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all, Poggi was involved with the 1998 exhibition at the Moore College of Art and Design) and Severini. It is to be hoped that we shall have a chance to do so in a future monograph on Futurist painting in the 1920s and 1930s. Although I do not fully agree with her emphasis on the 'artificial' side of Futurist optimism, I certainly support her thesis that the Futurist machine cult had more to offer than an unreserved, optimistic *macchinolatria*. Futurist responses to the crisis of modernity tended to mix positive and critical assessments of the new civilization of the machine. But the balance of this mixture shifted over time. Even starry-eyed Futurists came to realize that the industrialization of Italy had some grave social repercussions, and conversely, sceptics of the machine cult could adopt themes of aero-Futurism since they were popular and brought in commissions and thus money. If Poggi were to use the expertise that she has shown with her analyses of Futurist paintings of the early phase for an in-depth investigation of lesser-known works of *secondo futurismo*, we could be in for some positive surprises. But I seriously hope that she would give herself enough time to do justice to this complex material and avoid the kind of flaws that mar this volume.

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Tutte le poesie: edizione critica con antologia di testi tradotti. By ANNIE VIVANTI. Ed. by CARLO CAPOROSI. Florence: Olschki. 2006. 465 pp. €45. ISBN 978-88-222-5588-4.

Lirica, a collection of fifty poems by Annie Vivanti (1866–1942), was published by Treves in 1890 with an authoritative preface by Giosue Carducci, who thus helped to establish its author on the literary scene. Between 1890 and 1921 the collection enjoyed six further editions, with the gradual addition of other poems, including some in English. This volume, edited by Carlo Caporossi, presents Vivanti's entire poetic production: 'Lirica' (pp. 149–232), comprising sixty-three poems in Italian; 'Poesie sparse e inedite' (pp. 235–50), including poetic excerpts from *I divoratori* and *Dire di sé*; ten 'Poesie in inglese' (pp. 253–68), which were originally published in the 1899 and 1921 editions of *Lirica*; and ten 'Poesie per Annie Vivanti' (pp. 271–84), written by Giosue Carducci, Arturo Colautti, Carlo Fabbri, Jaroslav Vrchlicky (in Czech), and Luciano Folgore. The second part of the book consists of translations of Vivanti's poems into several languages: German, English, Czech, Swedish, Polish, Hungarian, Russian, Danish, Finnish, Spanish, French, Romanian, and Dutch (pp. 287–405), which testifies to the widespread reach of this original poetry and lays the foundations 'per uno studio di Annie Vivanti di carattere pressoché mondiale' (p. xi). The volume closes with an invaluable critical and textual bibliography of Vivanti's œuvre, both in the original (Italian or English) and in translation, and of her poetry, fiction, and plays, tracing a detailed textual history: for example, the novel *The Devourers* had two editions in the original English in 1910 and *I divoratori* in Italian, translated by Vivanti, enjoyed twenty-two editions from 1911 to 1949; music pieces were composed on her poems between the 1880s

and 1949; and there were films based on her novels. The wealth of this volume is unquestionable, offering for the first time since 1921, and with exemplary editing, the work of a poet who may be considered a literary but also a cultural and social phenomenon. The response to these poems at the time was far from unanimously favourable, and gave rise to a wide range of reactions, not all exclusively literary, which the twenty-four-year-old Vivanti was more than able to face, skilfully making the most of criticism and fame, of acquaintances and opportunities, of her beauty and of her unique multicultural and plurilingual intellectual profile.

The volume opens with an engaging introduction by Carlo Caporossi (pp. 3–139). Drawing on a wide range of contemporary documents such as private letters (by Vivanti, Carducci, publishers, and friends) and reviews ranging from lenient to sardonic, from enthusiastic to tepid, the essay discloses the story of a book of poetry and of its author, both original and difficult to define. “‘Versi scapigliati e monelli’: la storia di *Lirica*’ (pp. 3–81) traces the story of this poetic collection, from Vivanti’s vain early attempts with Nicola Zanichelli to have her poems published. Confident of her worth and determined to achieve publication and reach fame, she reveals from the very beginning her stubbornness, not yet honed to proper *savoir-faire*. Zanichelli silently ignored her ‘presunzione di scrivere versi’ (letter of Vivanti to Zanichelli, 27 July 1887, cit. p. 5), and when Treves suggested she acquire a ‘passaporto’ from Carducci, he was probably sure that the most famous living poet would not heed her request; yet Vivanti successfully obtained it and enjoyed henceforth astonishing fame—not devoid of scandals—which gave rise to the phenomenon of ‘vivantismo’ among young and aspiring female poets (pp. 37–38). Biography and textual history are intertwined through sketches that ‘cercano di restituire il senso di quel successo nell’individuazione di uno stretto rapporto caratteriale, intellettuale e spirituale tra l’autrice e la sua opera’ (p. ix). The opening poem ‘Ego’ gives a hint of Vivanti’s attitude in entering the literary world, and of the importance of experience in a mode of poetry that rejects affectation. Similarly, the second poem ‘Nuova’ states Vivanti’s poetics, claiming to scorn ‘regole’, ‘rime’, and, thematically, ‘i vecchi amori’, ‘il chiaror di luna’, ‘la brezza le barchette e la laguna’ in search of a ‘canto nuovo e audace’ and ‘un amor che rida della morte’ (p. 151). In ‘O mia bambina . . .’ the poet recoils at the traditional aseptic male adoration in favour of something more tangible, as in “‘Non adorarmi, baciami!’ gli dissi’, thus addressing the wooer who is inappropriately ‘pago d’un raggio de’ tuoi splendidi occhi’ (p. 159). Vivanti retains a provocative attitude also in later poetry, as in ‘Ave, Albion!’ (1936), where she impiously contrasts the ‘Tetra, nebbiosa, gelida Inghilterra, | Aborrito paese ov’io son nata’ with the sun and fire of Italy, and the ‘buona gente addormentata’, ‘savvia gente dai sereni affetti’ to ‘il folle amor, l’odio furente | E le vendette dei meridionali’, concluding with an uncompromising ‘Popolo secco sotto eterna pioggia, | Va’, co’ tuoi grandi piedi, alla malora!’ (pp. 160–61).

Together with the volume by Annie Vivanti and Giosue Carducci, *Addio caro Orco: lettere e ricordi (1889–1906)*, ed. by A. Folli (Milan: Feltrinelli, 2004), and the proceedings of a Bologna conference *Carducci nel suo e nel nostro tempo*, ed. by

E. Pasquini and V. Roda (Bologna: Bononia University Press, 2009), Caporossi's edition of *Tutte le poesie* by Vivanti is a fundamental contribution to the study of an intriguing literary figure and gives a rigorous and highly enjoyable introduction to the whole body of 'un caso assai singolare nella poesia italiana' (preface by Carducci, in *Addio caro Orco*, p. 131).

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VILMA DE GASPERIN

Culture nazionali e narrazioni straniere: Italia, 1903-1943. By FRANCESCA BILLIANI. Florence: Le Lettere. 2007. 374 pp. €32. ISBN 978-88-6087-091-9.

Francesca Billiani's book on translation in early twentieth-century Italy is a study in big and small stories, large and small narratives. As highlighted by the title, the volume takes as its starting-point a plural view of national cultures and moves on to explore the way in which, throughout the first forty years of the century, translation choices made by editors and publishers influenced the formation of alternative models of Italian culture and helped to shape the relationship between intellectuals, the publishing industry, the reading public, and the Italian state. Given the chronological span of the volume, Fascism looms large as one of its protagonists, and there are numerous references to recent scholarship on the regime (Ruth Ben-Ghiat and Emilio Gentile are key names in this respect). However, as Billiani notes, this is not 'un libro di storia del regime fascista; piuttosto un libro sui discorsi elaborati al suo interno' (p. 19)—specifically, the discourses relating to and revolving around translation, which here becomes a litmus test of attitudes and approaches to both Italian and foreign literatures and cultures.

There are some larger narratives at stake in such an account, among which Billiani herself singles out a few: Fascism's opportunistic attitude towards translation, which 'non bloccò, ma travestì, l'ingresso dello straniero' (p. 17); the widespread 'ansia di modernità' (p. 301), which made intellectuals of diverse political inclinations look at translation as a strategic means to a modernizing end; the confrontation between nationalist and internationalist models of Italian culture and their different ways of relating to the foreign (pp. 301-02); and the vexed question of the nature and desirability of a true popular culture (p. 302). To these, we could also add the wider issue of Fascism's evolving attitudes and policies towards cultural production as a whole, as well as the difference between the regime's rhetoric and its actual level of control over the publishing industry. Finally, there is the effort to map the continuities and discontinuities which characterized the cultural arena and, more specifically, attitudes towards translation between the start of the century and the 1940s (including issues of fidelity, genre affiliation, and marketing). These are all themes which keep re-emerging throughout the book and whose discussion is conducted through detailed historical analysis, occasionally underpinned by brief detours through theory (from Bhabha, to Bourdieu, to Žižek).

This is not, in fact, a theoretical book and it would be inappropriate to read it in search of wide-ranging reflections on the nature of translation, both as a creative act