Novecento and the Contemporary Period (Poetry)

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1 General

Niccolò Scaffai, *Il lavoro del poeta. Montale, Sereni, Caproni*, Rome, Carocci, 248 pp., focuses on themes not always at the heart of literary criticism. The largest section concerns Montale (17–108) with a chapter on his archives (17–36), and others on his internal intertextuality. The section on Vittorio Sereni (136–204) focuses on Sereni’s latest works, ‘Gli strumenti umani’ and ‘Stella variabile’, proposing an innovative interpretation of texts such as ‘Via Scarlatti’ and ‘L’alibi e il beneficio’. The final section, on Caproni (205–225) examines the use of parenthesis in his poetry. Giuseppe Antonio Camerino, *Primo Novecento. Con analisi specifiche su Pascoli, D’Annunzio, Saba e Montale*. Avellino, Sinestesie, 188 pp., collects 12 previously published essays, now revised. The first four concern Pascoli and some of his obsessions with metric form (1–20), and other figurative topos in ‘Myricae’ (21–34), and ‘Poemi conviviali’ (35–44). This section ends with an investigation of Leopardi’s influence (45–50). The second section concerns D’Annunzio’s impressionistic 20th-c. prose (50–84), with some references to ‘Alcyone’ and ‘Laus vitæ’. The third section includes essays on the Italian poetry of the 20th c.: on the first 30 years (with a focus on the symbolic influence, and the ‘crepuscolari’ poets’ opposition to D’Annunzio, 85–108). Two essays on Saba (109–132) investigate time and place in his poetry, with a special attention to the maternal myth. The essay on Montale (133–150) is an in-depth examination of M.’s poetic images connected to water surfaces and their reflection, particularly in the poem ‘Marezzo’ from ‘Ossi di seppia’, and their Dantesque echoes. Lastly, the author examines the heritage of poetry by Saba, Ungaretti, and Montale, in later poets such as Sinigalli, Penna, and Zanzotto. Claudia Crocco, *La poesia italiana del Novecento. Il canone e le interpretazioni*. Rome, Carocci, 224 pp., attempts to build a more flexible and self-aware canon for 20th-c. Italian poetry based not only on the reading and examination of the most important poets but also on the protagonists of the critical debate. The author sheds particular light on the most relevant postmodern theoretical trends such as postcolonial, cultural, and migration studies, and on authors such as Jauss, Foucault, and Said. Giovanni Tesio, *La poesia ai margini. Novecento tra lingua e dialetti*, Novara, Interlinea, 2014, 324 pp., is another inquiry into ‘forgotten’ Italian poetry by a critic who has been most active in reevaluating Italian dialect poetry. A thematic section on 20th-c. dialectal poetry as a whole (11–48) is followed by several short chapters on minor poets such as Pinin Pacot, Umberto Bellintani, Franca Grisoni, Pierluigi Capello, Bianca Dorati, and others. T. also analyses less well-known poetic production by important writers such as Giovanni Arpino, Clemente Rebora, Primo Levi, and Sebastiano Vassalli. Chiara Fenoglio, *La divina interferenza. La critica dei poeti nel Novecento*, Rome, Gaffi, 343 pp., finds at the center of some of the most relevant poetry of the 20th c. an essential connection between poetry and literary criticism according to the example given first by Leopardi, connection which seems to somehow have been lost throughout the modernity. Fenoglio examines how seven among the most important Italian poets (Ungaretti, Montale, Pasolini, Zanzotto, Luzi, Fortini, Sera, Giudici, and Caproni) have been able to recover this connection, giving thus a new sense to the act of writing poetry. *Costruzioni e decostruzione*
dell’io lirico nella poesia italiana da Soffici a Sanguineti, ed. D. Frasca, C. Luderssen, and C. Ott, Florence, Cesati, 231 pp., collects papers presented at the 2011 ‘Convegno binazionale: L’io fra autenticità e messinscena. Il problema del soggetto lirico dal moderno al postmoderno’, at Villa Vigoni (Como), including contributions by Stefano Agosti, Alessandro Viti, Niva Lorezini, Enrico Testa, and others. Massimo Raffaeli, Il pane della poesia: epicedi 1994–2013, Florence, Cadmo, 123 pp., is a collection of tributes published in Il manifesto to poets and writers such as Scataglini, Baldini, Benzoni, Soldati, Bertolucci, Raboni, and Luzi. Giovanni Scarca, ‘Fare uomo l’anima’. Betocchi, Luzi e Caproni nei loro esordi poetici (Prima parte), AV, 63:67–102, is a careful reading of these writers’ earliest published collections. In this first article, s. focuses on Betocchi and on his early endorsement of the Christian faith, as it appears in ‘Realta vince sogno’ (1932). Alberto Granese, ‘Sinestesie’ poetico-pittoriche in Gatto e in Sinisgalli, Sinestesie, 13:259–278, is a survey of aesthetic reflections on poetry by Leonardo Sinisgalli and Alfonso Gatto, who were also active as painters and art critics, supported by rigorous theoretical background. Monica Venturini, ‘Il mito debole. L’Italia nei versi di Annie Vivanti, Ada Negri e Amalia Guglielminetti’, SAP, 6:57–74, is a thematic interpretation of Italian poetry in the first half the 20th c. from the standpoint of gender studies, focusing in particular on the myth of national identity, as seen in the work of three of the most important female poets (Annie Vivanti, Ada Negri, and Amalia Guglielminetti). Maria Silvia Assante, ‘La terra vista da lontano: Montale, Ungaretti e Zanzotto e le missioni lunari’, RLettI, 1:91–106, is an inquiry on how three major poets of the 20th c. have represented the old lunar myth, in relation to technological progress and the moon landings. Carlo Santoli, ‘Cromatismi visivi e tonalità musicali nei versi di Carducci, Campana e Rebora’, Sinestesie, 13:353–364, is a comparative reflection on some themes and figures in the work of these important poets of the late 19th and early 20th centuries.

2 Individual Authors

Bacchigia
Ernestina Pellegrini, “Un oceano di pazienza riordina, sontuoso, le sue marea.” Note di lettura intorno a qualche libro di Franca Bacchigia, RStI, 33:1649–745, is a long and comprehensive study of B.’s poetry, born in the Veneto region but Florentine by adoption, with a particular attention to the two collections ‘Storie ufficioso’ (1994), and ‘Il sentiero delle upupe’ (2008).

Bandini

Brugnaro
Roseanna Mueller, ‘Ferruccio Brugnaro: Italy’s Proletarian Poet’, Italica, 1:691–701, considers the work of a poet born near Venice in 1936 who frequently depicted the struggles and hardship of local factory workers.

Campana