification, a sharing of experiences and values – that allows the latter to 'become [...] an immigrant [...] in relation to [his/her] own language' (1995: 237).

Thanks to its diasporic resonances, foreignization can be used to justify the poetics of marginality that has inspired the translation of Italian poetry in the U.S. My idea of an Italian, foreignized canon seems in contradiction with Venuti's argument, according to which the canon of translated literature into English is a domesticated one. Venuti maintained that the figure of an Englished Montale has hitherto dominated the Anglophone scene, whereas experimental poets from Italy remained 'remarkably underrepresented' (1995: 240). For him, 'Montale's canonical status [...] rests on his translators' assimilation of his poetry to [the post-Romantic], mainstream poetics' (1995:

242), one that has proclaimed the poet's authoritative, unified subjectivity – and, therefore, neither split nor marginal.

My argument builds upon, and nuances, Venuti's view rather than simply opposing it. Venuti is right in asserting that Italian texts were 'rewritten to conform to styles and themes that *currently* prevail[ed] in domestic literature', revealing in this way 'exclusions and admissions, centres and peripheries that deviate from those current in the foreign language' (Venuti 1998: 67). At the same time, however, it is important to notice that these themes and styles were already marginal within the American, receiving context, a fact that problematises any clear-cut distinction between the domesticating and the foreignizing perspective. Moreover, if it is true that translations of Italian poetry into English 'have reasserted the importance of the authenticity of the lyrical voice (even when arguing in favour of maintaining the experimental potential to it)', they have also brought to the fore 'the complex and often paradoxical ways in which personality, identity and nation are ideologically interconnected' (Caselli 2004: 67). This is particularly evident in the case of the diasporic, translated subject, who epitomises not only the condition of the translated self, but also that of the national writer in the age of globalisation. On the basis of these considerations, I would argue that the Italian diasporic canon is a doubly foreignized entity: first, because it deviates from the dominant, aesthetic values of its target culture; and second, because it expresses them in a substandard language.

The ways in which the Italian canon was shaped and translated in the U.S. are therefore concordant. To a dissident, diasporic canon there corresponds a dissident, diasporic language and imagery. Venuti himself observed that 'a translator can signal the foreignness of the foreign text, not only by using a discursive strategy that deviates from prevailing discourses [...], but also by choosing to translate a text that challenges the contemporary canon' (1995: 125). This horizontal reading of literary canons – which Poggioli called active tradition – has been defined 'symptomatic' by Venuti (1995: 21),

and ‘performative’ by Bhabha (1994: 208), a further evidence of the correspondences between translation and canonicity on the one hand, and among different conceptions of diaspora on the other.

Such an idea of translation as anthologisation, and vice versa, was already key to the modernist poetics, which motivated ‘appropriations of various archaic and foreign poetries to serve modernist cultural agendas in English’. Whereas modernist writing was made canonical, modernist translation has remained marginal, so much so that today’s practice ‘bears little signs of these developments’ (Venuti 1995: 164). Through the recovery of Pound’s poetics of translation, and in line with this thesis’ critical angle, the next section will argue, instead, that the principles of modernist translation – creativity, literality, heterogeneity and experimentalism – are in fact at the core of the rewriting of Italian lyric in America.

4.3 The Locus of Difference. Forms of Diasporic Translation

Diasporic translation, just like the canon to which it gave shape, found its roots in the figure of Ezra Pound. Pound’s understanding of translation as original poetry has been long discussed as an exercise in domestication (Yao 2002). However, if translation is conceived in terms of semantic equipollence, i.e. as a transfer of the original’s content, then the authori(al)ity of translation is put to test, and so is the foreign aura that it entails. Recent criticism, however, has placed an increased emphasis on the role played by questions of difference, marginality and alterity in Poundian translation. Two important cases in point are Daniel Katz’s *American Modernism’s Expatriate Scene* (2007) and Andrés Claro’s *Ezra Pound’s Poetics of Translation*, a doctoral thesis discussed at Oxford in 2005. According to these critics, Pound regarded the task of the translation in a Benjaminian way, ‘not solely or primarily as a transmission of information, [...] (it is only the ‘bad’ translation of philologists which does so, systematically negating the relation

with the foreign under its disguise of “exactness”), but as a transfer of procedures of signification, of the poetic ways of charging language, which is what assures the irruption of a strong difference’ (Claro 2005: 231). Pound put to use this residue of foreignness by exploring two seemingly antipodal techniques of translation: literalness (see his Cavalcanti versions) and transcreation, or creative translation, as in his famous *Sextus Propertius* (Sullivan 1965; Wilson and Gerber 2012). Both literalness and transcreation produce an alienating effect on the reader, who does not expect to read a text that is unidiomatic and/or unfaithful. Moreover, these practices both result in forms of deviation from the norm, be it the standard English language or the original.

These two Poundian, translating modes have been constantly and variously active in the English renditions of Italian lyric produced in the U.S. in the past seventy years. Both because of their Poundian inheritance and foreignizing effects, I call these Italian-into-English translations diasporic. Far from being mere reflections of the canon they embody, they shape it in a decisive way. They are, in a sense, this canon’s *raison d’être* rather than its linguistic surface. The centrality of translation within the rhetoric of the diasporic is justified by the fact that avant-garde, female and dialect poets from Italy were ‘carried across’ according to similar translating patterns. Reaching beyond their undeniable specificities, they operated as a single diasporic unit.

Given the number of anthologies examined in this thesis (including the extremely high number of translators involved), a detailed scrutiny of the translation criteria of each individual anthology would be unrealistic. BROCK 2012, for instance, features seventy-three poets and one hundred and forty-seven translators, as one poet is translated by more than one translator. Instead of offering an exhaustive review of the situation, my analysis aims to discuss the most typical translating tendencies, through the consideration of target samples. Predictably, different historical periods have featured different translators. Whereas the post-war years were dominated by a few, influential figures, such as that of

William Weaver, the last decades of the twentieth-century saw the proliferation of numerous translators. The following examples aim to map this changing landscape of poems in translation; the focus on fragments (syntagms, lines and sections), rather than on full poems, reflect their similarly dislocated nature.

The corpus of American anthologies studied here, counting eighteen titles, merges two anthological groups: some of the key collections that shaped the reception of Italian lyric and that are analysed in this thesis on the one hand; and some anthologies that do not feature prominently in here, but that nonetheless reinforced the diasporic paradigm, on the other. Table 4.1 offers a list of the anthologies that provided primary material for the current analysis (left hand column). The right-hand column records the presence of multiple (M) or single (S) translators. In the case of multiple translators, the number is given between parentheses; in the case of single translators, often the editor/s themselves, I shall give the name. For a full list of the translators' names see the Appendix, Part three, placed at the end of the thesis.

Anthology	Translator(s)
POGGIOLI 1947A	M (4)
POGGIOLI 1948	M (2)
CAETANI 1950	S (William Weaver)
DE PALCHI 1961	M (8)
DE PALCHI 1966A	M (22)
DE PALCHI 1966B	M (19)
BRADSHAW 1971	S (Victoria Bradshaw)
FELDMAN AND SWANN 1979	M (30)
SMITH 1981	S (Lawrence Smith)
ALLEN 1986	S (Muriel Kittel)
BONAFFINI 1997	M (11)
BONAFFINI 1999	M (7)
BONAFFINI 2001	M (8)
BLUM AND TRUBOWITZ 2001	M (2)
CONDINI 2009	S (Ned Conдини)
BROCK 2012	M (147)
BONAFFINI AND PERRICONE 2014	M (40)
MONTORFANI 2014	M (29)

Table 4.1

As far as the translators' profile is concerned, I would like to highlight a recurring phenomenon, i.e. the conflation of different professional figures into one, the poet, the editor and the translator often being the same person. As a result, many of the anthologists analysed here feature as translators in the work of other editors (Bonaffini himself, for example, is Campana's and Sereni's translator in BROCK 2012); similarly, American poets have either edited (Conдини, Guenther, Corman, Burnshaw, Brock) or translated for an anthology of Italian verse (Pound, Moore, Stefanile, Vitiello).

I have identified three categories, or types, of diasporic translation: (i) literal; (ii) erratic, a development of the Poundian concept of trans-creation; and (iii) multilingual. Each type may present subcategories therein; so, erratic translation can assume an intensified, metaphorical, or properly erroneous form, just as the multilingual type contemplates the use of neologisms, or the insertion of a third (or fourth, fifth...) language. Some of the types may work in synergy; for instance, trans-visibility, i.e. the translation technique used for avant-garde, visual texts, is a combination of trans-literality and multilingualism (see section 4.4, p. 224). Despite this vast array of solutions, the three, main practices share common motivations and results, as they unearth and mark the foreignness of the original in a complementary fashion.

As I already remarked, despite the high number of examined anthologies and translators (and, therefore, the huge range of adopted solutions), forms of diasporic translation, alternating between the poles of literality and erraticness, have been consistent throughout. The following sections will elucidate this process both from a theoretical (the anthologies' introductions) and practical perspective (textual examples), thus shedding light on the translators' creative contributions.

4.3.1 The Translator's Visibility

If we agree with Pound that translation is an act of criticism, then the criteria for translation deserve at least as much attention as those relating to selection. This task is made ever more difficult by the fact that various, often contradictory, translatorly forces are at play not only in each anthology, but also within the same poem. When looking at our anthological corpus, we are confronted with a spectrum of possibilities that is potentially infinite: from Stanley Burnshaw's prose renditions in *The Poem Itself* (degree zero) to Robert Lowell's and Justin Vitiello's transcreations. Although foreignization is an over-arching technique in diasporic anthologies, domestication often worked as a

counterweight, especially in Poggioli's early collections. In translating Ungaretti's 'I have lost all' (POGGIOLI 1947A), John Conley attenuated some of the original's lexical poignancy while also levelling out its syntactical twists (domestication): 'non potrò mai più | **smemorarmi** in un grido' → 'and never may I more | **lose myself** in tears (the use of bold hereafter is mine); 'la vita non mi è più, | **arrestata** in fondo alla gola, | che una roccia di gridi' → 'life to me is | no more now | than a rock of cries | **massed at** | the pit of the throat' (POGGIOLI 1947A: 13). At the same time, Conley foreignized the poem, both by charging it emotionally (*grido* becomes 'tears') and by creating new semantic associations based on his own metaphorical reading. For instance, *arrestata* becomes 'mass at', justified by the image of the rock. A similar translation procedure, whereby the translator used synecdoche or metonymy, is visible in the poem's final lines: 'ed eccomi perduto | **in infinito delle notti**' → 'and behold me lost | **in the infinite nights**' (see, in this chapter, section 4.3.3, p. 213).

Just to add to the complexity of the situation, editors may or may not specify their adopted translation criteria. If they do so, they discuss them in the anthology's introduction, or in an appropriate editor's and/or translator's note. Reflections on the translation process are rare; Poggioli, who dedicated one of his most famous essays to the advantages of creative translation, edited three anthologies without directly dealing with the topic. Similarly, Bonaffini, a key figure in dialect poetry's anthologisation, discussed translation possibilities in his essays, rather than in his collections. The only, meaningful exception to this trend is a sentence placed at the end of the editor's note in his 1997 anthology. 'The anthology', Bonaffini said, 'strives to present dialect poetry in translations that are of the same quality as those that accompany poetry in standard Italian, as a further reaffirmation of the fundamental concept that good poetry can be written in any language' (1997: 12).

Whether they are incorporated in the anthologies' para-textual apparatus or published elsewhere, the editors' ideas on the issue of translation gravitated around the two, Poundian poles mentioned before: creative translation and foreignization. In 'The Added Artificer' (1959: 355), Poggioli assumed that 'translation is an interpretative art that 'endeavours to give the verbal composition a strange clothing, a changed body, and a novel spirit (exoticism)'. In their note 'On translation', placed after their anthology's introduction, Cinzia Sartini Blum and Lara Trubowitz admitted that, in order to 'remain in contact with each poem, [they] had to draw away from it, focusing not on the ways in which individual words transferred from Italian into English, but on how images, cultural allusions, meter, and rhyme moved, or, as was often the case, failed to move from one language to another' (2001: li). A further expression of Blum's and Trubowitz's foreignizing practice is given by instances of literalness, mistranslation and contact between the languages, whereby they allowed 'Italian syntax to seep into the English sentence structure' (lii). This approach to translation is clearly diasporic as it celebrates the mobility of both texts and people. The translators-editors are respectively a native speaker of Italian and of English; they conceived their project half-way between Italy and the U.S., both literally and metaphorically, as if it sprang from the moving waters of the Ocean: 'we began this project hoping to make our leaps without getting too wet', but 'it was often in the moments of tripping, of getting our feet wet, that the pleasure of translation arose' (2001: liii). In her 1971 anthology, another woman, editor and translator, Victoria Bradshaw, also staged the foreignness of the translated texts, from the 'use of "difficult", esoteric terms or neologisms' to 'dislocated syntax (1971: vii).

Bonaffini's and Brock's reflections are slightly more elaborated, but still comparable to these statements. First of all, when turning to dialect poetry, Bonaffini advocates the necessity of trilingual translation, which is used as an intensifier for the foreignness of languages. Unlike Miller Williams, who noted that every dialect 'is merely

the natural way of speaking for people who speak dialect', Bonaffini defends dialects' subversive force (1997: 8-9). 'Dialect', he claimed, 'is by nature a distinct and marginal language with respect to a standard language, and all speakers of dialect consider it such, that is, they are conscious of speaking a language which in some way is in opposition to another' (1997: 9). In a sort of sympathetic transmigration, the speakers' awareness becomes the translator's. This explains why, in Bonaffini's anthologies, dialect poetry not only manifests its diversity in the presence of both the standard and the target language, but also very rarely lends itself to slang, vernacular or ethnographic translations.

Brock's anthology is inspired by the principle of creative translation. 'Two Tunnels', the essay on translation which follows the anthology's introduction, makes two important points in this respect. First, that translation is 'not a simple transposition, but a re-creation' insofar as the act of translation is 'an instance of metaphor-making' (see Reynolds). Brock conceives of poetry translation as a kind of reincarnation, which is a clear elaboration of Benjamin's pioneering essay and mystical views. The second point made by Brock in this essay is one of estrangement. The original and its translation will never coincide, but two poems – or two tunnels, if we borrow Attipate Ramanujan's image – are better than one; in Brock's own words, they are in fact 'the best we can hope for' (2012: xliii). Following up on his argument, Brock claimed that 'any notion of fidelity must therefore include an understanding of the kinds of liberties necessary to find poetry in the translation'. 'Translators', he continues, 'must always be listening *as poets* to their own translations, even while listening *as translators* to the original' (xlii). This idea encouraged Brock to include, among his translators, many English-speaking poets, such as Pound, Samuel Beckett, Robert Fitzgerald, Allen Ginsberg, Seamus Heaney, Ted Hughes and Geoffrey Hill. Their presence may be seen 'as a partial survey of the engagement of Anglophone poets with their twentieth-century Italian counterparts' (xliii) and, therefore, as a further proof of Italian poetry's diasporic dimension.

In negotiating Italian tone, mood, history and even motion (BROCK 2012: xlii), American editors invalidated Venuti's concerns over the translator's invisibility by providing us with a canon that challenges the idea of a fluent, domesticated regime. Thanks to, and beyond, its editors' declarations, the translated Italian canon speaks for itself. Its language is an echo of Pound's theory of translation, of which it exacerbates its diasporic implications. Sound over meaning, ultra-close versions, formal freedom, deletion, exaggeration, distortion, topical allusions, homophones, all Pound's techniques (Apter 1984) are at work in this diasporic output.

4.3.2 Trans-literality

This section deals with the first kind of diasporic translation, that is trans-literality. This practice consists in a faithful reproduction of the source-text with foreignizing effects on the reader. Strict adherence to the original can be pursued structurally, phonetically, morphologically (through the insertion of neologisms and/or foreign words), and, more often, syntactically. The language of the poem-translation happens to be a fictional, in-between product; although it uses English words, it sounds unnatural to the native reader, thus performing its displacing values. This composite language, half-English and half-Italian, is a vivid expression of Bhabha's idea of the third place as well as a powerful metaphor for the diasporic poetics *tout court*. The prefix trans-, with which I characterise this peculiar mode of literal/diasporic translation, highlights therefore both its transnational origins and responses.

William Weaver (1923-2013), by far the most popular translator of contemporary Italian literature into English, is an heir of Pound's diasporic, literary renditions (especially from the Provençal and Cavalcanti), which are a model for this approach. The editor of several anthologies, both in prose and poetry (the latter published in the UK), Weaver translated major Italian novelists (Calvino, Eco, Gadda, Pirandello, Svevo),

poets (Montale, Quasimodo, Ungaretti) and librettos (Puccini, Verdi) throughout his fifty-year-long career. Weaver was also an anthologist of literature in translation. Together with Archibald Colquhoun, he edited the 1963 poetry issue of *The London Magazine*, ‘Italy 1963’; in addition, he was the editor of a prose anthology entitled *Open city. Seven Writers in Postwar Rome* (1999). His translations feature among Poggioli’s anthologies and CAETANI 1950 used Weaver as the sole translator. Weaver’s trans-literal translations often renounce rhyme schemes in favour of more adherent lexical choices. At the same time, the loss of rhyming couplets is counteracted by the stressing of alliterating phonemes in the English translation, or by the introduction of additional and/or alternative rhymes that were not present in the original: ‘Dunque toccami il cuore; gli occhi no, non la mente, / non la lingua insolente, la bocca ove m’ascondo’ → ‘Touch my heart then, not the eyes, the mind, | the insolent tongue, the mouth wherein I hide’ (CAETANI 1950: 92). Occasionally, Weaver modifies the punctuation or the semantics of certain words, a trait that problematizes his poetics of literalness; see, for instance, the different ways in which he translated the key, invariable word *funicolare* in Caproni’s homonymous poem (‘fluent cable’, ‘muted harp’, ‘ark’, ‘boat’ ...). After Weaver, this complex, often contradictory, understanding of literalness became a crucial aspect in the translation of Italian poetry into English.

If it is true that examples of trans-literality crisscrossed the entire anthological corpus considered here, they are particularly striking in translations of women’s and avant-garde poems. Whereas in the first case literality conveys female writers’ sense of ‘permanent strangeness’ (Aiello, Charnley, and Palladino 2014: ix-x), in the second case the same strategy, often combined with multilingualism, is employed in order to enhance the avant-garde’s meta-literary dimensions. The privilege of looking at poetry, and language, in the very process of its creation is a constituent feature of the diasporic canon. Just as the experience of migration shaped the anthologies’ selection, translation reveals to

us the inner mechanisms of the exilic language. With this in mind, the following samples will concentrate on poetry written and/or translated by women, and on the combination of literal and multilingual approaches in the translation of avant-garde texts.

Despite Weaver's seminal role as a diasporic/literal translator, it is only with Beverly Allen's *The Defiant Muse* that trans-literality became a systematic, translatorly trait. As José Santaemilia reminds us (2014: 6), 'translation is an archetypically "feminine" activity'; it is therefore not accidental that 'the intersection between translation (which is contradictory and multiple *per se* – subservient and subversive at the same time) and gender/sex makes possible phenomena such as' the reconceptualization of original and copy, fidelity and betrayal. In the passage from one language to the other, trans-literality assures the preservation of women poets' original voice as well as the sense of alienation associated with it.

Whereas trans-literality is mainly a matter of syntax, forms of erroneous translation are most often linked to the lexis. This is the case not only in Allen's anthology, but in diasporic anthologies in general. Yet, the distinction between literal solutions and semantic divergences (which can also be seen as forms of unidiomatic expressions or errors) is not clear-cut, especially since certain terms, such as *patria* or *madrelingua*, can be translated both in literal and deviant, or even defiant ways. Similarly, the syntactical calque of the originals may result in forms of semantic ambiguity, with the logical subject placed at the end of the sentence: 'Quel gran problema scioglierà la morte' → 'That great problem death will solve' (ALLEN 1986: 40-41).

Muriel Kittel, a co-editor of *The Defiant Muse* and the translator of most of its poems, made use of trans-literality through the adoption of a twisting, English syntax. This allowed her to imitate the movements of the Italian sentences on the one hand, and to navigate women's sense of estrangement on the other. In these poems-translations, both punctuation and the enjambments are faithfully reproduced: 'Molte volte novembre è

ritornato | Nella mia vita, e questo che oggi ha inizio | Non è il peggiore: quieto' → 'Many times November has come back | Into my life, and the one starting today | Is not the worst: peaceful' (ALLEN 1986: 60-61). Occasionally, Kittel's English renditions resort to forms of hypercorrection deriving from the over-application of the principle of literalness: 'Ma poi lo so già tornerà a spendere il sole | sui **petti rossi dei pettirossi**' → 'But then I know the sun will come back to shine again | on the **red breasts of the robin-redbreasts**' (ALLEN 1986: 116-117).

Trans-literal practices continued in and dominated Bradshaw's 1971 anthology. In the introduction to *From Pure Silence to Impure Dialogue*, which spans almost eight hundred pages, the female editor-translator explains that the Italian, difficult style is preserved at the expense of an artificial, 'uniform simplicity' (BRADSHAW 1971: vii). This sense of heterogeneity is visible, again, in the use of syntactical fragmentation, reached both through subordination and inversions, a style that turned the language of Italian lyric into a foreignizing code. Here are some examples: 'e forse il letto | e la morte meditate | piangendo' → 'and maybe the bed | and death meditated | by weeping' (10-11); 'e lui, già cittadino, non lo vogliono' → 'and him, already a citizen, they don't want' (102-103); 'il tocco di solitudine | Che ogni cosa in sé custodiva ed a noi rendeva, liberando' → 'the touch of solitude | Each thing in itself kept and to us rendered, freeing' (208-209); 'breve palmo' → 'brief palm' (248-249).

Contemporary Italian Women Poets (2001), which also features women poets, editors and translators, presents similar translating patterns seeking 'an intimate but not mimetic' relationship with the originals (BLUM TRUBOWITZ 2001: lii). The editors' translations play around with the position of adjectives, prepositions and verbs, thus challenging grammatical hierarchies. The reader's (masculine?) expectations are unsettled, as shown by the following series of inversions: 'Ancora peggio è l'anima' → 'Worse still is my soul' (12-13); 'Buio miele che odori' → 'Dark honey fragrant' (24-25); 'Lunga è

stata la frangia di quel tempo | e fitti i nodi che non so sbrogliare' → 'Long has been the fringe of that time | and thick the knots I can't untangle' (44-45); 'Allegri e mesti erano i ricordi' → 'Happy and mournful were the memories' (46-47); 'parli di / di soluzioni radicali' → 'you speak of | of radical solutions' (74-75).

Together with multilingualism, explored later in this chapter, trans-literality is a key practice in the translation of avant-garde verse. This is true both for comprehensive and thematic anthologies, which share the challenge of translating the neo-avant-garde's idiosyncratic language. In BRADSHAW 1971, Sanguineti's words are meticulously transposed from the Italian to the English, as if played on a seemingly tuned keyboard: 'Ellie tenue corpo di peccaminose escrescenze | che possiamo roteare | e rivolgere e odorare e adorare nel tempo | desiderantur (essi)' → 'Ellie tenuous body of sinful excrescences | which we can rotate | and revolve and savor and adore in time | desiderantur (they)' (730-731). The Latin passive indicative, *desiderantur* (they are desired), by remaining unchanged, adds a further linguistic layer to the poem/melody. The sense of a perfect correspondence, however, is only apparent, as the phonic and semantic transplantation has an alienating effect both to the Italian and the American ear. Very much in the style of the Italian neo-avant-garde, this poem is in fact a strident meditation on the philosophy of language and the possibilities of desire, conducted through similarly convoluted images.

Future anthologies of the Italian avant-garde, both comprehensive and thematic, explored the potential of literal translation even further. FELDMAN AND SWANN 1979 opens with Nanni Balestrini's 'The Instinct of Preservation', an avant-garde hymn to the fragility, rather than the magnificence, of species. Preservation appears to be a double-edged language, able to describe both life and death conditions on earth; it is a way to demystify our own idiosyncrasies by acknowledging them verbally. In this scenario, literalness is a form of conservation just like instinct is: 'Qui conta come (può un pesce

vivere | a lungo sulla sabbia secca? Dormire / senza cuscino?) la vita dell'uomo è | tutta un tentativo (non ne ho la minima | idea, non sono mai stato così triste) → 'The story's about (can a fish live | long on dry sand? sleep without | a pillow?) man's life is all | an attempt (I don't have the slightest | idea, I've never felt sadder)' (17). It is interesting to notice how the practice of trans-literality is taken to its extremes in Lawrence Smith's almost contemporaneous translation. Nonetheless, here a major lexical change occurs, as the adjective *triste*, translated as 'depressed', assumes an open medical connotation: 'What matters here is (can a fish live | for long on dry sand? sleep | without a pillow?) man's life is | just an attempt (I don't have the least idea | about it, I've never been so depressed)' (SMITH 1981: 396-397).

BALLERINI 1978, SMITH 1981 and SPATOLA AND VANGELISTI 1982 all present a vast selection of avant-garde poems translated literally. The multilingual halo of the original is kept, with the non-Italian and non-English insertions remaining unchanged, while poems take the shape of a vertiginous tower of Babel: 'è soltanto essere (sein) ma essere | [...] être à l'égard d'être | être c'est montrer | être impassible pour connaître l'être tel qu'il est | [...] ETRES AUTRES' → 'it is only being (sein) but to be | [...] être à l'égard d'être | être c'est montrer | être impassible pour connaître l'être tel qu'il est | [...] ETRES AUTRES' (BALLERINI 1978: 90-91); '(e allora, | anche, *onze, rue Payenne*) → '(and then, | as well, *onze, rue Payenne*)' (SMITH 1981: 382-382); 'les lèvres | aveugles | devenues' (SPATOLA AND VANGELISTI 1982: 116). In these instances of trans-lingual fidelity, where different languages are layered, it is interesting to observe how poets and translators highlighted the presence of foreign verse and/or words; they did so either by avoiding their translation (see the last, French example) or by keeping, and/or resorting to, the use of the italics. Sometimes, foreign expressions are normalised, as happens in the following poem by Rosselli: 'passato il tempo in cui nello *slip* | ti guardavi contenta, accontentata | d'un umore qualsiasi / *follie-bergères* dietro ogni | mobile, spostabile

definitivamente | ogni mattina' → 'time past when you looked at yourself / happily in the slip, satisfied / by just any old whim / *folies-bergères* behind every / piece of furniture, definitively moveable / every morning' (SMITH 1981: 362-363). Female, multilingual poets, such as Rosselli and Niccolai, were privileged not only for embodying the poetics of the diasporic, but also for their original contribution to the avant-garde. Dedicated to her friend and colleague Emilio Villa, Niccolai's 'E.V. Ballad' performs a composite, experimental language mixing Italian, English, French, German and neologisms of various sorts; the resultant compound reveals the magmatic and disconcerting nature of exilic verse: 'Evening and the everest / ist vers la poetry learning er | [...] Ça au national park | But all america la calzi | come un guanto zeus rabelais' (SPATOLA AND VANGELISTI 1982: 74).

Alongside multilingualism, the use of neologisms plays a crucial role in the English renderings of Italian, avant-garde poems. This type of literal translation, springing from the coinage of foreignizing words in the two languages, results in the annihilation of their distance. This is visible not only in the thematic anthologies of the 1970s and 1980s, but also in most recent collections, from Diacono's 'Destinegazione' ('Destinegation'), an avant-garde, ontological poem included in BALLERINI 1978, to Fontanella's creative grammar: 'fa che questo momento | si faccia **tuttotempo**' → 'let this moment | become **alltime**' (MONTORFANI 2014: 80-81).

As Pound himself conceived it, literal translation is therefore the opposite of mundane and/or pedantic imitation. As these examples have shown, it is in fact a springboard for the transformation of the original, first transposed and then re-shaped in the suspended territory of the diasporic.

4.3.3 Erraticness

The words ‘erratic’ and ‘error’ have the same etymological root. The Latin verb *errāre*, from which they both derive, means to wander in its literal form and to be mistaken, or to err, in its metaphorical one; therefore, they both express a sense of deviation from the norm, be it a ‘conduct, habit, or opinion’ (OED). On the basis of their etymological quintessence, I have called the second kind of diasporic translation erratic because it retains this double dimension, diasporic and irregular at once.

The history of literary translation is one of mistakes, more or less deliberate. Yet, ‘translation errors, or mere differences, do not matter much in themselves’; ‘their effects’, Matthew Reynolds observes, ‘depend on their interpretation and use’ (2016: 64). From this perspective, there is no such a thing as a right, or wrong, poem-translation; mistranslations of the source text are in fact foreignizing renditions taking on board the original’s eccentric potential. This critical angle, based on the study of the interaction between these two different yet complementary spheres – the erroneous and the erratic – is new to the field of translation studies. So far, error theory has concentrated on moral philosophers, such as Hume, Russell and Wittgenstein (Olson 2014), and specific authors, such as Joyce (Conley 2003), but there does not seem to be an analysis of the role of mistakes in translated literature. This absence is particularly surprising if one considers that translation has long been defined as the art of failure and loss, i.e. the perfect counterpart for a theory of mistakes. By looking at the functions of translation-errors, broadly conceived, this section aims at being a pragmatic exploration of the potential of error theory when applied to the study of diasporic translation.

An evolution of Pound’s principle of creative translation, erraticness is an extremely varied subcategory, the site where the metaphoric potential of both diaspora and translation comes to the fore. By exploiting the original’s supply of eccentric images, it encompasses all forms of infidelity, distortion and exaggeration inherent to it. Among the

roles that it enacts, erraticness works as an intensifier of certain impressions and ideas, but it also takes the form of a rhetorical reconfiguration, a semantic transformation, a betrayal of the punctuation, a lacuna, a temporal and/or spatial shift, or an actual mistake. This range of possibilities is justified by the fact that translators of different approaches and generations variously contributed to the transplantation of Italian lyric to the U.S.; what strikes one most, however, is the ultimate consistency of their choices. Whereas transliterality was a common translatorly strategy in avant-garde and female poetry, erraticness is present across all anthological genres. It is particularly interesting to notice how errors have been methodologically employed by translators of dialect poetry as a way to respond to the difficulty of transposing it into English.

Erraticness insists on the themes that are proper to diasporic poetry (religion, metaliterature, politics, mourning and the body) by using them as a platform for metaphoric transpositions. Thus, different semantic clusters may be enhanced, in accordance with the source poem's peculiar texture. The American translated canon of Italian lyric is therefore an extreme, deeper and sometimes darker version of its domestic counterpart, one that has sharpened the original's language and imaginary. From this viewpoint, erraticity is an extension of Reynolds' theory on the poetry of translation, based on the poems' inherent, and latent, metaphoricity.

In the section of her anthology dedicated to the poetry of the Resistance, Bradshaw opted for a politicising translation underlying the poets' sense of protest. Her version of Morandini's 'The executed', by playing with the ambiguity of certain words, intensifies the experience first of seclusion ('piccole **case** | di sasso' → 'small stone | **huts**'), then of destruction ('**colsero** le stelle' → 'they **pierced** the stars') and also of death ('i campi senza **germoglio**' → 'fields with no **shoots**') undergone by the partisans (1971: 66-67). Elsewhere, in translating Tuoldo's 'poetry of protest through prayer' (her definition), she eroticises the original so much so that sex becomes a metaphor for the encounter with the

divine: ‘Tu celato in ogni desiderio, | o Infinito, che pesavi negli **abbracci**’ → ‘You concealed in each longing, | oh Endless, you weighing in **love making**’ (196-197).

Bradshaw seems to develop here De Palchi’s translatorly mode, which, just like his own poetry and anthological selection, is rooted in the language of anatomy and desire: ‘Nulla è più misterioso | e adorabile e **proprio** | della tua carne spogliata’ → ‘Nothing is more mysterious | and adorable and **becoming** | than your naked flesh’ (DE PALCHI 1966B: 279-280). This corporeal, translatorly approach is adopted up to and including Bonaffini’s versions, where dialect is depicted as the language not only of memory and affection, but also of passion and longing: ‘dialèto, la lingua de l **afèto**’ → ‘dialect, **love**’s tongue’ (BONAFFINI 2001: 323).

Yet, in the passage from Italian to English, the language of the original is not always made sensual. Bradshaw herself promoted forms of spiritualisation, especially, but not exclusively, in the translation of women’s verse. Some of her renditions highlight the translator’s journey from reason to faith: ‘Guarda l’acqua **inesplicabile**’ → ‘Behold the **unfathomable** water’ (1971: 266-267); and from the natural to the metaphysical: ‘raggio | che s’acqueta d’un **cielo** ove cadere’ → ‘ray | allayed with **heavens** where to fall’ (1971: 322-323). Other verbal choices underline her preference for devotional terms, variously linked to religious rituals, worship, doctrine or liturgy: ‘La sera umana che lenta **sconfina** | nella notte’ → ‘The human eve as it **transcends** slowly | into night’ (1971: 218-219); ‘Quando sarò bassorilievo al tempo | della Tua eternità, non avrò fronti | contro cui **capovolgere** la faccia’ → ‘When I shall be bas-relief by the time | of Your eternity, I will not have brows | whereupon to **prostrate** my face’ (1971: 232-233). Poet Adeodato Piazza Niccolai, who translated Marin’s poetry in BONAFFINI 2001 (381), took this tendency even further, as he manipulated the original with the insertion of religious formulas (‘che dentro l’ore | ogni to passo xe lisier’ → ‘and **may** your steps travel light | at each turn of the hour’) and Biblical echoes (‘Godi nel pensier’ → ‘**Rejoyce and be glad**’). On a similar

note, CONDINI 2009 and MONTORFANI 2014 intensified the religious dimension either by personifying the divine or deifying the human: ‘il viaggio è un **altro**’ → ‘the journey is **Other**’ (MONTORFANI 2014: 66-67); ‘O medio Oriente disteso dalla **sua** voce’ → ‘O middle East created by **His** voice’ (CONDINI 2009: 271).

Other forms of semantic intensification pursued through translation revolve around the representation of solitude and melancholia, death and grief. Carried from one language to the other, including disappearing dialects, experiences of distance, anguish and loss acquired a more sombre, pessimistic tone, especially when linked to the experience of migration. The most compelling example, almost a paradigm, is offered by the translation of *moltitudine* as diaspora: ‘sperdü **badalüff**’ → ‘who knows where in the **diaspora**’ (BONAFFINI 2001: 225). In a similarly erratic way, *gridare* and *chiamare* are translated as ‘to wail’, rather than as ‘to shout’ and ‘to call’ respectively: ‘**grido** all’ara | del tuo amore perfetto’ → ‘I **wail** | to the altar of your perfect love’ (BRADSHAW 1971: 234-235); and ‘e chela voce chiama, **chiame?**’ → ‘as a voice calls out, and **wails**...’ (BONAFFINI 1997: 56). Likewise, *nero*, *triste* and *pianto* become bleak, gloom and grief, while the temporal concept of *durata* is seen as a form of spatial flatness: ‘Viene il giorno dei **neri** pensieri’ → ‘Come the day of the **bleak** thoughts’ (BRADSHAW 1971: 426-427); ‘né sai decidere quale sia **la più triste**’ → ‘nor can you decide which one is **the gloomiest**’ (BRADSHAW 1971: 212-213); ‘le cose son ebbre di **pianto!**’ → ‘The world is drunk with **grief**’ (BROCK 2012: 10-11); ‘l’è altro che **durare**’ → ‘nothing else but **flat time**’ (BONAFFINI 2001: 316). On a similar note, the infinite *abbandonare* sharpens its spatial connotation as it incorporates the impression of a desert’s empty distance: ‘La speranza di pure rivederti | **m’abbandonava**’ → ‘The hope of even seeing you again | was **deserting me**’ (BROCK 2012: 188-189).

Sometimes, the translators added adverbs and/or adjectives in order to intensify negative feelings, a procedure that is particularly visible in dialect poems dealing with the

experience of migration. In Adeodato Piazza Nicolai's version of 'The Best of Youth', a Friulian poem by Pasolini, the translator transferred the young people's departure into a suspended, infinite dimension (see the insertion of the adverb 'forever', which does not appear in the original): 'Puartàit, trenos, pal mond a no ridi mai pì | chis-ciu legris fantàs paràs via del pais' → 'Trains everywhere scatter these once happy men, | they will not laugh when leaving home **forever**' (BONAFFINI 2001: 412-413). Yet, at the same time, he gave these migrants responsibility for their own leaving, since the phrasal verb *paràs via*, i.e. rejected, is charged with an active meaning, 'leave forever'. Similarly, translator Adria Bernardi added the adverb 'still' to the ending of Baldassari's poem 'The Keys of the Air', thus increasing the sense of dismay in the original: 'e nun a 'taren d'astê al mateni biànchi | quânt us svegia la chêrna | par dis ch'a sen a e' mònd' → 'and we will wait for white mornings | when the flesh wakes up | to tell us we're **still** in the world' (BONAFFINI 2001: 551). The introduction of the adjective 'new' has a comparable effect of actualisation in Geoffrey Brock's translation of 'A Memory' by Saba: 'E domani non venne. Fu **un dolore**' → 'Tomorrow he did not come: a **new pain**' (BROCK 2012: 96-97).

Erraticness also contemplates cases of semantic reconfiguration, where the original syntagms are purposely mistranslated, and therefore foreignized, so as to stress their sense of melancholic isolation. A compelling example is offered by Justin Vitiello's translation of 'Who Is It' by Franca Grisoni, where solitude is made absolute by the use of the indefinite pronoun 'no-one' instead of the personal pronoun *lui*: 'e se ghe fós **gna lü?**' → 'what if there's | **no one else?**' (BONAFFINI 2001: 242). Again, this erratic/erroneous practice, based on the betrayal of the original, is very popular in dialect poetry's translations. The following examples show further instances of this mode across Bonaffini's anthologies; notice that 'to remain' is translated as to tear, 'to be born' as to ripen and 'dreaming' as failing: 'Eccu cce mme **rrumane**' → 'from me this can't be **torn!**' (BONAFFINI 1997: 202); 'fine **me buta** la parola inchièta' → 'the subtle disquieting

word **ripens** within me' (BONAFFINI 2001: 321); 'Addia addia | core de ru mia **core addupeiate**' → 'Goodbye, | heart of my **failing heart**' (BONAFFINI 1997: 70).

Alternatively, it is the phonic resemblance with the original that triggers translation mistakes. Obviously, *dissetarsi* (i.e. to quench one's thirst) and 'dissect', which share the same beginning in *disse-*, are not synonyms; yet, they are used as such in Smith's translation of Erba's poem 'Tabula Rasa?': 'in corsa a **dissetarsi** di vento' → 'moving **to be dissected** by wind' (SMITH 1981: 230-231). A similar procedure, based on translatorly false friends, occurs in Vitiello's translation of the title of a poem by Riviello: '**L'aria** della Luna' → 'Moon **Aura**' (BONAFFINI 1999: 244). On a similar note, Bonaffini systematically translates dialect poetry by following phonetically rhyming patterns, whereby the original is semantically betrayed but phonetically reassembled: 'Hann' 'a l'esse cchiù di mill'anne | ca ie mi sente accusi: | come nd'u terramote di nu trene | ca nun arrivate mèie | ma ca nnatèrne pàsete fiscanne | dasupr'a mmi' → 'It must be a thousand years | I've felt this way: | in the earthquake of a train | that never nears | but eternally hurtles over me | with its roar' (BONAFFINI 1997: 297).

In addition to metaphorical intensification and phonetic affinity, other two subcategories of erratic translation are personification and synecdoche/metonymy. Just like the first type, these two clusters share a certain degree of freedom towards the original, also achieved by means of metaphorical developments. Personification, in particular, often works as a concretising tool in the translation of poems that are already corporeal and/or material. Abstract nouns are replaced by concrete nouns, whereas indefinite articles and pronouns become personal: 'Parlo coi **lutti**' → 'I talk to the **departed**' (BRADSHAW 1971: 8-9); '**Chiunque** vorrebbe i tuoi occhi per guardarsi' → '**We** would all like your eyes to look at ourselves' (BLUM AND TRUBOWITZ 2001: 220-221); 'Avaste cu tte rusce **na** palore' → 'Just by whispering **your** word' (BONAFFINI 1997: 189). Similarly, the agent of passive actions is generally suggested or introduced: '**Si**

ripiegano i bianchi abiti estivi' → 'the white summer clothes **are folded** away' (BLUM AND TRUBOWITZ 2001: 22-23); 'Mare c'ò **zbandonà**' → 'Mother **I've left**' (BONAFFINI 2001: 322). Another distinguishable use of personification is noticeable in the attribution of anatomical terminology to architecture, the landscape, silence and even spatial distance: 'campanili **diroccati**' → '**maimed** steeples' (BRADSHAW 1971:54-55); 'colonne **mozze**' → '**maimed** columns' (BRADSHAW 1971: 206-207); '**rami gonfi**' → 'swollen **limbs**' (SMITH 1981: 236-237); 'in ste silèinsi **pótt**' → 'in this / **naked** silence' (BONAFFINI 2001: 569); '**deserta** misura' → '**forsaken** measure' (BRADSAHW 1971: 246-247). The English, foreignizing effect reaches its peak when the adverb *lontano*, after a double process of materialisation and archaization, disintegrates in this memorable incipit: 'Moriremo **lontani**' → 'We will die **asunder**' (BRADSHAW 1971: 246-247).

Synecdoche and metonymy complement each other as forms of diasporic translation, the former by offering a quantitative, less abstract reading of the source text and the latter by modifying the original's associations names-qualifiers. Examples of synecdochic translation, where the whole stands for the part or vice versa, are mainly drawn from the imagery of nature and the body, and are fairly consistent throughout the anthologies: 'nzi lo **mare**' → 'towards the **shore**' (BONAFFINI 1997: 279); 'tante nta mille **vucche**' → 'so many on a thousand **lips**' (BONAFFINI 1999: 259); 'quel suo baciarmi la **spalla**' → 'she kisses my **back**' (BROCK 2012: 576-577); 'questa è la direzione dello **sguardo**' → 'this is the direction of the **eye**' (MONTORFANI 2014: 256-257). Concurrently, the rhetorical centre of some of the poems is moved around the different elements of the sentence – from the noun to the adjective, from the adjective to the adverb, from the verb to the subject and so on – as the poems' overarching metaphors swirl around an ever-changing metonymic prism: 'Folta la nuvola bianca delle falene **impazzite** | turbina' → 'The dense white cloud of the mayflies **crazily** | whirls' (POGGIOLI 1948: 317); 'Nel becco | il **rosso tragico senza grido**' → 'its beak open **not to cry** | **a sorrow of red**' (DE PALCHI

1961: 22-23); ‘e i cucù, | chi **ne gomisse** dae costèle’ → ‘and **melancholy** calls | of cuckoos from the little hills’ (BONAFFINI 2001: 275); ‘l’**angustia** delle biografie’ → ‘the **cramped** biographies’ (BROCK 2012: 574-575); ‘gli ubriachi **del nulla**’ → ‘**worthless** drunks’ (BONAFFINI AND PERRICONE 2014: 346).

As shown by these examples, errors can be a precious source for the study of translated literature and criticism. By pursuing different forms of intensification, erraticness reinforces the metaphor of migration experienced by the editor, the poet and the translator alike in definite, almost absolute terms. The poems-translations deriving from this practice, variously diverging from the original, testify to the different roles played by ‘mistakes’ in translation. From this viewpoint, diasporic errors and erroneous paths appear to be an authentic guise for the translator, the way by which s/he reveals his/her presence; their deforming, misleading effect is the result of his/her nomadic sensitivity.

4.3.4 Multilingualism

In section 4.3.2 (p. 206), I analysed the function of multilingual insertions in trans-literary practices. Multilingualism, however, is a type of diasporic translation in its own right and, among the three modes considered here, is the one that is most obviously associated with the language of migration. A hallmark of Pound’s *Cantos*, multilingualism defies both the idea of national literature and the concept of translation as simple transfer of meaning. Often confronted with multilingual texts – which have become popular in contemporary Italian poetry – English translators had to deal with the challenge of using more than one target language. As a result, their poems-translations went against the so-called ‘nondifficult English prose’, thus offering a compellingly foreignizing case (Lennon 2010: 4).

Italy has a long-lasting tradition of multilingual authors, from Dante to Ruzante, and from Alfieri to the poets of the neo-avant-garde. As well as Latin, French and their native dialects, contemporary poets are adopting new languages (English, German, Spanish, Romanian, Croat, Arabic), a distinct expression of their migration experience. Bonaffini's and Perricone's 2014 anthology includes some of the youngest and/or most recent multilingual voices, such as Vera Lúcia de Oliveira and Loredana Bogliun. *Poets of the Italian Diaspora* is indeed the point of arrival of a decennial effort towards the shaping of a multilingual, Italian canon, one which could not have been conceived without the intermedium of translation. Multilingual translations are already present at the time of BRADSHAW 1971 for poems by Sereni, Guidacci and Raboni, and increase considerably in the anthologies of the 1980s and 1990s. Whereas at the beginning the multilingual poets anthologised in the U.S. were mostly avant-garde (Sanguineti, Zanzotto) and women (Rosselli, Niccolai), nowadays they are generally dialect writers and/or migrants. What does not change from one generation to the other is the poets' concern with metaliterary topics, which are explored both from a semantic and semiotic perspective. In this context, diaspora is, at once, the form and the content of representation.

Instances of metaliterary texts translated multilingually are numerous; this is due to the anthologies' selection, which focussed on multilingual and/or multicultural authors rather than on traditional, monolingual ones. The translators may keep the original's plurilingual texture, or deliberately introduce words from languages other than Italian and English – often French misspelt words commonly used in English – in order to challenge the reader's expectations. The intruded, French words, which can be playful (*voilà*), historical (*flambeaux*) or technical (*réveille*), enrich the poems-translations with a further, foreignizing dimension: 'ecco, scopro l'America' → 'voilà, I discover America' (BLUM AND TRUBOWTIZ 2001: 198-199); 'i barbagli delle mie **faci**' → 'the dazzle of my **flambeaus** [sic]' (BRADSHAW 1971: 212-213); 'Reveille [sic]' is used as titles for

‘Alzarsi’ by Levi (BROCK 2012: 347). In these poems, metaliterature is a disguised motif more than a central theme. Things, however, are profoundly different when it comes to the poets of the neo-avant-garde, for whom the reflection on language is an unavoidable trope.

In the second chapter of this thesis, I touched upon the multilingual nature of Niccolai’s poetry. Her ‘Hetty’s Bar Ballad’ is a multilingual poem by definition, dedicated to Marcello Angioni, a Sardinian, polyglot married to a Swedish woman, as well as a contributor for the avant-garde review *Analfabetica*. This text is built upon four languages (Italian, German, French and English), the latter disappearing in the target poem, which used it as the main language of communication: ‘Des dry martini! Neuf! | [...] Anche un Americano che chiede | nine dry martini | corre il rischio di non riceverne neanche un’ → ‘Des dry martini! Neuf! [...] An American who orders | nine dry martini | also runs the risk of not getting even one’ (BLUM AND TRUBOWTIZ 2001: 138-139). Niccolai’s metaliterary imagination goes even further in ‘The Geographical History’, a poem dedicated to another contemporary of hers, the feminist publisher Laura Lepetit. When interlaced with the theme of diaspora, metaliterature becomes a form of meta-translation justified by the poet’s own reflection on the translatorly act. This is one of the most compelling testimony of the poet/translator’s experience of traveling as writing as being: ‘questa poesia la sto cominciando a Brescia. (Continua) | Me voiçi a Paris. | [...] È viaggiare che porta a fare giochi di parole → ‘I am beginning this poem in Brescia. (*To be continued*) | Me voiçi a Paris. / [...] It is travel that leads to creating word games’. Also, in the same poem: ‘Si vede si vede eccome si vede | che sto traducendo Gertude Stein. | Ma se sono portata a fare giochi di parole in proprio | [...] come si farà a vedere finita la mia traduzione di / *The Geographical History of America*. | Beh l’inizio c’è già nel titolo’ → / ‘It’s obvious it’s obvious it’s certainly obvious | that I am translating Gertrude Stein. | But if I’m driven to create my own word games | [...] how we will get to see the

completion of my translation of | *The Geographical History of America*. | Well the beginning is already there in the title' (BLUM AND TRUBOWTIZ 2001: 140-143).

Just like Niccolai's, Giuliani's and Sanguineti's poetry is also constitutionally multilingual, as reflected in the translations of their major works from the sixties up to now. DE PALCHI 1966A presents a handful of avant-garde, multilingual poets, both established (Sanguineti) and unknown, such as Sergio Acutis. BRADSHAW 1971 recasts the Babelic confusion of languages, with 'Poem 23', from Sanguineti's *Laborintus*, layering (unaccented) ancient and modern languages, abbreviations and dates; the Italian idiom, and its English translation, echo in the distance: 's.d. ma 1951 (unruhig) και κρινουσιν e socchiudo gli occhi' → 's.d. but 1951 (unruhig) και κρινουσιν and I squint my eyes' (BRADSHAW 1971: 738-739). Bradshaw's translations play with multilingualism in all its forms, including mathematics and music. In this poem by Orelli, 'Spring at Nocca', words flow (or roam) like notes on a score: '*Au bois il y a un oiseau – torna l'andante | affettuoso – son chant vous arrête | et vous fait rougir*' → '*Au bois il y a un oiseau – the andante | affettuoso rom – son chant vous arrête | et vous fait rougir*' (284-285). In first decades of the twenty-first century, translators have highlighted the metaliterary, translingual traits of the Italian Neo-avant-garde even more, as revealed by these lines, again by Sanguineti: 'La lingua è già, da sola, un'ansio-gena anfibologia: sessualmente sensata, per l'appunto) | [...] come da programma, intiera, un sexy-booze and –schmooze: (gaido usque ad mortem):' → 'the tongue already, in itself, is an anxiolytic amphibology: sexually sensate, which is the whole point) | [...] as planned, a complete sexy-booze and –schmooze: |cheerful usque ad mortem):' (BROCK 2012: 480-483). It is worth noticing the sexually philosophical representation of language, which also works as a foreignizing strategy.

As well as women and avant-garde poets, dialect authors also were translated multilingually. Sometimes, dialect is paired with Latin insertions, which are an ironic and/or cultural reference to the language of philosophy, and the Church: 'Füma or vapor,

ma-güüt, | ma-güüt! Mater mea, oi che dolor' → 'Smoke the vapor, | *Ma-güüt, ma-güüt!*
Mater mea, / oh what a pain!' (BONAFFINI 2001: 72); '“*Sunt animae rerum*” | [...] *Sunt*
linguae rerum | *sighi pianti tremiti* | [...] *pensièri rerum* | *sunt sunt*' → '“*Sunt animae*
rerum” | [...] *Sunt linguae rerum* | *shouts cries tremblings* | [...] *thoughts rerum* | *sunt*
sunt' (BONAFFINI 2001: 301). Most often a residue of the original dialect remains,
especially in refrains, dialogues and definitions that spring to the mind of the diasporic
poet: 'So' uomméne le fémмене, | ri màschere so' men, | e yes, a Bruccheli, | signifecca:
pe'sci' → "Uommene" here are women, | and the males are "men," | and "yes" in
"Bruccheli" | stands for our "sci" (BONAFFINI 1997: 143). In the migrants' language,
'Bruccheli' is a corruption for the American city of Brooklyn. The habit of creating and
using an invented language – generally a combination of the poet's native dialect, Italian
and English – has become more and more popular in transnational writers of the twenty-
first century. BONAFFINI AND PERRICONE 2014 abounds in examples of this kind, as shown
by Totaro's invented verb 'forgettare', a provokingly diasporic compound: 'Oh forgetta |
forgetta le parole' → 'Oh, forgetta | forgetta the words' (BONAFFINI AND PERRICONE 2014:
191-192).

In its evolution from female and avant-garde poetry through dialect verse up to the
present of transnational writers, the practice of multilingualism is therefore a symbol of
identification for eccentric translations, and diasporicity.

4.4 Translating Degree Zero. The Case of Visual Poetry

In his seminal *Writing Degree Zero* (1953), Roland Barthes reflected on the nature and
history of writing; by exploring the relationship between the author and society, he
claimed that contemporary writers' oral style, which can be seen as an absence of style
itself, constitutes the degree zero of literary creation. After more than sixty years, and
applied to the contemporary, global context, I borrow Barthes' fortunate definition for

looking at the process of transplantation of Italian visual poetry in the U.S. as an exemplary case of diasporic translation. Texts-images of this kind were translated in a hyper-literal way, to the point where, very often, trans-visibility (a particular kind of trans-literality) resulted in forms of non-translation. Multilingual insertions, invented alphabets and/or nonsense sentences transmigrated with no or very little adaptation. This combination of diasporic modes (trans-literality and multilingualism), or the absence thereof, gave shape to the most exilic of poems-translations, where the crossing of languages intersects with the crossing of media (Reynolds 2013: 16).

Yet, the degree zero of translation, or non-translation, does not outline the horizon of untranslatability; rather, it is the ultimate, most dramatic representation of the ‘foreignness of languages’ as described in this chapter. Presented with a non-translated poem, the English-speaking reader is offered a symptomatic sign of the irreconcilability of poetry and translation on the one hand, and of the ‘interpermeability between word and image’ on the other (Reynolds 2013: 51). The boundaries between the verbal and the visual, the intelligible and the unintelligible blur, thus revealing the paradoxical complexities of literary writing.

The analysis of the relationship between visual poetry and translation would require extensive research, given a surprisingly major gap in critical studies. For reasons of space, however, I shall offer here only some topical examples of Italian concrete and/or abstract poems, seven in total, taken from the American anthologies studied in this thesis (see Appendix). Bibliographical references for the poems are given in Table 4.2, below.

Poet and Title	Anthology
Lamberto Pignotti, 'La Dolce Avanguardia'	DE PALCHI 1966A: 184
Maurizio Nannucci, 'Chromatic Poem/Red'	BALLERINI 1973: 62
Giovanna Sandri, 'AA Galaxy OP 238.738'	BALLERINI 1973: 40
Sarenco, 'Omaggio alla Poesia'	SPATOLA AND VANGELISTI 1982: 102
Giovanna Sandri, 'From: Uomo/ o il Tempo''	SPATOLA AND VANGELISTI 1982: 97
Claudio Parmiggiani, 'Found Poem'	SPATOLA AND VANGELISTI 1982: 83
Pino Masnata, 'Ambition'	BROCK 2012: 221

Table 4.2

These poems, published from the 1960s to the 1980s, make very limited (if any) use of words; the language they foreground recall hieroglyphic writing (Sandri), red paint brush strokes (Nannucci), cosmic alphabets (Sandri) and exploded letters (Parmiggiani). They elicit the most challenging translation conundrums – how to translate an image, an abstraction, or even a colour? Can the (visual) arts still speak a national language? – whilst often remaining untranslated. Only their titles, put at the bottom of the page, are sometimes given in English. Pino Masnata's 1932 poem, however, is an exception to this trend. Edited and translated by the poet-anthologist Geoffrey Brock, it is offered both in its original and in its visually, almost unsettlingly, faithful rendition, an operation that both enhances and maximises the responsibilities of the diasporic translator.

This pictorial ending testifies to the ultra-verbal nature of the diasporic canon; it is ideally a point of departure for future, interdisciplinary investigations, which I intend to pursue outside the domain of this thesis.

Conclusions

This chapter has argued that forms of diasporic translation – transliterality, erraticness and multilingualism – have characterised the transmission of Italian poetry in the U.S. Despite these forms seeming to be in contradiction with one another, they are in fact complementary and concurrent, insofar as they foreground the idea that ‘traduire apparaît comme une mauvaise transmission du sens [...], tantôt trop libre, tantôt trop servile’ (Berman 1999: 45). What made this paradox possible is the same metaphor of diaspora, which encompasses both the faithful and the unfaithful, the close and the distant.

Diasporic translation, which refers to a series of foreignizing practices, appears to be the natural counterpart to the poetry of displacement. By using an un-idiomatic language, it turned its diasporic themes (melancholia, metaliterature, religion...) into marginal words.

This emphasis on the borderline and the other did not come without important consequences. First, it fostered ‘a new conception of originality [...], one which would also imply new conceptions of literary tradition, linguistic appurtenance, and symbolic debt on the level of both culture and the subject’ (Katz 2007: 72). The most evident product of this reversed perspective is the figure of the translator as an author. Second, it reinforced the idea that translation is an originally ethical act, consisting in ‘reconnaître et [...] recevoir l’Autre en tant qu’Autre’ (Berman 1999: 74). As Venuti pointed out, ‘a translation ethics [...] can’t be restricted to a notion of fidelity’; instead, it stages ‘an opening, a dialogue, a cross-breeding, a decentring’ of languages and views (Venuti 1998: 81-82). Therefore, the ethicisation of the translation process, which Venuti called the ‘ethics of difference’, went hand in hand with the anthologies’ selection; their diasporically ethical design developed from Poggioli’s imperative ‘to rebuild the house of man’ up to the cry of the migrant in the age of globalisation. Finally, as a corollary, this ethically-oriented translating practice suggested that, if diasporic poems allow the transnational subject to grieve (Ramazani 1994), diasporic translations provide the space

for his/her reconnection with life, or resurrection. This mystical understanding of translation, already present in Poggioli's *Inventario* project and brought to completion by BROCK 2012, was prefigured by Benjamin in his 1923 essay, crucial to all future, foreignizing theories (Venuti, Berman, de Man etc.).

At the end of this anthological journey, distance is not just a coordinate, but a poetics and a stylistics. As mediators of opposites, American translators of Italian lyric bridged the gap between the national and the supra-national, the self and the other, the dead and the alive, thus breaking the veil of their alleged anonymity. In this manner, the *auberge* (or the canon) of the present, with its levels of idiomaticness and uncontrollable idiosyncrasies, has creatively become the *auberge* (or the canon) of the absent and the *lointain* (Berman 1999).

Conclusions

The Italian translated canon in the U.S. – a culturally hybrid product that I define as diasporic – has presented ethical, performative and historical features. Initiated by political émigrés in the aftermath of the Second World War, and imbued with Ezra Pound's translational poetics, it immediately embraced an ethical cause, not only by foregrounding poetry's civil mission, but also by turning towards the margins of the literary establishment. By following intersecting, non-linear trajectories, it gradually accommodated the poetry of the avant-garde, of women and of dialect writers, thereby eliciting the metamorphosis of the diasporic editor into a diasporic author. The formation of a 'second [poetic] tradition' (Rushdie 1991: 20) – marginal, eccentric and displaced – did not deny its Italian roots, but rather blended them with the American multi-layered soil. This newly forged canon, therefore, gravitated towards two centres rather than none; its two spaces interfered with one another to the point that, to use the words of a famous Polish poet and exile, they ultimately 'coalesce[d]' (Miłosz 1976: 283).

Because of, and thanks to, its ethical implications, the Italian diasporic canon has been concerned with its present more than with its past, an attitude that I explain in the light of three distinctive yet comparable concepts: Renato Poggioli's idea of 'active tradition' (1948), Homi Bhabha's theory of performativity (1994) and Lawrence Venuti's notion of 'symptomatic reading' (1995). This idiosyncratic gaze, both nostalgic and outward looking, justifies this canon's potential for continuous transformations, a sense of instability that has been most visible in its metaliterary inflections. By reflecting on its own languages, dimensions and meanings, the diasporic canon presented itself as a canon in progress; suspended in a horizontal, almost 'sidereal' space, to use Baudrillard's term, it still fights 'la distance fébrile du regard culturel', of its prejudices and categories (1986: 55).

Thirdly, the diasporic canon proved to be a paradoxical combination of personal and societal forces. Lyrical and cultural at once, it brought together poetry and (literary) history in a compelling fashion. This double perspective has been elicited by the anthological genre insofar as any macroscopic investigation of the canon at large, including of its theoretical frameworks (*logopoeia*), cannot overlook its authors' microscopic, or intimate, dimensions.

By exploring Italian poetry's potential for mobility and transformation, this thesis puts forward a refreshed image of literature in translation and of its significance. Neither Italian nor American, Italian translated poetry is no less important than any other aspect of its domestic and receiving culture. A unique compound, it also distinguishes itself from the vast corpus of Italian-American writing, thus occupying an exclusive place in contemporary literary history. While literature in translation has often been 'regarded as [an] exotic or multicultural [sideshow] to literary histories of formal advancement or the growth of discrete national poetics', this study shows us that its 'cross-cultural dynamics are among the engines of modern and contemporary poetic development and innovation' (Ramazani 2009: 1).

This thesis, the first history of modern Italian poetry in the U.S., turns out also to be a new history of modern Italian poetry tout court. It suggests that the most prominent feature of twentieth-century Italian lyric is not hermeticism, but the avant-garde; that feminism, religious poetry and avant-garde verse are not mutually exclusive; and that a truly comparative analysis of Italian and American poetry cannot overlook the role played by French poets and critics. By the same token, we have learnt that the act of birth of America's most influential and experimental publishing house took place in Italy, a fact that reinforces U.S. multiculturalism on the one hand, and problematises its already complex literary foundations on the other.

This canon's state of in-betweenness, which recalls Homi Bhabha's definition of a 'third space', did not come without important effects on the reader. On the one hand, it invited us to revisit the hendiadys literature-nation, thus reversing 'il senso da attribuire alla stessa attività storiografica' both within and outside its national borders (Marazzi 2011). On the other hand, it offered us a new image of the author (be s/he the poet and/or the translator) and of the reader him/herself, one that is nomadic (Deleuze and Guattari 1983), 'schizomorphic' and dispersed (BALLERINI 2017). At the same time, it also 'protected' the Italian translated canon from all risks of cultural appropriation, if we accept that migration can be an act of 'civilization', 'ethical responsibility' and 'political dissent' (Claro 2005: 230). From this perspective, it would make no sense to express an aesthetic judgment on the value of the diasporic canon vis-à-vis its domestic counterpart. Even though 'non sempre ciò che sta ai confini rappresenta "lo spirito dei tempi" meglio di quanto non faccia ciò che eventualmente intende collocarsi al centro', it is precisely where 'la ricerca letteraria si sfrangia, si decompone, entra in contatto con altri universi linguistici e comunicativi' that we are most able to appreciate its artistic value (Asor Rosa 1999: ix).

At this point, given the diasporic canon's subversive potential, it may appear too limiting to attempt any conclusive assertions; it is nonetheless possible to identify a series of poets and trends that contributed to its evolution in a significant manner. For the American anthologists, modern Italian lyric began with Belli, Campana and Ungaretti, i.e. with a dialect, mystical/visionary and experimentally cosmopolitan trio, a fact that is at odds with the domestic Pascoli-D'Annunzio model. These poets triggered some of the main diasporic threads (dialect and avant-garde poetry) and themes (religion, politics and exile), which are still at the core of the Italian translated canon today. As far as anthological trends are concerned, early collections tended to be published in monolingual journals (English only), whereas the most recent publications are bilingual, trilingual or

multilingual volumes. Simultaneously, there has been an increase in thematic, poetry-only anthologies, even though comprehensive volumes are still proposed (see Appendix, 2.1).

Alongside its ethical, performative and historical features, the diasporic canon analysed in this thesis has also shown a certain degree of adaptability, if not of universality. Despite being rooted in a specific historical period and cultural context, it speaks of the transnational nexus between poetry and globalisation at a time when it is impossible to keep nations (and literatures) apart. In this fluid scenario (Bauman 2000), the U.S. and Italy functioned as systems, the former by embodying ‘modernity’ whilst the latter was of necessity a ‘perennially hyphenated cross-space’, suspended between centre and periphery, literariness and diglossia (Bond 2014). The exemplary role of these countries may allow us to apply the diasporic paradigm elsewhere, for instance: (i) to English-language anthologies of contemporary Italian poetry published in countries other than the U.S. (a list of which I could not attach to this thesis for reasons of space); (ii) to translated anthologies of contemporary Italian poetry published in languages other than English (French, Spanish, German etc.); (iii) to anthologies of literature in self-translation (postcolonial, Italoophone, Francophone etc.); (iv) to translated anthologies of other historical periods (the Middle Ages, the Renaissance etc.); or (v) to other forms and media of anthologisation (online anthologies, visual, oral, and textile exhibitions, and so on and so forth). Future studies may also focus on the publishers’ and/or translators’ profiles, rather than adopting an editor-oriented perspective.

It goes without saying that not all canons are diasporic; however, we can agree on the fact that all canons include in themselves the seed of their own metamorphoses. For this reason, I used diaspora not as a synonym for migrant, minor or translated literature, but as a particular way – ethical, performative and historical – to look at, and speak of, all of the above. As a result, diaspora presented us with a new poetics, a new stylistics and a new idea of canonicity, one that moves along its spatial coordinates as much as along its

temporal dimensions. To paraphrase Salman Rushdie (1991: 12), we have all emigrated from the country of our past, even more so when we (have been asked to) abandon our languages and countries.

Moreover, although the diasporic canon proved to be an inverted, almost mystifying entity – built upon distortions and even errors – it is neither an anti-canon nor a counter-canon. It does not want to compete with, or oppose, its Italian equivalent; rather, it complements and illuminates it by giving it ‘new eyes, new thought, new distance’ (Miłosz 1976: 281). This transformed awareness comes from the migrant’s peculiar ‘way of seeing’ (Berger 1972), one that is fragmentary as much as it is sharp, like the image reflexed by a ‘broken mirror’. Very importantly, however, this broken glass is not merely a ‘mirror of nostalgia’; it is in fact ‘a useful tool with which to work in the present’ (Rushdie 1991: 12), rebuild it and see it anew. This privileged vision explains why the Italian diasporic canon included ‘nation-crossing figurations of death and mourning’ (Ramazani 2009: 71) while also promoting their transcultural sublimation into the language and forms of translation.

Finally, as a corollary, the diasporic lens freed us from the idea that all tradition is relegated to the past or, in other words, is conservative (Marazzi 2011: 19). At times, as in the case of Italian poetry’s transpositions into the English language, tradition can be a daring leap towards the future. As Marjorie Perloff reminded us (1986: 2), ‘today is profound’. In this horizontal yet eccentric journey – out of Italy’s national, linguistic and aesthetic boundaries – we had the opportunity to ‘toccare con mano quel macigno inamovibile, e spesso insondabile, che è l’altro, il diverso’ (Asor Rosa 1999: 118), exactly as if we were touching ourselves. As the current migration crisis imposes on us a new awareness of the transcultural dimensions of literature, the diasporic canon has given us a chance – as Italians, as Americans or as neither of the above – to be ‘contemporanei e non antenati di noi stessi’ (Asor Rosa 1999: 122).

APPENDIX

PART ONE

North American Anthologies of Modern and Contemporary Italian Poetry.

Chronological Order (1940-2018)

1940-1949

MANN 1943: *Heart of Europe. An Anthology of Creative Writing in Europe 1920-1940*, ed. by Klaus Mann (New York: Fisher, 1943).

POGGIOLI 1947A: 'Contemporary Italian Literature', ed. by Renato Poggioli, *Briarcliff Quarterly*, 3 (1947), 225-275.

POGGIOLI 1947B: 'Italian-French Issue', ed. by Renato Poggioli and Henri Peyre, *Voices. A Quarterly of Poetry*, 128 (1947). ['Contemporary Italian Poetry', ed. by Renato Poggioli, pp. 3-22]

POGGIOLI 1948: 'A Little Anthology of Italian Poetry', ed. by Renato Poggioli, *New Directions in Prose and Poetry*, 10 (1948), 309-329.

1950-1959

CAETANI 1950: *An Anthology of New Italian Writers*, ed. by Marguerite Caetani and selected from the pages of the review *Botteghe Oscure* (New York: New Directions, 1950).

WILLIAMSON 1951/1952: 'Contemporary Italian Poetry', ed. by Edward Williamson, *Poetry*, 79.3 (1951), 159-181 and 79.4 (1952), 233-244.

PUCCELLI 1955: *Anthology of Italian and Italian-American Poetry*, ed. by Rodolfo Puccelli (Boston: Bruce Humphries, 1955).

PACIFICI 1957: *The Promised Land and Other Poems. An Anthology of Four Contemporary Italian Poets. Umberto Saba, Giuseppe Ungaretti, Eugenio Montale, Salvatore Quasimodo*, ed. by Sergio Pacifici with a preface by Henri Peyre (New York: S. F. Vanni, 1957).

MILLER 1958: 'Italian Poets. An Anthology', ed. by Peter Miller, *Folio*, 23.3 (1958).

SELLIN 1959: 'Contemporary Italian Poems', ed. by Eric Sellin, *The Literary Review*, 2.3 (1959): 376-382.

GUENTHER AND SELLIN 1959: 'Contemporary Italian Poets', ed. by Charles Guenther and Eric Sellin, *The Literary Review. Italian Number*, 3.1 (1959): 101-162.

GUENTHER 1959: 'Contemporary Italian Poets', ed. by Charles Guenther, *The Literary Review*, 3.2 (1959): 249-259.

1960-1969

BURNSHAW 1960: *The Poem Itself*, ed. by Stanley Burnshaw (Cleveland: The World Publishing Company, 1960). Italian section edited by Thomas Bergin.

DE GAETANO 1961: *Some New Trends in Italian Poetry of our Times*, ed. by Armand De Gaetano, *Italica* 38.2 (1961), 116-129.

DE PALCHI 1961: 'Poems', ed. by Ursule Molinaro, Venable Herndon, Alfredo De Palchi and Sonia Raiziss, *Chelsea* 10 (1961), 7-25.

DE PALCHI 1962: 'Poems', ed. by Ursule Molinaro, Venable Herndon, Alfredo De Palchi and Sonia Raiziss, *Chelsea* 11 (1961), 82-93.

GUENTHER 1961: *Modern Italian Poets*, ed. by Charles Guenther (San Francisco: Inferno Press, 1961).

GOLINO 1962: *Contemporary Italian Poetry. An Anthology*, ed. by Carlo Luigi Golino (Berkeley: University of California Press, 1962).

CORMAN 1963: 'Post-war Italian Poetry', ed. and trans. by Cid Corman, *Origin. Second Series. Response* 9 (1963), 9-62.

BERGIN 1964: *Italian Sampler. An Anthology of Italian Verse*, ed. by Thomas Bergin (Montreal: Mario Casalini, 1964).

BRADSHAW 1964: 'An Anthology of Post-War Italian Poets', ed. by Vittoria Bradshaw, *Italian Quarterly*, 31 (1964): 14-64.

DE PALCHI 1966A: 'New Italian Writing', ed. by Alfredo De Palchi and Sonia Raiziss, *Chelsea* 18/19 (1966).

DE PALCHI 1966B: *Modern European Poetry. French, German, Greek, Italian, Russian, Spanish*, ed. by Willis Barnstone (New York: Bantam Books, 1966), 269-370. [Italian editors Alfredo De Palchi and Sonia Raiziss]

DE LUCA AND GIULIANO 1966: *Selections from Italian Poetry. A Bilingual Selection*, ed. by Michael De Luca and William Giuliano. Foreword by Thomas G. Bergin. Illustrations by Ann Grifalconi (Irvington-on-Hudson, NY: Harvey House, 1966).

DE' LUCCHI 1967: *An Anthology of Italian Poems, 13th-19th Century*, ed. by Lorna De' Lucchi. With a Preface by Cesare Foligno (New York: Biblio and Tannen, 1967).

CARY 1969: *Three Modern Italian Poets. Saba, Ungaretti, Montale*, ed. by Joseph Cary (Chicago and London: The University of Chicago Press, 1969; repr. 1993).

REBAY 1969: *Italian Poetry. A Selection from St. Francis to Salvatore Quasimodo*, ed. by Luciano Rebay (New York: Dover, 1969).

1970-1979

GARRIGUE 1970: *Translations by American Poets*, ed. by Jean Garrigue (Athens: Ohio University Press, 1970).

MILLER, O'NEAL, AND MCDONNELL 1970: *Italian Literature in Translation*, ed. by James Miller Jr., Robert O'Neal and Helen McDonnell. Introductory essay 'Translation. The Art of failure' by John Ciardi (Glenview, Ill.: Scott, Foresman and Company, 1970).

BRADSHAW 1971: *From Pure Silence to Impure Dialogue. A Survey of Post-War Italian Poetry, 1945-1965*, ed. by Victoria Bradshaw (New York: Las Américas, 1971).

KIRBY 1971: *Futurist Performance*, ed. by Michael Kirby and Victoria Nes Kirby (New York: Dutton, 1971).

NIMS 1971: *Sappho to Valéry. Poems in Translation*, ed. by John Frederick Nims (New York: Rutgers University Press, 1971).

SMITH 1972: *Poems from Italy*, ed. by William Jay Smith. Drawings by Elaine Raphael. Calligraphy by Don Bolognese (New York: Crowell, 1972).

SWANN 1972: 'Contemporary Italian Writing in English Translation', ed. by Brian Swann, *Mediterranean Review*, 11 (1972).

APOLLONIO 1973: *Futurist Manifestos*, ed. by Umbro Apollonio (New York: Viking Press, 1973).

BALLERINI 1973: *Italian Visual Poetry, 1912-1972*, ed. by Lugi Ballerini (New York: Finch College Museum, Istituto Italiano di Cultura, 1973).

JUDGE AND DRAGOSEI 1974: 'Special Italian Issue', ed. by Franck Judge. Associate editor Francesco Dragosei. Advisory editor Pietro Cimatti, *Vanderbilt Poetry Review*, 1 (1974).

LIND 1974: *Twentieth-Century Italian Poetry. A Bilingual Anthology*, ed. by Levi Robert Lind. Introduction and Biographical Notes by Edward Williamson (Indianapolis: The Bobbs-Merrill Company, 1974).

MARCHIONE 1974: *Twentieth-Century Italian Poetry. A Bilingual Anthology*, ed. by Margherita Marchione. Sketches by Filomena Puglisi (Rutherford, Madison, Teaneck: Fairleigh University Press, 1974).

TUSIANI 1974: *From Marino to Marinetti. An Anthology of Forty Italian Poets*, tr. into English Verse and with an Introduction by Joseph Tusiani (New York: Baroque Press, 1974).

CORMAN 1975: *The Gist of Origin, 1951-1971. An Anthology*, ed. by Cid Corman (New York: Grossman Publishers, a Division of The Viking Press, 1975).

WEISSBORT, FELDMAN, AND SWANN 1975: 'Contemporary Italian Poetry', ed. by Daniel Weissbort. Guest Editors Brian Swann and Ruth Feldman, *Modern Poetry in Translation*, 26 (1975). [UK]

BALLERINI 1978: 'The Waters of Casablanca. Analogic and Ablative Poiesis Towards Ontological Writing in Italy', ed. by Luigi Ballerini. Associate Guest Editor Richard Milazzo, *Chelsea* 37 (1978).

FELDMAN AND SWANN 1979: *Italian Poetry Today. Currents and Trends*, ed. by Ruth Feldman and Brian Swann (St. Paul, Minnesota: New Rivers Press, 1979).

1980-1989

SMITH 1981: *The New Italian Poetry, 1945 to Present. A Bilingual anthology*, ed. by Lawrence Smith (Berkeley: University of California Press, 1981).

SPATOLA AND VANGELISTI 1982: *Italian Poetry: 1960-1980. From Neo to Post-Avanguardia*, ed. by Adriano Spatola and Paul Vangelisti (San Francisco and Los Angeles: Invisible City / Red Hill Press, 1982).

HARRISON 1983: *The Favorite Malice. Ontology and Reference in Contemporary Italian Poetry*, ed. by Thomas Harrison (New York: Out of London Press, 1983).

PAOLINI 1985A: 'Italian Writing Today', ed. by Pier Francesco Paolini. Introduction by Alfredo Giuliani, *The Literary Review*, 28 (1985).

PAOLINI 1985B: 'A Meaningful Handful. Sixteen contemporary Italian poets', edited by Pier Francesco Paolini, *The Literary Review*, 29 (1985).

SMITH AND GIOIA 1985: *Poems from Italy*, ed. by William Smith and Dana Gioia (St Paul: New Rivers Press, 1985).

ALLEN 1986: *The Defiant Muse. Italian Feminist Poems from the Middle Ages to the Present. A Bilingual Anthology*, ed. by Beverly Allen, Muriel Kittel and Keala Jane Jewell. Introduction by Beverly Allen (New York: The Feminist Press, 1986).

HALLER 1986: *The Hidden Italy. A Bilingual Edition of Italian Dialect Poetry*, ed. by Hermann Haller (Detroit: Wayne State University Press, 1986).

CHERCHI 1989: 'Italian Poetry Since World War II. A Special Issue', ed. by Paolo Cherchi, *Poetry*, 155 (1989).

VANGELISTI 1989: Emilio Villa, Giulia Niccolai and Luciano Caruso, *Foresta Ultra Naturam*, ed. and tr. by Paul Vangelisti, Ippolita Rostagno and Pasquale Verdicchio (Los Angeles: Red Hill Press, 1989).

1990-1999

GIOIA AND PALMA 1991: *New Italian Poets*, ed. by Dana Gioia and Michael Palma (Brownsville, OR: Story Line Press, 1991).

REBAY 1991: *Introduction to Italian Poetry. A Dual-Language Book*, ed. by Luciano Rebay (New York: Dover Publications, 1991).

BALLERINI 1992: 'Shearmen of Sorts. Italian Poetry, 1975-1993', ed. by Luigi Ballerini. Associate Guest Editors Paolo Barlera and Paul Vangelisti, *Forum Italicum* Italian Poetry Supplement 1992 (Stony Brook, New York: Forum Italicum, 1992).

DE STASIO, CAMBON, AND ILLIANO 1992: *Twentieth-Century Italian Poets*, ed. by Giovanna Wedel de Stasio, Glauco Cambon and Antonio Illiano. First Series (Detroit: Gale Research, 1992).

VITIELLO 1992: *Italy's Ultramodern, Experimental Lyrics. Corpo 10*, ed. by Justin Vitiello (New York and London: Peter Lang, 1992).

BOHN 1993: *The Dada Market. An Anthology of Poetry*, ed. by Willard Bohn (Carbondale, IL: Southern Illinois University Press, 1993).

DE STASIO, CAMBON, AND ILLIANO 1993: *Twentieth-Century Italian Poets*, ed. by Giovanna Wedel de Stasio, Glauco Cambon and Antonio Illiano. Second Series (Detroit: Gale Research, 1993).

SMITH AND PICCHIONE 1993: *Twentieth-Century Italian Poetry. An Anthology*, ed. by Lawrence Smith and John Picchione (Toronto, Buffalo and London: University of Toronto Press, 1993).

GIULIANI 1995: *I Novissimi. Poetry for the Sixties*, ed. by Alfredo Giuliani (Los Angeles: Sun & Moon Press, 1995)

ROTHENBERG AND JORIS 1995: *Poems for the Millennium. The University of California Book of Modern & Postmodern Poetry. Volume 1: From Fin-de-Siècle to Negritude*, ed. by Jerome Rothenberg and Pierre Joris (Berkeley, Los Angeles, London: University of California Press, 1995).

RIDINGER AND RENELLO 1996: *Italian Poetry, 1950-1990*, ed. by Gayle Ridinger and Gian Paolo Renello (Brookline Village, Boston: Dante University Press, 1996).

VIVANTE 1996: *Italian Poetry. An Anthology from the Beginning to the Present*, ed. by Arturo Vivante (Wellfleet, MA: Delphinium Press, 1996).

BONAFFINI 1997: *Dialect Poetry of Southern Italy. Texts and Criticism. A Trilingual Anthology*, ed. by Luigi Bonaffini (Brooklyn, Ottawa and Toronto: Legas, 1997).

CLAYPOLE 1997: *Sicilian Erotica. A Bilingual Anthology of Erotic Poems by Giovanni Meli, Domenico Tempio and Giuseppe Marco Calvino*, ed. by Onat Claypole. Introduction by Justin Vitiello (Brooklyn, New York: Legas, 1997).

HALLER 1998: *The Other Italy. The Literary Canon in Dialect* (Toronto: Buffalo: University of Toronto Press, 1999).

BALLERINI 1999: *The Promised Land. Italian Poetry after 1975. A Bilingual Edition*, ed. by Luigi Ballerini, Beppe Cavatorta, Elena Coda, and Paul Vangelisti (Los Angeles: Sun & Moon Press, 1999).

BONAFFINI 1999: *Via Terra. An Anthology of Contemporary Italian Dialect Poetry*, ed. by Achille Serrao, Luigi Bonaffini and Justin Vitiello (Brooklyn, Ottawa and London: Legas, 1999).

2000-2018

BLUM AND TRUBOWITZ 2001: *Contemporary Italian Women Poets. A Bilingual Anthology*, ed. by Cinzia Sartini Blum and Lara Trubowitz (New York: Italica Press, 2001).

BONAFFINI 2001: *Dialect Poetry of Northern & Central Italy. Texts and Criticism. A Trilingual Anthology*, ed. by Luigi Bonaffini and Achille Serrao (Brooklyn, Ottawa and Toronto: Legas, 2001).

FEDERICI 2002: *Italian Women Poets*, ed. by Biancamaria Frabotta, tr. by Corrado Federici (Toronto, Buffalo and Lancaster: Guernica, 2002).

MALINCONICO 2003: *Look, Stranger. A Bilingual Anthology of Italian Poets*, ed. by Alfonso Malinconico (Stony Brook, New York: Gradiva Publications, 2003).

PAYNE 2004: *A Selection of Modern Italian Poetry in Translation*, ed. by Roberta Payne (Montréal and London: McGill-Queen's University Press, 2004).

HARRISON AND STEWART 2007: 'Contemporary Italian Poetry', ed. by Robert Harrison and Susan Stewart, *TriQuarterly*, 127 (2007).

SIMONETTI AND BROCK 2007: 'Italian Poetry Today. New Ways to Break the Line', ed. by Gianluigi Simonetti and Geoffrey Brock, *Poetry*, 191 (2007).

MILLER AND PRUFER 2008: *New European Poets*, ed. by Wayne Miller and Kevin Prufer (Saint Paul: Graywolf Press, 2008).

MOSCÉ 2008: *New Italian Poetry*, ed. by Alessandro Moscé (Stony Brook, New York: Gradiva Publications, 2008).

CONDINI 2009: *An Anthology of Modern Italian Poetry in English Translation with Italian Text*, ed. by Ned Conдини (New York: Modern Language Association of America, 2009).

BROCK 2012: *The FSG Book of Twentieth-Century Italian Poetry*, ed. by Geoffrey Brock (New York: Farrar, Straus & Giroux, 2012).

BONAFFINI AND PERRICONE 2014: *Poets of the Italian Diaspora. A Bilingual Anthology*, ed. by Luigi Bonaffini and Joseph Perricone (New York: Fordham University Press, 2014).

MONTORFANI 2014: *Canone Inverso. Anthology of Contemporary Italian Poetry*, ed. by Pietro Montorfani (New York: Gradiva Publications, 2014).

BALLERINI 2017: *Those who from Afar Look Like Flies. An Anthology of Italian Poetry from Pasolini to the Present*, ed. by Luigi Ballerini, Beppe Cavatorta and Marjorie Perloff (Toronto and London: University of Toronto Press, 2017).

PART TWO

2.1 North American Anthologies of Modern and Contemporary Italian Poetry. Main

Features

The American anthologies listed here are the ones that have been analysed in this thesis. Their main features are marked as follows: [J] = journal publication, [V] = volume publication or [C] = exhibition catalogue; [M] = monolingual, [B] = bilingual or [T] = trilingual anthology; [P] = poetry only, [Pr] = poetry and prose collection and/or [PE] = poetry and essays collection; [CO] = comprehensive (without a specific focus on poetic genres and/or themes), [T] = thematic, [H] = historical (with modern and/or contemporary section) or [E] = anthology of European literature (or in which Italian features among other languages).

1945-1979

	[J]/[V]/[C]	[M]/[B]/[T]	[P]/[Pr]	[CO]/[T]/[H]/[E]
POGGIOLI 1947A	[J]	[M]	[Pr, PE]	[CO]
POGGIOLI 1947B	[J]	[M]	[Pr, PE]	[CO]
POGGIOLI 1948	[J]	[M]	[P]	[CO]
CAETANI 1950	[V]	[M]	[Pr]	[CO]
PACIFICI 1957	[V]	[B]	[P]	[CO]
MILLER 1958	[J]	[M]	[P]	[CO]
SELLIN 1959	[J]	[M]	[P]	[CO]
GUENTHER AND SELLIN 1959	[J]	[M]	[Pr]	[CO]
GUENTHER 1959	[J]	[M]	[P]	[CO]
BURNSHAW 1960	[V]	[M- Italian only]	[P]	[E]
DE PALCHI 1961	[J]	[M]	[Pr, PE]	[CO]
DE PALCHI 1962	[J]	[M]	[Pr]	[CO]
GUENTHER 1961	[V]	[M]	[P]	[CO]
GOLINO 1962	[V]	[B]	[P]	[CO]
CORMAN 1963	[J]	[M]	[P]	[CO]
BERGIN 1964	[V]	[B]	[P]	[H]
BRADSHAW 1964	[J]	[B]	[P]	[CO]
DE PALCHI 1966A	[J]	[M]	[Pr, PE]	[CO]
DE PALCHI 1966B	[V]	[M]	[P]	[E]
BRADSHAW 1971	[V]	[B]	[P]	[CO]
SMITH 1972	[V]	[B]	[P]	[H]
BALLERINI 1973	[C]	[M]	[Pr, PE]	[T]
LIND 1974	[V]	[B]	[P]	[CO]
MARCHIONE 1974	[V]	[B]	[P]	[CO]
TUSIANI 1974	[V]	[M]	[P]	[H]
BALLERINI 1978	[J]	[B]	[P]	[T]
FELDMAN AND SWANN 1979	[V]	[M]	[P]	[CO]

1980-2018

	[J]/[V]	[M]/[B]/[T]	[P]/[Pr]	[CO]/[T]/[H]/[E]
SMITH 1981	[V]	[B]	[P]	[CO]
SPATOLA AND VANGELISTI 1982	[V]	[M]	[P]	[T]
HARRISON 1983	[V]	[B]	[PE]	[T]
ALLEN 1986	[V]	[B]	[P]	[T], [H]
HALLER 1986	[V]	[B]	[P]	[T]
BALLERINI 1992	[J]	[B]	[P]	[CO]
BONAFFINI 1997	[V]	[T]	[P]	[T]
BALLERINI 1999	[V]	[B]	[P]	[CO]
BONAFFINI 1999	[V]	[T]	[P]	[T]
BLUM AND TRUBOWITZ 2001	[V]	[B]	[P]	[T]
BONAFFINI 2001	[V]	[T]	[P]	[T]
CONDINI 2009	[V]	[B]	[P]	[CO]
BROCK 2012	[V]	[B]	[P]	[CO]
BONAFFINI AND PERRICONE 2014	[V]	[B]	[P]	[CO]
MONTORFANI 2014	[V]	[B]	[P]	[CO]
BALLERINI 2017	[V]	[B]	[PE]	[CO]

2.2 North American Anthologies of Modern and Contemporary Italian Poetry. List of Poets

The American anthologies considered here are the ones that have been analysed in this thesis. In the case of historical and/or multilingual anthologies, only the modern and/or Italian selections are given.

POGGIOLI 1947A: Dino Campana; Libero De Libero; Eugenio Montale; Aldo Palazzeschi; Salvatore Quasimodo; Umberto Saba; Giuseppe Ungaretti.

POGGIOLI 1947B: Umberto Saba; Aldo Palazzeschi; Giuseppe Ungaretti; Eugenio Montale; Libero De Libero; Francesco De Pisis; Mario Luzi; Francesco Monterosso.

POGGIOLI 1948: Tommaso Giglio; Mario Luzi; Eugenio Montale; Giuseppe Ungaretti.

CAETANI 1950: Giorgio Bassani; Attilio Bertolucci; Giorgio Caproni; Franco Fortini; Alfonso Gatto; Antonio Rinaldi; Roberto Roversi.

SELLIN 1959: Eugenio Montale; Vittorio Sereni; Leonardo Sinisgalli; Sandro Penna; Enrico Fracassi.

GUENTHER AND SELLIN 1959: Carlo Betocchi; Raffaele Carrieri; Libero De Libero; Ugo Fasolo; Luigi Fiorentino; Alessandro Parronchi; Salvatore Quasimodo; Nelo Risi; Camillo Sbarbaro; Sergio Solmi; Diego Valeri.

GUENTHER 1959: Giorgio Caproni; Vittorio Sereni; Libero De Libero; Mario Luzi; Leonardo Sinisgalli; Alfonso Gatto; Michael Palma; Attilio Bertolucci.

BURNSHAW 1960: Dino Campana; Giosuè Carducci; Gabriele D'Annunzio; Guido Gozzano; Eugenio Montale; Giovanni Pascoli; Salvatore Quasimodo; Umberto Saba; Giuseppe Ungaretti. It also includes poems by the nineteenth-century poets Giacomo Leopardi and Giuseppe Gioachino Belli.

DE PALCHI 1961: Salvatore Quasimodo; Vittorio Sereni; Nelo Risi; Leonardo Sinisgalli; Bartolo Cattafi; Rocco Scotellaro; David Maria Turolfo; Alfonso Gatto; Alfredo De Palchi.

DE PALCHI 1962: Mario Luzi; Giorgio Orelli; David Maria Turolfo; Pietro Cimatti; Luciano Erba; Pier Paolo Pasolini.

GUENTHER 1961: Carlo Betocchi; Libero De Libero; Ugo Fasolo; Luigi Fiorentino; Alessandro Parronchi; Salvatore Quasimodo; Nelo Risi; Camillo Sbarbaro; Sergio Solmi; Diego Valeri.

GOLINO 1962: Sergio Corazzini; Guido Gozzano; Dino Campana; Corrado Govoni; Piero Jahier; Aldo Palazzeschi; Giovanni Papini; Clemente Rebora; Camillo Sbarbaro; Luigi Bartolini; Carlo Betocchi; Vincenzo Cardarelli; Cesare Pavese; Sandro Penna; Umberto Saba; Libero De Libero; Alfonso Gatto; Mario Luzi; Eugenio Montale; Vittorio Sereni; Giuseppe Ungaretti; Salvatore Quasimodo; Margherita Guidacci; Pier Paolo Pasolini.

CORMAN 1963: Luciano Erba; Enzo Fabiani; Giuliano Gramigna; Margherita Guidacci; Eugenio Montale; Pier Paolo Pasolini; Cesare Pavese; Nelo Risi; Alberico Sala; Emilio Tadini; Paolo Volponi.

BERGIN 1964: Vittorio Bodini; Vincenzo Cardarelli; Raffaele Carrieri; Mario Dell'Arco; Luciano Erba; Alfonso Gatto; Corrado Govoni; Carlo Michelstaedter; Eugenio Montale; Giacomo Noventa; Aldo Palazzeschi; Pier Paolo Pasolini; Cesare Pavese, Salvatore Quasimodo; Nelo Risi; Umberto Saba; Alberico Sala; Roberto Sanesi; Camillo Sbarbaro; Rocco Scotellaro; Vittorio Sereni; Leonardo Sinisgalli; Giorgio Soavi; Sergio Solmi; Giuseppe Ungaretti; Giuseppe Villaroel.

BRADSHAW 1964: Giovanni Arpino; Nanni Balestrini; Giorgio Bassani; Lorenzo Calogero; Luciano Erba; Franco Fortini; Alfredo Giuliani; Francesco Leonetti; Elio Pagliarani; Pier Paolo Pasolini; Lucio Piccolo; Marco Pirro; Antonio Porta; Nelo Risi; Roberto Roversi; Rocco Scotellaro; David Maria Turolfo; Paolo Volponi; Andrea Zanzotto.

DE PALCHI 1966A: Sergio Acutis; Nanni Balestrini; Bartolo Cattafi; Giorgio Cesarano; Carlo Della Corte; Franco Fortini; Elio Pagliarani; Pier Paolo Pasolini; Lamberto Pignotti; Nelo Risi; Edoardo Sanguineti; Vittorio Sereni; Andrea Zanzotto. It also includes a collection of facsimiles of visual poetry from *Il Dissenso* (1965): Emilio Isgrò; Arrigo Lora Totino; Lamberto Pignotti; Luciano Ori; Antonio Porta e Romano Ragazzi; Steliomaria Martini; Alfredo Giuliani e Toti Scialoja; Eugenio Miccini; Adriano Spatola e Giuseppe Landini; Danilo Giorgi; Lucia Marcucci.

DE PALCHI 1966B: Dino Campana; Vincenzo Cardarelli; Bartolo Cattafi; Luciano Erba; Mario Luzi; Eugenio Montale; Giorgio Orelli; Pier Paolo Pasolini; Cesare Pavese; Lucio Piccolo; Salvatore Quasimodo; Umberto Saba; Rocco Scotellaro; Vittorio Sereni; Leonardo Sinisgalli; David Maria Turolfo; Giuseppe Ungaretti.

BRADSHAW 1971: Elio Filippo Accrocca; Giovanni Arpino; Nanni Balestrini; Lorenzo Calogero; Cristina Campo; Bartolo Cattafi; Giorgio Cesarano; Corrado Costa; Luciano Erba; Vittorio Fiore; Franco Fortini; Giovanni Giudici; Alfredo Giuliani; Margherita Guidacci; Francesco Leonetti; Luciano Luisi; Biagia Marniti; Alda Merini; Luciano Morandini; Giorgio Orelli; Elio Pagliarani; Pier Paolo Pasolini; Cesare Pavese; Lucio Piccolo; Lamberto Pignotti; Marcello Pirro; Antonio Porta; Giovanni Raboni; Nelo Risi; Angelo Romano; Roberto Roversi; Edoardo Sanguineti; Rocco Scotellaro; Vittorio Sereni; David Maria Turolfo; Cesare Vivaldi; Paolo Volponi; Andrea Zanzotto.

SMITH 1972: Giovanni Pascoli; Gabriele D'Annunzio; Guido Gozzano; Umberto Saba; Corrado Govoni; Aldo Palazzeschi; Diego Valeri; Giuseppe Ungaretti; Eugenio Montale; Carlo Betocchi; Salvatore Quasimodo; Sandro Penna; Vittorio Sereni; Mario Luzi.

SWANN 1972: Guido Ballo; Alfredo De Palchi; Danilo Dolci; Alberto Lattuada; Mario Luzi; Alberto Mario Mariconi; Eugenio Montale; Nelo Risi; Umberto Saba; Roberto Sanesi; Vittorio Sereni; Andrea Zanzotto.

BALLERINI 1973: Giacomo Balla; Benedetto Fra Le Donne; Mario Betuda; Umberto Boccioni; Paolo Buzzi; Francesco Cangiullo; Giorgio Carmelich; Carlo Carrà; Tullio D'Albissola; Fortunato Depero; Julius Evola; Corrado Govoni; Guglielmo Jannelli; Filippo Tommaso Marinetti; Pino Masnata; Armando Mazza; Luigi Russolo; Gino Severini; Ardengo Soffici; Volt; Vincenzo Accame; Marco Balzarro; Luisa Gardini; Anna

Parapatti; Gabriele Stocchi; Gianfranco Baruchello; Carlo Belloli; Mirella Bentivoglio; Sylvano Bussotti; Ugo Carrera; Luciano Caruso; Paolo Castaldi; Giorgio Cegna; Giuseppe Chiari; Gianni De Bernardi; Mario Diacono; Emilio Isgrò; Arrigo Lora-Totino; Stelio Maria Martini; Eugenio Miccini; Rolando Mignani; Magdalo Mussio; Maurizio Nannucci; Giulia Niccolai; Gastone Novelli; Anna Oberto; Martino Oberto; Claudio Parmiggiani; Lamberto Pignotti; Giovanna Sandri; Sarenco; Gianni Emilio Simonetti; Adriano Spatola; Emilio Villa.

LIND 1974: Angelo Barile; Attilio Bertolucci; Carlo Betocchi; Giuseppe Antonio Borgese; Paolo Buzzi; Dino Campana; Giorgio Caproni; Vincenzo Cardarelli; Giosuè Carducci; Gabriele D'Annunzio; Libero De Libero; Federico De Maria; Alfonso Gatto; Tommaso Giglio; Corrado Govoni; Guido Gozzano; Piero Jahier; Mario Luzi; Eugenio Montale; Saturno Montanari; Aldo Palazzeschi; Giovanni Pascoli; Pier Paolo Pasolini; Sandro Penna; Salvatore Quasimodo; Roberto Roversi; Umberto Saba; Rocco Scotellaro; Vittorio Sereni; Leonardo Sinisgalli; David Maria Turoldo; Giuseppe Ungaretti; Diego Valeri; Giorgio Vigolo.

MARCHIONE 1974: Corrado Alvaro; Cesare Angelini; Carlo Betocchi; Marcello Camilucci; Giuseppe Centore; Gherardo Del Colle; Danilo Dolci; Donata Doni; Domenico Giuliotti; Corrado Govoni; Adriano Grande; Giuseppe Longo; Biagio Marin; Carlo Martini; Arturto Onofri; Giovanni Papini; Salvatore Quasimodo; Clemente Rebora; Giovanni Titta Rosa; Trilussa; David Maria Turoldo; Giuseppe Ungaretti.

TUSIANI 1974: Vittoria Aganoor Pompili; Giosuè Carducci; Gabriele D'Annunzio; Salvatore Di Giacomo; Antonio Fogazzaro; Domenico Gnoli; Guido Gozzano; Arturo Graf; Filippo Tommaso Marinetti; Ada Negri; Giovanni Pascoli.

WEISSBORT, FELDMAN, AND SWANN 1975: Vittorio Bodini; Bartolo Cattafi; Luciano Erba; Gilberto Finzi; Giovanni Giudici; Alfredo Giuliani; Gina Labriola; Mario Luzi; Dacia Maraini; Elsa Morante; Rossana Ombres; Pier Paolo Pasolini; Sandro Penna; Antonio Porta; Giovanni Raboni; Nelo Risi; Edoardo Sanguineti; Vittorio Sereni; Andrea Zanzotto.

BALLERINI 1978: Nanni Cagnone; Mario Diacono; Rubina Giorgi; Martino Oberto; Raffaele Perrotta; Emio Villa.

FELDMAN AND SWANN 1979: Nanni Balestrini; Luigi Ballerini; Dario Bellezza; Piero Bigongiari; Alfredo Bonazzi; Edith Bruck; Ferdinando Camon; Giorgio Caproni; Giovanni Cecchetti; Guido Ceronetti; Giorgio Chiesura; Pietro Cimatti; Elena Clementelli; Roberto Coppini; Raffaele Crovi; Maurizio Cucchi; Brandolino Brandolini d'Adda; Milo De Angelis; Alfredo De Palchi; Arnaldi Di Benedetto; Luciano Erba; Elizabeth Ferrero; Gilberto Finzi; Andrea Genovese; Amedeo Giacomini; Alfredo Giuliani; Renato Gorgoni; Margherita Guidacci; Armanda Guiducci; Federico Hindermann; Gina Labriola; Mario Lunetta; Giorgio Luzzi; Giancarlo Majorini; Giorgio Manacorda; Giorgio Mannacio; Dacia Maraini; Elsa Morante; Alberto Mario Moriconi; Giampiero Neri; Giulia Niccolai; Stanislao Nievo; Rossana Ombres; Giorgio Orelli; Elio Pagliarani; Pier Paolo Pasolini; Camillo Pennati; Alessandro Peregalli; Danilo Plateo; Antonio Porta; Vasco Pratolini; Giovanni Raboni; Silvio Ramat; Franco Rella; Nelo Risi; Roberto Roversi; Sergio Salvi; Giovanna Sandri; Roberto Sanesi; Edoardo Sanguineti; Francesco Smeraldi; Adriano Spatola; Maria Luisa Spaziani; David Maria Turoldo; Carlo Villa; Cesare Vivaldi; Paolo Volponi.

SMITH 1981: Nanni Balestrini; Bartolo Cattafi; Luciano Erba; Franco Fortini; Giovanni Giudici; Alfredo Giuliani; Giancarlo Majorino; Giancarlo Marmori; Elio Pagliarani; Pier Paolo Pasolini; Lamberto Pignotti; Antonio Porta; Nelo Risi; Amelia Rosselli; Roberto Roversi; Edoardo Sanguineti; Rocco Scotellaro; Adriano Spatola; Cesare Vivaldi; Paolo Volponi; Andrea Zanzotto.

SPATOLA AND VANGELISTI 1982: Vincenzo Accame; Marcello Angioni; Nanni Balestrini; Luigi Ballerini; Dino Bedino; Gianfranco Baruchello; Franco Beltrametti; Mirella Bentivoglio; Gianni Bertini; Irma Blank; Tomaso Binga; Edoardo Cacciatore; Nanni Cagnone; Luciano Caruso; Giorgio Celli; Agostino Contò; Corrado Costa; Maurizio Cucchi; Michelangelo Coviello; Betty Danon; Milo De Angelis; Enzo Di Mauro; Giuliano Della Casa; Fabio Doplicher; Flavio Ermini; Gilberto Finzi; Giovanni Fontana; Luigi Fontanella; Biancamaria Frabotta; Alfredo Giuliani; Milli Graffi; Giuliano Gramigna; Massimo Gualteri; Giuseppe Guglielmi; Tomaso Kemeny; Giulio Leoni; Arrigo Lora-Totino; Nino Majellarò; Lucia Marcucci; Angelo Maugeri; Stelio Martini; Eugenio Miccini; Giuseppe Morrocchi; Maurizio Nannucci; Giulia Niccolai; Martino Oberto; Piera Oppezzo; Luciano Ori; Elio Pagliarani; Anna Oberto; Renzo Paris; Claudio Parmiggiani; Lamberto Pignotti; Raffaele Perrotta; Giancarlo Pontiggia; Antonio Porta; Mario Ramous; Vittorio Reta; Franco Rella; Giovanni Sandri; Amelia Rosselli; Edoardo Sanguineti; Aldo Selleri; Gregorio Scalise; Carlo Sitta; Adriano Spatola; Paolo Valesio; Franco Verdi; Sebastiano Vassalli; Patrizia Vicinelli; Carlo Villa; Emilio Villa; Luigi Viola; Cesare Vivaldi; Cesare Viviani; William Xerra.

HARRISON 1983: Nanni Cagnone; Alfredo Giuliani; Jacques Garelli; Andrea Zanzotto; Fredi Chiappelli; Angelo Lumelli; Luigi Ballerini; Gianni Vattimo; Raffaele Perrotta; Antonio Porta; Stefano Agosti.

SMITH AND GIOIA 1985: Dino Campana; Giosuè Carducci; Gabriele D'Annunzio; Corrado Govoni; Guido Gozzano; Mario Luzi; Filippo Tommaso Marinetti; Eugenio Montale; Aldo Palazzeschi; Giovanni Pascoli; Pier Paolo Pasolini; Cesare Pavese; Sandro Penna; Lucio Piccolo; Salvatore Quasimodo; Nelo Risi; Umberto Saba; Rocco Scotellaro; Vittorio Sereni; Giuseppe Ungaretti; Diego Valeri.

ALLEN 1986: Vittoria Aganoor Pompili; Annie Vivanti; Ada Negri; Sibilla Aleramo; Amalia Guglielminetti; Anonymous Popular Songs; Antonia Pozzi; Daria Menicanti; Margherita Guidacci; Armanda Guiducci; Maria Luisa Spaziani; Luciana Frezza; Anna Malfaiera; Liana Catri; Amelia Rosselli; Rossana Ombres; Franca Marian Catri; Piera Oppezzo; Giulia Niccolai; Rosanna Guerrini; Dacia Maraini; Jolanda Insana; Sandra Mangini; Mariella Bettarini; Ida Vallerugo; Biancamaria Frabotta; Vivian Lamarque; Patrizia Cavalli; Marianna Fiore; Silvia Batisti; Loretta Merenda; Gabriella Sica; Livia Candiani; Marta Fabiani.

HALLER 1986: Ignazio Buttitta; Nino Costa; Eduardo De Filippo; Mario Dell'Arco; Salvatore Di Giacomo; Edoardo Firpo; Rocco Galdieri; Virgilio Giotti; Tonino Guerra; Emilio Guicciardi; Biagio Marin; Giacomo Noventa; Cesare Pascarella; Pier Paolo Pasolini; Albino Pierro; Ferdinando Russo; Delio Tessa; Trilussa; Vann'Antò.

GIOIA AND PALMA 1991: Patrizia Cavalli; Milo De Angelis; Rodolfo Di Biasio; Fabio Doplicher; Luigi Fontanella; Valerio Magrelli; Rossana Ombres; Umberto Piersanti; Paolo Ruffilli; Maria Luisa Spaziani.

BALLERINI 1992: Luigi Ballerini; Edoardo Cacciatore; Nanni Cagnone; Biagio Cepollaro; Sebastiana Comand; Alfredo Giuliani; 'Gruppo '93 e dintorni' (Mario Bainsi, Lorenzo Durante, Gabriele Frasca, Marcello Frixione, Vittorio Liberti, Tommaso Ottonieri, Lello Voce); Angelo Lumelli; Mario Luzi; Antonio Porta; Amelia Rosselli; Adriano Spatola; Emilio Villa; Cesare Viviani; Paolo Volponi; Andrea Zanzotto.

VITIELLO 1992: Cristina Annino; Massimo Bettini; Vincenzo Bonazza; Giusi Busceti; Giovanna Carnazza; Giuliano Corti; Michelangelo Coviello; Ivano Fermini; Gabriele Frasca; Silvio Giussani; Alberto Mari; Tommaso Ottonieri; Mario Parrinello; Gennaro Pessini; Carmelo Pistillo; Justin Vitiello.

SMITH AND PICCHIONE 1993: Giovanni Pascoli; Gabriele D'Annunzio; Guido Gozzano; Sergio Corazzini; Filippo Tommaso Marinetti; Ardengo Soffici; Corrado Govoni; Aldo Palazzeschi; Camillo Sbarbaro; Dino Campana; Umberto Saba; Giuseppe Ungaretti; Eugenio Montale; Salvatore Quasimodo; Mario Luzi; Vittorio Sereni; Cesare Pavese; Pier Paolo Pasolini; Franco Fortini; Elio Pagliarani; Luciano Erba; Nelo Risi; Giovanni Giudici; Alfredo Giuliani; Edoardo Sanguineti; Nanni Balestrini; Antonio Porta; Andrea Zanzotto; Edoardo Cacciatore; Amelia Rosselli; Giulia Niccolai; Emilio Isgrò; Eugenio Miccini; Lamberto Pignotti; Lucia Marcucci; Luciano Ori; Sarenco; Ugo Carrega; Vincenzo Accame; Stelio Maria Martini; Adriano Spatola; Maurizio Cucchi; Giuseppe Conte; Valerio Magrelli; Livia Candiani.

BONAFFINI 1997: Vittorio Clemente; Alessandro Dommarco; Ottaviano Giannangeli; Giuseppe Rosato; Cosimo Savastano; Cesare Pascarella; Gigi Zanazzo; Trilussa; Mario Dell'Arco; Mauro Marè; Giuseppe Altobello; Luigi Antonio Trofa; Eugenio Cirese; Giuseppe Jovine; Giose Rimanelli; Pietro Gatti; Francesco Paolo Borazio; Nicola Giuseppe De Donno; Joseph Tusiani; Lino Angiuli; Francesco Granatiero; Salvatore Di Giacomo; Ferdinando Russo; Raffaele Viviani; Achille Serrao; Michele Sovente; Tommaso Pignatelli; Albino Pierro; Vito Riviello; Mario Romeo; Antonio Lotierzo; Rocco Brindisi; Michele Pane; Pasquale Creazzo; Nicola Giunta; Vittorio Butera; Achille Curcio; Dante Maffia; Alessio Di Giovanni; Vann'Antò; Ignazio Buttitta; Santo Cali; Paolo Messina; Antonio Cremona; Rafael Sari; Benvenuto Lobina; Mario Pinna; Cesarino Matino (Ziu Gesaru).

BALLERINI 1999: Raffaello Baldini; Nanni Balestrini; Luigi Ballerini; Edoardo Cacciatore; Nanni Cagnone; Biagio Cepollaro; Sebastiana Comand; Corrado Costa; Maurizio Cucchi; Milo De Angelis; Biancamaria Frabotta; Alfredo Giuliani; Milli Graffi; Franco Loi; Angelo Lumelli; Mario Luzi; Giancarlo Majorino; Mauro Marè; Giulia Niccolai; Rossana Ombres; Elio Pagliarani; Antonio Porta; Amelia Rosselli; Giovanna Sandri; Edoardo Sanguineti; Adriano Spatola; Emilio Villa; Cesare Viviani; Paolo Volponi; Andrea Zanzotto.

BONAFFINI 1999: Bianca Dorato; Remigio Bartolino; Franco Loi; Franca Grisoni; Gabriele Alberto Quadri; Paolo Bertolani; Roberto Giannoni; Luigi Bressan; Leonardo Zanier; Fabio Doplicher; Claudio Grisancich; Amedeo Giacomini; Ida Vallerugo; Giacomo Vit; Gian Maria Villalta; Adeodato Piazza Nicolai; Nevio Spadoni; Giovanni Nadiani; Antonio Carlo Ponti; Franco Scataglini; Leonardo Mancino; Mauro Marè; Giuseppe Rosato; Pietro Civitareale; Marcello Marciani; Vito Moretti; Giuseppe Jovine; Giose Rimanelli; Achille Serrao; Michele Sovente; Salvatore Di Natale; Lino Angiuli; Francesco Granatiero; Vito Riviello; Raffaella Nigro; Stefano Marino; Dante Maffia; Salvatore Di Marco; Nino De Vita; Efsio Collu; Leonardo Sole.

BLUM AND TRUBOWITZ 2001: Daria Menicanti; Margherita Guidacci; Cristina Campo; Armanda Guiducci; Elena Clementelli; Maria Luisa Spaziani; Luciana Frezza; Vera Gherarducci; Amelia Rosselli; Gabriella Leto; Alda Merini; Rossana Ombres; Giulia Niccolai; Piera Oppezzo; Dacia Maraini; Jolanda Insana; Anna Cascella; Mariella Bettarini; Luciana Notari; Biancamaria Frabotta; Vivian Lamarque; Patrizia Cavalli; Rosita Copioli; Gabriella Sica; Patrizia Valduga.

BONAFFINI 2001: Giovanni Bianconi; Ugo Canonica; Giovanni Orelli; Elio Scamara; Fernando Grignola; Gabriele Alberto Quadri; Jean-Baptiste Cerlogne; Eugenia Martinet; Marco Gal; Nino Costa; Pinin Pacòt; Luigi Olivero; Tòni Bodrie; Bianca Dorato; Remigio Bertolino; Delio Tessa; Franco Loi; Piero Marelli; Giancarlo Consonni; Franca Grisoni; Edoardo Firpo; Luigi Panero; Cesare Vivaldi; Giuseppe Cassinelli; Paolo Bertolani; Roberto Giannoni; Ernesto Calzavara; Sandro Zanzotto; Luigi Bressan; Luciano Caniato; Luciano Cecchinell; Gian Mario Villalta; Andrea Zanzotto; Cesare Ruffato; Virgilio Giotti; Biagio Marin; Carlo Gergoly; Claudio Grisancich; Pier Paolo Pasolini; Elio Bertolini; Nico Naldini; Amedeo Giacomini; Nelvia Di Monte; Vittorio Felini; Marco Pola; Arcadio Borgogno; Renzo Francescotti; Lilia Slomp; Italo Verner; Enrico Staffler (Fulminant); Renzo Pezzani; Cesare Zavattini; Tonino Guerra; Tomino Baldassari; Raffaello Baldini; Emilio Rentocchini; Giovanni Nadiani; Odoardo Giansanti (Pasqualon); Giulio Grimaldi; Franco Scataglioni; Leonardo Mancino; Gabriele Ghiandoni; Gaio Fratini; Franca Ronchi Francardi; Antonio Carlo Ponti; Renzo Zuccherini; Ferruccio Ramadori; Alessandro Prugnola.

CONDINI 2009: Giovanni Pascoli; Gabriele D'Annunzio; Gian Pietro Lucini; Corrado Govoni; Aldo Palazzeschi; Sergio Corazzini; Guido Gozzano; Fausto Maria Martini; Camillo Sbarbaro; Dino Campana; Arturo Onofri; Umberto Saba; Vincenzo Cardarelli; Giuseppe Ungaretti; Eugenio Montale; Maria Luisa Spaziani; Antonia Pozzi; Salvatore Quasimodo; Sandro Penna; Mario Luzi; Giorgio Caproni; Cristina Campo; Roberto Sanesi; Andrea Zanzotto; Sibilla Aleramo; Amalia Guglielminetti; Carlo Betocchi; Franco Fortini; Pier Paolo Pasolini; Alfredo De Palchi; Amelia Rosselli; Alfredo Giuliani; Edoardo Sanguineti; Anna Malfaiera; Luigi Fontanella; Milo De Angelis; Valerio Magrelli; Giorgio Guglielmino.

BROCK 2012: Giovanni Pascoli; Salvatore Di Giacomo; Gabriele D'Annunzio; Trilussa; Giacomo Balla; Filippo Tommaso Marinetti; Ardengo Soffici; Farfa; Guido Gozzano; Umberto Saba; Corrado Govoni; Dino Campana; Clemente Rebora; Aldo Palazzeschi; Sergio Corazzini; Vincenzo Cardarelli; Diego Valeri; Camillo Sbarbaro; Giuseppe Ungaretti; Eugenio Montale; Carlo Betocchi; Pino Masnata; Salvatore Quasimodo; Fillia; Sandro Penna; Cesare Pavese; Leonardo Sinisgalli; Alfonso Gatto; Attilio Bertolucci; Antonia Pozzi; Giorgio Caproni; Vittorio Sereni; Mario Luzi; Giorgio Bassani; Franco Fortini; Saturno Montanari; Primo Levi; Nelo Risi; Leonardo Sciascia; Margherita Guidacci; Andrea Zanzotto; Giorgio Orelli; Pier Paolo Pasolini; Bartolo Cattafi; Luciano Erba; Rocco Scotellaro; Giovanni Giudici; Raffaello Baldini; Alfredo Giuliani; Maria Luisa Spaziani; Alfredo De Palchi; Franco Loi; Amelia Rosselli; Edoardo Sanguineti; Camillo Pennati; Alda Merini; Giovanni Raboni; Antonio Porta; Lucio Mariani; Dacia Maraini; Annalisa Cima; Vivian Lamarque; Eugenio De Signoribus; Franco Buffoni; Patrizia Cavalli; Umberto Fiori; Milo De Angelis; Gianni D'Elia; Patrizia Valduga; Antonella Anedda; Valerio Magrelli; Fabio Pusterla; Gabriele Frasca.

BONAFFINI AND PERRICONE 2014: Dino Campana; Alfredo Bufano; Severino Di Giovanni; J. Rodolfo Wilcock; Antonio Aliberti; Luigi Strano; Enoe Di Stefano; Pietro Tedeschi; Anna Maria Guidi; Lino Concas; Paolo Totaro; Pino Bosi; Giovanni Andreoni; Mariano Coreno; Alberto Avolio; Oral Dialect Poets; Giovanni Montagna; Franco Caporossi; Ermanno Minuto; Vera Lúcia de Oliveira; Marco Lucchesi; Gianni Grohovaz; Corrado Mastropasqua; Maria J. Ardizzi; Romano Perticarini; Giovanni Costa; Lisa Carducci; Filippo Salvatore; Silvano Zamaro; Osvaldo Ramous; Lucifero Martini; Eligio Zanini; Alessandro Damiani; Giacomo Scotti; Mario Schiavato; Ester Sardoz Barlessi; Vlada Acquavita; Adelia Biasol; Loredana Bogliun; Laura Marchig; Maurizio Tremul; Roberto Dobran; Marianna Jelicich; Andrea genovese; Giancarlo Pizzi; Salvatore A. Sanna; Marcella Continanza; Gino Chiellino; Franco Biondi; Fruttuoso Piccolo (Mao); Franco Sepe; Giuseppe Giambusso; Cristina Alziati; Piero Salabè; Silvana Lattmann; Leonardo Zanier; Saro Marretta (Saraccio); Alida Airaghi; Joseph Tusiani; Nino Del Duca; Giose Rimanelli; Alfredo De Palchi; Orazio Tanelli; Paolo Valesio; Luigi Ballerini; Ned Condini; Nino Provenzano; Luigi Fontanella; Adeodato Piazza Nicolai; Irene Marchegiani; Peter Carravetta; Alessandro Carrera; Mario Moroni; Bruno Gulli; Ernesto Livorni; Annalisa Saccà; Victoria Surliuga; Giorgio Mobili; Vittorio Fioravanti; Valeriano Garbin.

MONTORFANI 2014: Alberto Nessi; Umberto Piersanti; Ermanno Krumm; Luigi Fontanella; Dario Bellezza; Giuseppe Conte; Maurizio Cucchi; Aurelio Buletti; Patrizia Cavalli; Eugenio De Signoribus; Cesare Viviani; Franco Buffoni; Rosita Copioli; Umberto Fiori; Milo De Angelis; Roberto Mussapi; Giancarlo Pontiggia; Gianni D'Elia; Roberto Rossi Precerutti; Patrizia Valduga; Giovanna Sicari; Antonella Anedda; Danilo Bramati; Valerio Magrelli; Fabio Pusterla.

BALLERINI 2017: Pier Paolo Pasolini; Edoardo Sanguineti; Francesco Leonetti; Roberto Roversi; Nanni Balestrini; Alfredo Giuliani; Elio Pagliarani; Antonio Porta; Edoardo Cacciatore; Corrado Costa; Antonio Delfini; Mario Diacono; Massimo Ferretti; Giuseppe Guglielmi; Lamberto Pignotti; Amelia Rosselli; Emilio Villa; Cesare Vivaldi; Andrea Zanzotto; Lorenzo Calogero; Giorgio Caproni; Bartolo Cattafi; Giorgio Cesarano; Raffele Cровi; Luciano Erba; Franco Fortini; Giovanni Giudici; Emilio Isgrò; Giancarlo Majorino; Alessandro Peregalli; Giovanni Raboni; Nelo Risi; Tiziano Rossi; Fernando Bandini; Giorgio Celli; Giulia Niccolai; Rossana Ombres; Vittorio Reta; Leonardo Sinisgalli; Adriano Spatola.

PART THREE

North American Anthologies of Modern and Contemporary Italian Poetry. List of

Translators

The American anthologies considered here are the ones that have been quoted and/or analysed in this thesis. In the case of historical and/or European anthologies, only the translators for the modern and/or Italian sections are given.

POGGIOLI 1947A: Warren Ramsey; Frederick Mortimer Clapp; Maurice English; William Weaver.

POGGIOLI 1947B: Frederick Mortimer Clapp; Maurice English; William Weaver; John Glynn Conley; Warren Ramsey.

POGGIOLI 1948: William Weaver; Maurice English.

CAETANI 1950: William Weaver.

PACIFICI 1957: Thomas Bergin; Irma Brandeis; Frederick Mortimer Clapp; John Glynn Conley; Gilbert Creighton; Maurice English; Ben Johnson; James Mirrill; Sergio Pacifici; Bernard Wall; William Weaver.

SELLIN 1959: Eric Sellin.

GUENTHER AND SELLIN 1959: Eric Sellin and Charles Guenther.

GUENTHER 1959: Charles Guenther.

BURNSHAW 1960: John Frederick Nims; Glauco Cambon; Mario Praz; Wallace Fowlie; Jonathan Levie; Thomas Bergin.

DE PALCHI 1961: Margo Viscusi; Anthony Viscusi; Ursule Molinaro; Sonia Raiziss; Alfredo De Palchi; Glauco Cambon; Thomas Bergin.

DE PALCHI 1962: William Weaver; Charles Guenther; Lynne Lawner; Margo Viscusi; Anthony Viscusi.

GUENTHER 1961: Charles Guenther.

GOLINO 1962: Ronald Ferrar; Carlo Golino; Cosimo Corsano; Norman Thomas Di Giovanni; Thomas Bergin; John Scott; Lowry Nelson; Allen Mandelbaum; William Weaver.

CORMAN 1963: Cid Corman.

BRADSHAW 1964: Vittoria Bradshaw.

DE PALCHI 1966A: Sonia Raiziss; Maria Erba; Adrienne Faulke; Frances Frenaye; Charles Guenther; Venable Herndon; Felix Stefanile; Donald Gardner; Robert White; Oswald

LeWinter; I.L. Saomon; Baxter Hathaway; Charles Wright; Barbara Guest; Nicola La Bianca; Thomas Bergin; Cid Corman; Gianpaolo Longa; Ursule Molinaro; Douglass Paige; Raymond Rosenthal; Elio Soriga.

DE PALCHI 1966B: John Fredercik Nims; Sonia Raiziss; Alfredo De Palchi; Glauco Cambon; Robert Fitzgerald; Lynne Lawner; Charles Guenther; Eric Sellin; Irma Brandeis; Robert Lowell; Charles Wright; Norman Thomas Di Giovanni; George Garrett; Allen Mandelbaum; Felix Stefanile; Thomas Bergin; William Weaver; Margo Viscusi; Anthony Viscusi.

DE LUCA AND GIULIANO 1966: William Giuliano; G.L. Bickersteth; Michael De Luca; Frank Sewall; Ruth Shepard Phelps; William Weaver; Carlo Golino; Arletta Abbott; Allen Mandelbaum; Thomas Bergin; Lowry Nelson Jr.

DE' LUCCHI 1967: Lorna De' Lucchi.

REBAY 1969: Luciano Rebay.

MILLER, O'NEAL, AND MCDONNELL 1970: Frank Sewall; William Giuliano; Robert Fitzgerald; Michael De Luca; Margo and Anthony Viscusi; Lowry Nelson Jr.

GARRIGUE 1970: Lynne Lawner; Louis Simpson; Isabella Gardner; Anthony Hecht; Stabely Kunitz; Robert Lowell; Allen Tate; Richard Wilbur.

BRADSHAW 1971: Vittoria Bradshaw.

SMITH 1972: Thomas Bergin; G.L. Bickersteth; George Campster; Nigel Dennis; Maurice English; Carlo Golino; John Heath-Stubbs; James Merrill; Harold Norse; I.L. Salomon; William Jay Smith; Henry Taylor; Richard Wilbur.

SWANN 1972: Richard Burns; Sonia Raiziss; Brian Swann; Ruth Feldman; I.L. Salomon; Anne Griguoli; Ghan Singh; William Alexander; Dora Pettinella; Patrick Creagh.

BALLERINI 1973: R.W Flint and A. Coppotelli; Julia Cullinan; Rowena Fajardo.

JUDGE AND DRAGOSEI 1974: Glauco Cambon; Frank Judge; Francesco Dragosei; Joseph Siracusa; Brian Swann; Ruth Feldman; Patrick Creagh; Richard Koffler; Paul Vangelisti.

LIND 1974: Levi Robert Lind; William Weaver; Samuel Putnam; Bernard Wall; Olga Ragusa; G.S. Fraser; Arthur Boyars; Frederick Mortimer Clapp; Hamish Henderson; Elizabeth Paragallo; D.S. Carne-Ross; Irma Brandeis; Maurice English; Ezra Pound; Francis Henchy; C.M Bowra; Margaret Crosland; Richard Wilbur; Creighton Gilbert; Cecil Clifford Palmer.

MARCHIONE 1974: Margherita Marchione.

TUSIANI 1974: Joseph Tusiani.

WEISSBORT, FELDMAN, AND SWANN 1975: Ruth Feldman; Brian Swann; Luigi Ballerini; Allen Mandelbaum; Patrick Creagh; Edgar Pauk; W.S. Di Piero.

BALLERINI 1978: Richard Milazzo; Luigi Ballerini; Faust Pauluzzi; Rosa Maria Salamone; Daniel Scanlon; Julia C. Ballerini.

FELDMAN AND SWANN 1979: William Alexander; Karen Antonelli; John Ashbery; Anita Barrows; Peter Burian; Mary Jane Ciccarello; Ann Deagon; W.S. Di Piero; D.J. Dutschke; Dino Fabris; Rina (Caterina) Ferrarelli; Jonathan Galassi; Marisa Gatti-Taylor; Katherine Jason; Frank Judge; Richard Lansing; Donald Louire; Charles Matz; Richard Milazzo; RoseAnna Mueller; Art Neisberg; Ida Nolemi; Jan Pallister; Edgar Pauk; John Pellerzi; Sonia Raiziss; Martin Robbins; Lawrence Smith; Lawrence Venuti; John Yau.

SMITH 1981: Lawrence Smith.

SPATOLA AND VANGELISTI 1982: Clive Foster; Thomas Harrison; Paul Vangelisti; John Cairncross; David Verzoni; Silvana Colonna; Antonio Mungai; Luigi Fontanella; Judith Davies; Peter Carravetta; Keala Jewell; David Holzapfel; Edgar Vincenzi; Evelyn Bradshaw; Angela Locatelli; Carla Locatelli; Giulia Niccolai; Luciano Martinengo; Catherine Suppan; Loraine Willis; Alfredo Rizzardi; A. Chili; Faust Paulussi; Paolo Valesio; Margaret Straus; Robert Miller.

HARRISON 1983: Thomas Harrison.

PAOLINI 1985A: Annalisa Saccà; Pier Francesco Paolini; Giuliano Dego; Margaret Straus; Jopseh Perricone; Anna Garelli.

PAOLINI 1985B: Giuliano Dego; Margaret Straus; Pier Francesco Paolini; Rina Ferrarelli; Annalisa Saccà.

SMITH AND GIOIA 1985: I.L. Salomon; Levi Robert Lind; William Weaver; Charles Wright; G.L. Bickersteth; William Jay Smith; George Campster; William Giuliano; Carlo Golino; Felix Stefanile; J.G. Nichols; Michael Palma; Charles Tomlinson; Dana Gioia; Alfred Corn; Maurice English; Jonathan Galassi; Robert Lowell; James Merrill; Ghan Singh; E.J. Scovell; Norman MacAfee; Luciano Martinengo; William Arrowsmith; Norman Thomas Di Giovanni; W.S. Di Piero; Henry Taylor; Jack Bevan; Allen Mandelbaum; Rochard Wilbur; Gavin Ewart; Lawrence Smith; Thomas Bergin; Paul Vangelisti; Patrick Creagh; Isabella Gardner.

ALLEN 1986: Muriel Kittel, unless otherwise noted.

HALLER 1986: Hermann Haller.

CHERCHI 1989: Michael Palma; Dana Gioia; Judith Baumel; Jonathan Galassi; Lawrence Venuti; Stephen Sartarelli; Charles Wright; W.S. Di Piero; Beverly Allen; Rebecca Messbarger; David Stivender; J.D. McClatchy; William Jay Smith; Felix Stefanile; Charles Tomlinson; John Fredercik Nims; Adria Bernardi.

VANGELISTI 1989: Paul Vangelisti; Ippolita Rostagno; Pasquale Verdicchio.

GIOIA AND PALMA 1991: Judith Baumel; Roberto McCracken; Patrizia Cavalli; Kenneth Koch; Lawrence Venuti; Stephen Sartarelli; Dana Gioia; W.S. Di Piero; Michael Palma; Jonathan Galassi; Pietro Pedace; Ruth Feldman; Felix Stefanile; Beverly Allen.

BALLERINI 1992: Stephen Sartarelli; David Jacobson; Michael Moore; Paul Vangelisti; Richard Collins; Pasquale Verdicchio; Lucia Re; Chris Luzwiak; Bradley Dick; Elizabeth Wilkins.

DE STASIO, CAMBON, AND ILLIANO 1992: Antonio Illiano; Glauco Cambon; Giovanna Wedel De Stasio.

VITIELLO 1992: Justin Vitiello.

BOHN 1993: Willard Bohn.

DE STASIO, CAMBON, AND ILLIANO 1993: Antonio Illiano; Glauco Cambon; Giovanna Wedel De Stasio.

SMITH AND PICCHIONE 1993: Italian texts only. English notes at the end of each chapter.

GIULIANI 1995: Luigi Ballerini; Bradley Dick; Michael Moore; Stephen Sartarelli; Paul Vangelisti.

ROTHENBERG AND JORIS 1995: Charles Wright; Irma Brandeis; Cid Corman; Allen Mandelbaum; Felix Stefanile; Victoria Nes Kirby; R.W. Flint; Arthur Cappotelli; Richard Pioli; Jerome Rothenberg.

RIDINGER AND RENELLO 1996: Gayle Ridinger.

VIVANTE 1996: Arturo Vivante.

BONAFFINI 1997: Luigi Bonaffini; Novella Bonaffini; Gaetano Cipolla; John Du Val; Luigi Fontanella; Ruth Feldman; Anthony Molino; Michael Palma; Joseph Perricone; John Shepley; Justin Vitiello.

BALLERINI 1999: Hermann Haller; Jill Bennett; Jeremy Parzen; David Jacobson; Stephen Sartarelli; Michael Moore; Paul Vangelisti; Luigi Ballerini; Lawrence Venuti; Keala Jewell; Richard Collins; Carmen Di Cinque; Pasquale Verdicchio; Lucia Re; Chris Juzwiak; Bradley Dick; Elizabeth Wilkins.

BONAFFINI 1999: Luigi Bonaffini; Justin Vitiello; Achille Serrao; Gaetano Cipolla; Dino Fabris; Michael Palma; Joseph Perricone.

BLUM AND TRUBOWTIZ 2001: Cinzia Sartini Blum and Laura Trubowitz.

BONAFFINI 2001: Adria Bernardi; Gaetano Cipolla; Dino Fabris; Rina Ferrarelli; Adeodato Piazza Nicolai; Michael Palma; John Shepley; Justin Vitiello.

FEDERICI 2002: Corrado Federici.

PAYNE 2004: Roberta Payne.

HARRISON AND STEWART 2007: Brunella Antomarini; Susan Stewart; David Lummus; Patrizio Ceccagnoli; Robert Pogue Harrison; Chris King; Leonard Barkan; Gian Maria Annovi; Gregory Pell.

MOSCÉ 2008: Emanuel Di Pasquale.

CONDINI 2009: Ned Condini.

BROCK 2012: Damiano Abeni; V. Joshua Adams; Beverly Allen; Al Alvarez; Gian Maria Annovi; Brunella Antomarini; William Arrowsmith; Sarah Arvio; Gabrielle Barfoot; Patrick Barron; Douglas Basford; Judith Baumel; Samuel Beckett; Nicholas Benson; Adria Bernardi; Carla Billitteri; Willard Bohn; Luigi Bonaffini; Vittoria Bradshaw; Geoffrey Brock; Van K. Brock; Barry Callaghan; Emanuel Carnevali; Cyrus Cassells; Patrizio Ceccagnoli; Waynes Chambliss; Fred Chappell; Frederick Mortimer Clapp; Martha Collins; Ned Condini; Cid Corman; Peter Corvino; Patrick Creagh; Anamaria Crowe Serrano; Pdraig J. Daly; Chad Davidson; Donald Davie; Peter Davinson; Alfredo De Palchi; Mary Di Michele; W.S. Di Piero; Laurie Duggan; Riccardo Duranti; John DuVal; Michael Egan; Moira Egan; Alistair Elliot; Marco Fazzini; Ruth Feldman; Marella Feltrin-Morris; Lawrence Ferlinghetti; Rina Ferrarelli; Robert Fitzgerald; R.W. Flint; Andrew Frisardi; Jonathan Galassi; Adam Giannelli; Estelle Gilson; Allen Ginsberg; Dana Gioia; David Goldstein; Eamon Grennan; Charles Guenther; Robert Hahn; Peter Hainsworth; Michael Hamburger; Kevin Hart; Seamus Heaney; Anthony Hecht; Geoffrey Hill; Ted Hughes; Peter Jay; Stephanie Jed; George Kay; Kenneth Koch; Stanely Kunitz; Lynne Lawner; Paul Lawton; Robert Lowell; Thomas Lux; Rob MacKenzie; Allen Mandelbaum; Michela Martini; J.D. McClatchy; Jamie McKendrick; James Merrill; Anthony Viscusi; Marianne Moore; Michael Moore; Paul Muldoon; Elizabeth Napier; John Fredercik Nims; Catherine O'Brien; Desmond O'Grady; Jacqueline Osherow; Michael Palma; Don Peterson; Roberta Payne; Penelope Pelizzon; Marcus Perryman; Giovanni Pontiero; Ezra Pound; Sonia Raiziss; Lucia Re; Gayle Ridinger; Blake Robinson; Peter Robinson; Peter Russell; J.L. Salomon; Stephen Sartarelli; Cinzia Sartini-Blum; Jennifer Scappettone; E.J. Scovell; George Scrivani; Olivia Sears; Gail Segal; Hal Steven Shows; Ghan Singh; Lawrence Smith; William Jay Smith; Kendrick Smithyman; W.D. Snodgrass; A.E. Stallings; Felix Stefanile; Susan Stewart; David Stivender; Laura Stortoni; Barbara Studhome; Brian Swann; Henry Taylor; Harry Thomas; Diana Thaw; Charles Tomlinson; Lara Trubowitz; Francesca Valente; Paul Vangelisti; Lawrence Venuti; Pasquale Verdicchio; Rosanna Warren; William Weaver; Christopher Whyte; Richard Wilbur; Miller Williams; Alan Williamson; Charles Wright; Andrew Wylie; David Young.

BONAFFINI AND PERRICONE 2014: Luigi Ballerini; Paul D'Agostino; Gaetano Cipolla; Irene Marchegiani; John DuVal; Gil Fagiani; Justin Vitiello; Barbara Carle; Adria Bernardi; Joseph Perricone; Adeodato Piazza Nicolai; Michael Palma; Celestino De Iuliis; Robert Test Redy; Novella Bonaffini; Thomas Van Order; Michele Capobianco; Rodger Friedman; Peter Carravetta; Sonia Raiziss; I.L. Salomon; Barbara Carle; Graziella Sidoli; Thomas Harrison; Jeremy Parzen; Liliana Bortot; Ned Condini; Nino Provenzano; W.S. Di Piero; Carol Lettieri; Alessandro Carrera; D.F. Brown; Laura Stortoni; Emanuel Di Pasquale; Bruni Grulli; Rosemary Manno; Jason Laine; Ernesto Livorni; Giorgio Mobili; Elizabeth Pallitto.

MONTORFANI 2014: Marco Sonzogni; Matthew Rusnall; Simon Carnell; Erica Segre; Luigi Bonaffini; Michael Palma; Laura Anna Stortoni; Pasquale Verdicchio; Johanna Bishop; Judith Baumel; Damiano Abeni; Moira Egan; Richard Dixon; Geoffrey Brock; Alistair Elliot; Emanuele Di Pasquale; Gayle Ridinger; Susan Stewart; Patrizio Ceccagnoli; Patrizia Villani; Luigi Bonaffini; Douglas Reid Skinner; Marco Fazzini;

Enrico Martinengo; Robert Harrison; Catherine O'Brien; Jamie McKendrick; Sarah Arvio; Simon Knight.

BALLERINI 2017: Erica Westhoff; Claire Lavagnino; Patrick Rumble; Polly Geller; Evgenia Matt; Stephen Sartarelli; Paul Vangelisti; Lyn Embree; Adam Bregman; Federica Santini; Dick Bradley; David Jacobson; Beppe Cavatorta; Dominic Siracusa; Anna Santos; Gianpiero Doebler; Jacob Blakesley; Brians Swann; Ruth Feldman; Gianluca Rizzo; Emma Van Ness; Barbara Carle; Philip Balma; Brendan Hennessey; Peter Robinson; Rina Ferrarelli; Adriana Baranello; Surian Figueroa; Luigi Bonaffini; Beppe Cavatorta; Elizabeth Wilkins.

PART FOUR

Transcription of Ennio Contini's Letter to Ezra Pound

A letter written by Contini to Pound on Christmas Day 1958 is conserved at the Yale Beinecke Rare Books and Manuscript Library, a precious piece of evidence of Pound's importance for Italian outsiders. For the online version see: <<https://brbl-zoom.library.yale.edu/viewer/11890285>>.

Natale 1958

Il tuo grande ammiratore | e compagno | delle primissime ore buie (quando, ad amor | del
vero, in Italia nessuno | voleva ricordarsi di Lei, neppure | gli amici), quello che con Lei e |
per Sua bontà fece squillare L'Alleluja, | Le invia il "Pax et bonum" di | Un tale.

Ennio Contini
Prà Sottano-Ferrania
(Savona)

PART FIVE

A Sample of Italian Visual Poems Published in the U.S.

Non si vive di solo amore...

**CONTRO
IL LOGORIO
DELLA VITA MODERNA**

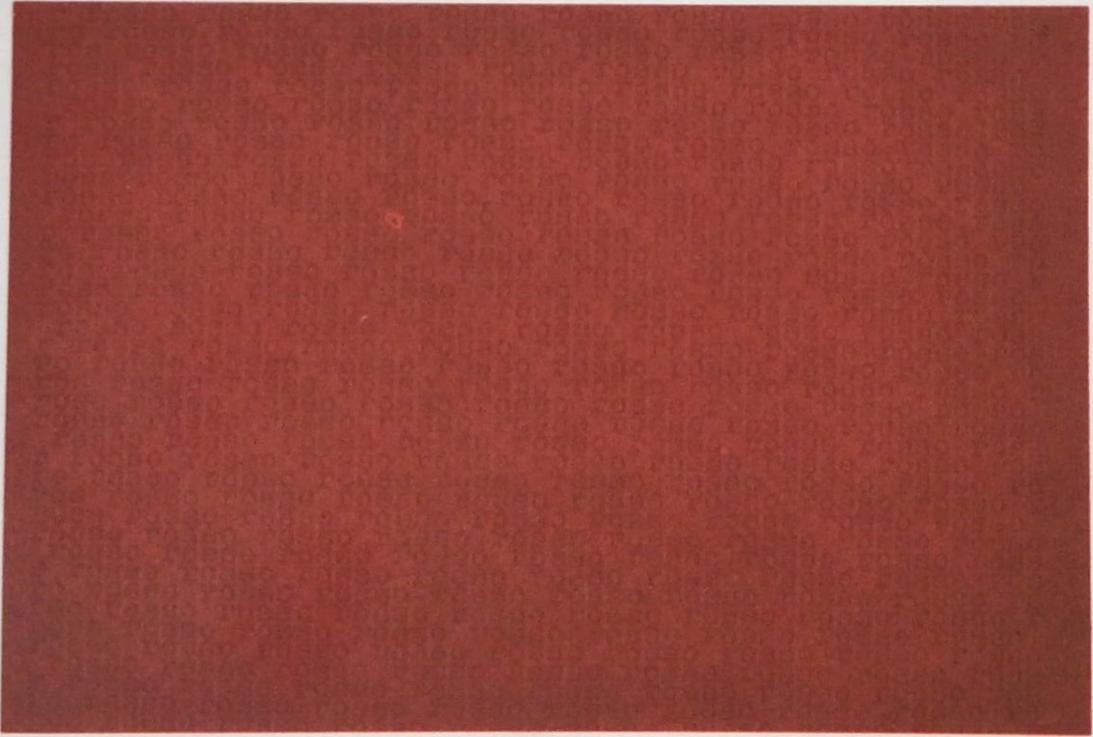


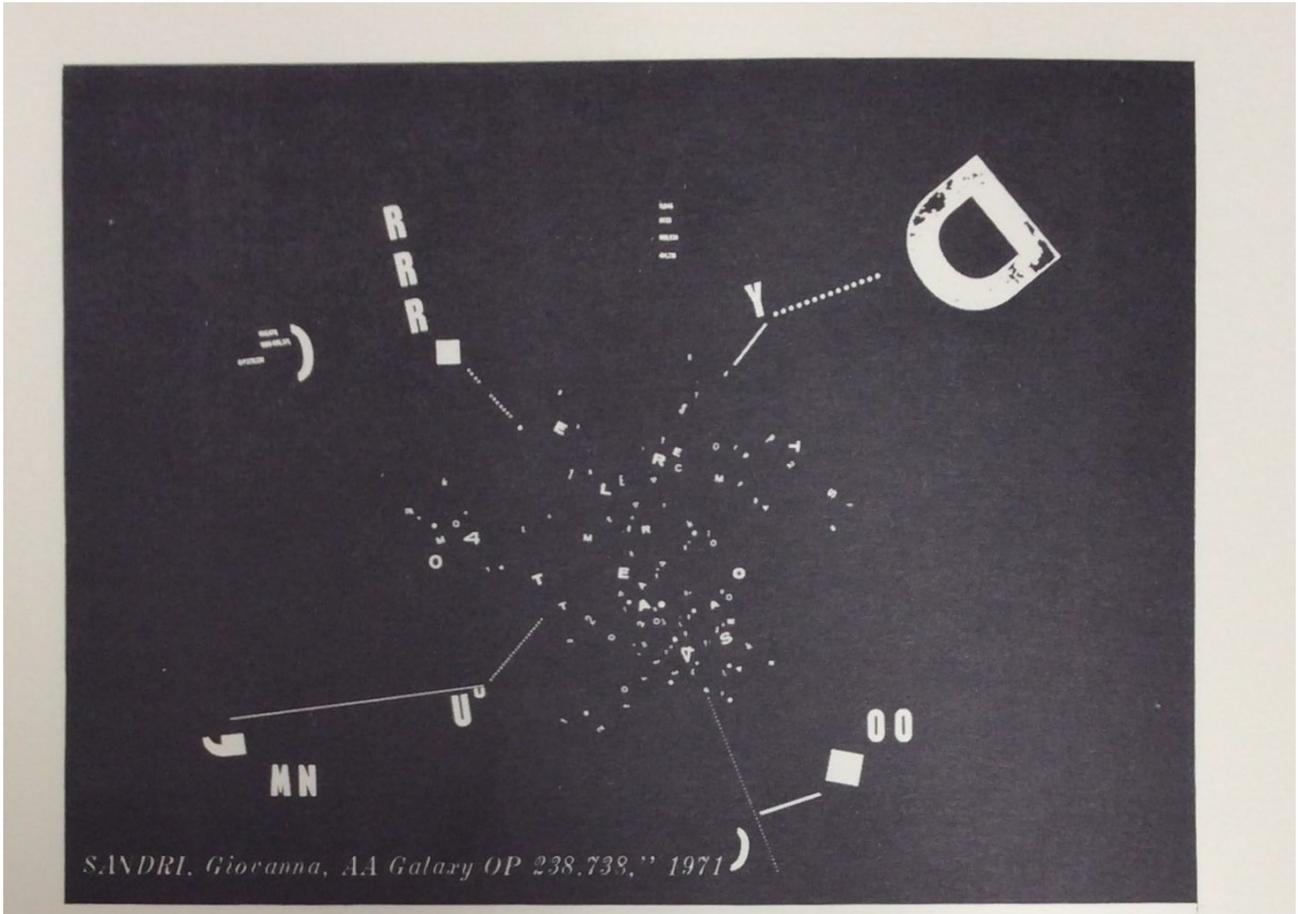
**La dolce
avanguardia**

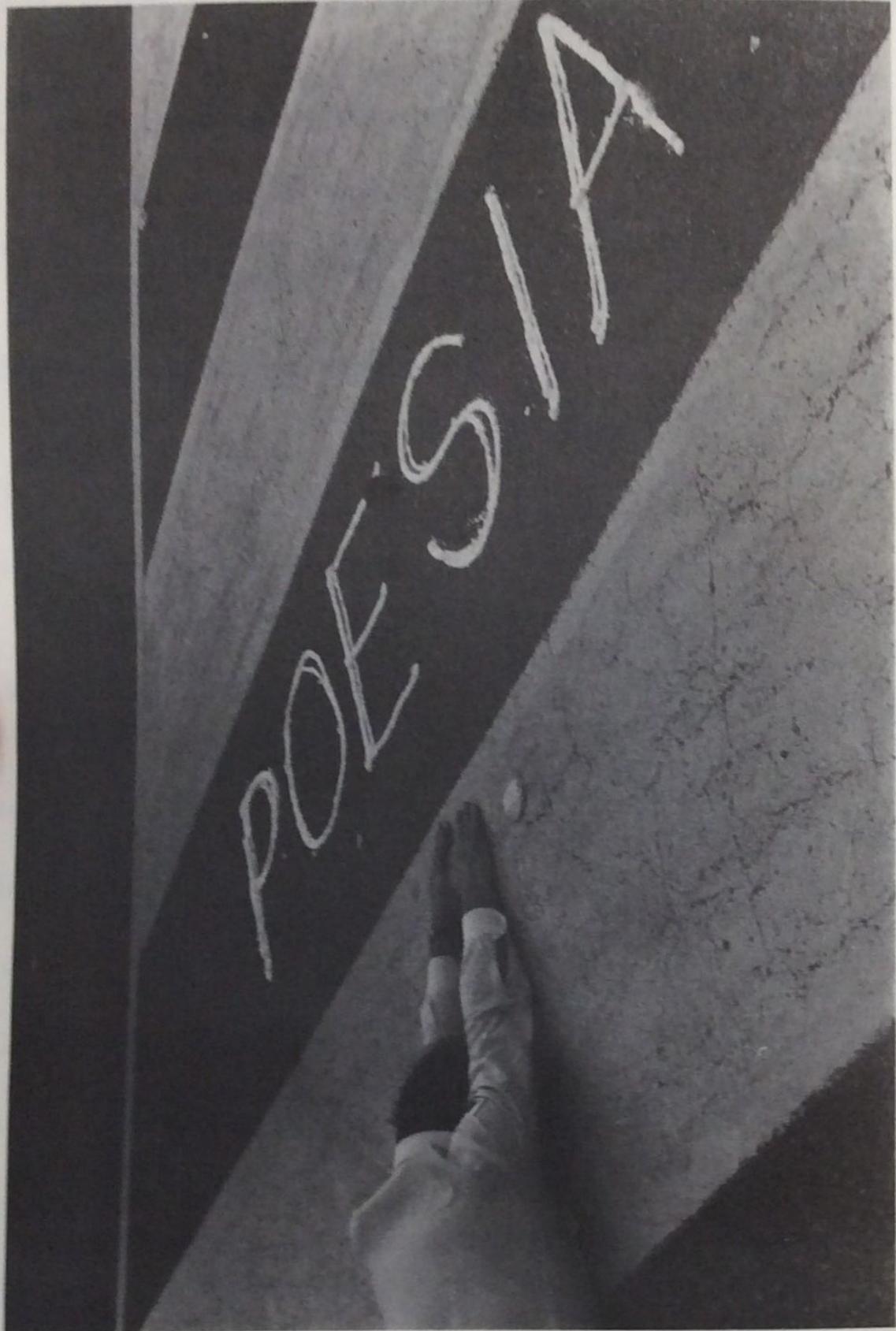
...musica è!

Lamberto Pignotti — la dolce avanguardia

NANNUCCI, Maurizio, "Chromatic poem / red," 1972



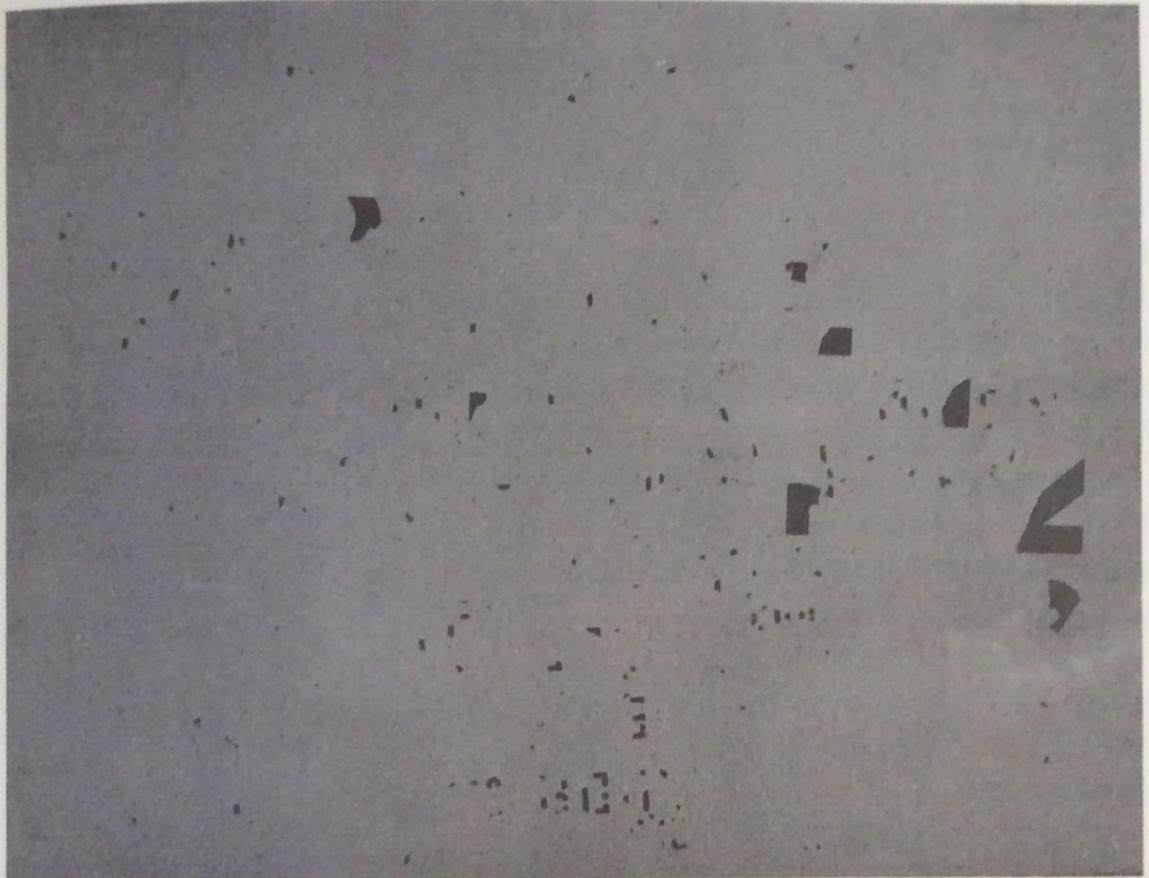




[*Omaggio alla poesia*]

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

[FROM: *Uomo / o il Tempo*]



[*Found poem*]

AMBITION

AMBITION

FROM DAWN TO DUSK IT PLIES
AND SEWS THE PRETTY FLAG
THAT ONE FINE DAY WILL RISE
ATOP SOME PRISTINE CRAG

AND IT MOVES TO THE SWEET
PRESSURE OF FEMALE FEET

GEOFFREY BROCK

L'AMBIZIONE

L'AMBIZIONE

DA MATTINO FINO A SERA
BATTE E CUCE LA BANDIERA
CHE UN BEL GIORNO SARÀ ISSATA
SU UNA CIMA IMMACOLATA

ED È MOSSA DA UN GENTILE
LIEVE PIEDE FEMMINILE

1932

Bibliography

A Note on the Compilation of the Bibliography

The 'Primary Literature' section below is intended as a list, in alphabetical order, of the creative works (poems, novels, etc.) and anthologies, both in poetry and prose, either quoted throughout the thesis or consulted.

For a chronological list of the American anthologies analysed in the thesis see the Appendix.

Primary Literature

Allen, Beverly, Muriel Kittel, and Keala Jane Jewell (eds.). 1986. *The Defiant Muse. Italian Feminist Poems from the Middle Ages to the Present. A Bilingual Anthology*, introduction by Beverly Allen (New York: The Feminist Press)

Allen, Donald. 1960. *The New American Poetry, 1945-1960* (New York: Grove Press)

Alvarez, Alfred (ed.). 1992. *The Faber Book of Modern European Poetry* (London: Faber and Faber)

Anceschi, Luciano (ed.). 1964. *Lirici Nuovi*. Seconda Edizione (Milan: Mursia)

Antomarini, Brunella, Berenice Cocciolillo, and Rosa Filardi (eds.). 2008. *Italian Poets in Translation* (Rome: John Cabot University Press)

Apollonio, Umbro (ed.). 1973. *Futurist Manifestos* (New York: Viking Press)

Ballerini, Luigi (ed.). 1973. *Italian Visual Poetry, 1912-1972* (New York: Finch College Museum, Istituto Italiano di Cultura)

———1978. 'The Waters of Casablanca. Analogic and Ablative Poiesis Towards Ontological Writing in Italy', associate guest editor Richard Milazzo, *Chelsea* 37

———1992. 'Shearmen of Sorts. Italian Poetry, 1975-1993', associate guest editors Paolo Barlera and Paul Vangelisti, *Forum Italicum Italian Poetry Supplement 1992* (Stony Brook, New York: Forum Italicum)

Ballerini, Luigi, and Richard Milazzo (eds.). 1981. *La Rosa Disabitata. Poesia Trascendentale Americana, 1960-1980* (Milan: Feltrinelli)

Ballerini, Luigi, Beppe Cavatorta, Elena Coda, and Paul Vangelisti (eds.). 1999. *The Promised Land. Italian Poetry after 1975. A Bilingual Edition* (Los Angeles: Sun & Moon Press)

Ballerini, Luigi, and Paul Vangelisti (eds.). 2005. *Nuova Poesia Americana. Los Angeles* (Milan: Mondadori)

Ballerini, Luigi, and Paul Vangelisti (eds.). 2006. *Nuova Poesia Americana. San Francisco* (Milan: Mondadori)

- Ballerini, Luigi, and Federica Santini (eds.). 2007. *Perché New York?* (Piacenza: Scritture)
- Ballerini, Luigi, Beppe Cavatorta, and Marjorie Perloff (eds.). 2017. *Those who from Afar Look Like Flies. An Anthology of Italian Poetry from Pasolini to the Present* (Toronto and London: University of Toronto Press)
- Barnstone, Willis (ed.). 1966. *Modern European Poetry. French, German, Greek, Italian, Russian, Spanish* (New York: Bantam Books) [Italian section ed. by Alfredo De Palchi and Sonia Raiziss, pp. 269-370]
- Bergin, Thomas (ed.). *Italian Sampler. An Anthology of Italian Verse* (Montreal: Mario Casalini)
- Blum, Cinzia Sartini, and Lara Trubowitz (eds.). 2001. *Contemporary Italian Women Poets. A Bilingual Anthology* (New York: Italica Press)
- Bodini, Vittorio. 1980. *The Hands of the South*, tr. by Ruth Feldman and Brian Swann (Washington: Charioteer Press)
- Bohn, Willard (ed.). 1993. *The Dada Market. An Anthology of Poetry* (Carbondale, IL: Southern Illinois University Press)
- Bonaffini, Luigi (ed.). 1997. *Dialect Poetry of Southern Italy. Texts and Criticism. A Trilingual Anthology* (Brooklyn, Ottawa and Toronto: Legas)
- Bonaffini, Luigi, Giambattista Faralli, and Sebastiano Martelli (eds.). 1993. *Poesia Dialettale del Molise. Testi e Critica. A Trilingual Anthology* (Isernia: Marinelli Editore)
- Bonaffini, Luigi, Achille Serrao, and Justin Vitiello (eds.). 1999. *Via Terra. An Anthology of Contemporary Italian Dialect Poetry* (Brooklyn, Ottawa and London: Legas)
- Bonaffini, Luigi, and Achille Serrao (eds.). 2001. *Dialect Poetry of Northern & Central Italy. Texts and Criticism. A Trilingual Anthology* (Brooklyn, Ottawa and Toronto: Legas)
- Bonaffini, Luigi, and Achille Serrao (eds.). 2005. *The Bread and the Rose. A Trilingual Anthology of Neapolitan Poetry from the 16th Century to the Present* (Ottawa: Legas)
- Bonaffini, Luigi, and Mia Comte (eds.). 2011. *A New Map. The Poetry of Migrant Writers in Italy* (Ottawa: Legas)
- Bonaffini, Luigi, and Joseph Perricone (eds.). 2014. *Poets of the Italian Diaspora. A Bilingual Anthology* (New York: Fordham University Press)
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- Buffoni, Franco (ed.). 2016. *Italian Contemporary Poets. An Anthology* (Rome: FUIS)

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- Caetani, Marguerite (ed.). 1950. *An Anthology of New Italian Writers* (New York: New Directions)
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- Cary, Joseph (ed.). 1969. *Three Modern Italian Poets. Saba, Ungaretti, Montale* (Chicago and London: The University of Chicago Press) [repr. 1993]
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- Cherchi, Paolo (ed.). 1989. 'Italian Poetry Since World War II. A Special Issue', *Poetry*, 155
- Clayploe, Onat (ed.). 1997. *Sicilian Erotica. A Bilingual Anthology of Erotic Poems by Giovanni Meli, Domenico Tempio and Giuseppe Marco Calvino*, introduction by Justin Vitiello (Brooklyn, New York: Legas)
- Concini, Ned (ed.). 2009. *An Anthology of Modern Italian Poetry in English Translation with Italian Text* (New York: Modern Language Association of America)
- Corman, Cid (ed.). 1963. 'Post-war Italian Poetry', *Origin. Second Series. Response 9*: 9-62
- 1965. *The Gist of Origin, 1951-1971. An Anthology* (New York: Grossman Publishers, a Division of The Viking Press)
- Cox, Virginia (ed.). 2009. *Lyric Poetry by Women of the Italian Renaissance* (Baltimore: Maryland: The John Hopkins University Press)
- Croce, Elena (ed.). 1960. *Poeti del Novecento Italiani e Stranieri* (Turin: Einaudi)
- Cucchi, Maurizio, and Stefano Giovanardi (eds.). 1996. *Poeti Italiani del Secondo Novecento, 1945-1995* (Milan: Mondadori)
- De Gaetano, Armand (ed.). 1961. *Some New Trends in Italian Poetry of our Times, Italica* 38.2: 116-129
- De Luca, Michael, and William Giuliano (eds.). 1966. *Selections from Italian Poetry. A Bilingual Selection*, foreword by Thomas G. Bergin. Illustrations by Ann Grifalconi (Irvington-on-Hudson, NY: Harvey House)

- De' Lucchi, Lorna (ed.). 1967. *An Anthology of Italian Poems, 13th-19th Century* (New York: Biblio and Tannen)
- De Palchi, Alfredo. 2006. *Paradigma. Tutte le Poesie, 1947-2005* (Milan: Mimesis/Hebenon)
- De Palchi, Alfredo, Sonia Raiziss, Ursule Molinaro, and Venable Herndon (eds.). 1961. 'Poems', *Chelsea*, 10: 7-25
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