

net sind? Zudem wäre eine transnationale Perspektive wünschenswert gewesen, um die literarischen Bewegungen in Relation zu anderen Schreibpraktiken zu setzen und die Hintergründe für die aktuelle Situation der italienischen Gegenwartsliteratur besser zu kontextualisieren. Die Studie überzeugt letztendlich nicht durch innovative Erkenntnisse in Fragen der Gattungshybridität oder der zunehmenden Nivellierung der literarischen Darstellungsformen. Überzeugend ist allein der Ansatz, sich gegen die Dominanz realistischer Tendenzen auszusprechen, deren aktuelle Präsenz bestenfalls auf paratextuelle Äußerungen oder Gattungszuschreibungen (z. B. Autofiktion, Dokufiktion, journalistischer Kriminalroman) zurückzuführen sind, jedoch nicht auf literarische Darstellungsformen. Denn eine Literatur, deren zentrale Merkmale *velocità* und *ibridazione* sind, kann keinesfalls die charakteristischen detailreichen Beschreibungen aufweisen, die klassischerweise einem *effet de réel* bzw. einer *illusion référentielle* zuzuordnen sind.

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Sara Sermini: *“E se paesani / zoppicanti sono questi versi”. Povertà e follia nell’opera di Amelia Rosselli* (Istituto di Studi Italiani Università della Svizzera. Officina 3). Firenze: Leo S. Olschki Editore, 2019. 250 pp., pb., € 24.–

In the volume written by Sara Sermini, Amelia Rosselli’s poetry is examined through a new and very peculiar perspective; the author focuses on what we could call a natural inclination to listening. The book is divided into three chapters, where three key aspects of Rosselli’s poetry are analyzed. In the first chapter, the author considers the important role that the revolutionary humanism movement played in Amelia Rosselli’s cultural and political education. Sermini highlights the connections between the poet and the context in which Adriano Olivetti, Pietro Calamandrei, Ferruccio Parri, Altiero Spinelli, Ernesto Rossi and Ignazio Silone were the main characters. The central figures of Rosselli’s life were her father, Carlo Rosselli, and the poet Rocco Scotellaro who, undoubtedly, both represented an important reference for her: Amelia drew on her father’s liberal socialism in her voluntarist approach and her subsequent resonance amongst the masses. Carlo Rosselli, beyond the confines of Marxist ideologies, wanted to eradicate Bentham’s homo oeconomicus from the tyranny of non-spontaneous reactions that are “determinate dal modificarsi dei rapporti produttivi e quindi dei rapporti sociali” (p. 19). According to Rosselli, humanist socialism had to move away from the determinism of Marx’s theory and embrace a new ethic based on voluntarism, far from philosophical abstractions. With this approach, Amelia Rosselli inherited a particular focus on the lives of the poorest members of society, which was a significant aspect of the intense and intellectually lively relationship she had with Rocco Scotellaro. Sermini articulates this influence that Scotellaro had on Rosselli:

“Dalle pagine de L’uva puttana [...] si deduce la forte influenza della ‘pratica della povertà’ sulla vita di Rocco Scotellaro. Amelia Rosselli saprà cogliere questo aspetto quando [...] compone alcune delle poesie che confluiranno nella sezione di Primi scritti intitolata Cantilena (poesie per Rocco Scotellaro)” (pp. 56–57).

According to Rosselli, Saint Francis of Assisi’s profile, “ritratto come alter Christus dalla più nota tradizione che da Bonaventura da Bagnoregio passa per Dante e Giotto” (p. 57), was therefore the factor that connected the figure of Christ without martyrdom, without pain, and the writer and political activist Scotellaro, whose actions were always directed to assist the humble. Scotellaro can be credited with introducing Amelia to certain Italian poets, above all Dino Campana and his *Canti orfici*; in fact, Campana’s influence lead Rosselli to “rievocare l’amico nell’immagine del ‘monte roccione’, paesaggio primitivo in cui Campana compie il suo viaggio” (p. 60). However, Sermini underlines that this Franciscanism is stripped from any religious connotation and is instead an important element in order to understand the idea of poverty and of a painful, disenchanting abandonment present in Amelia Rosselli’s poetry. In the wake of these suggestions, Rosselli started

to approach both Christian and mystic-religious sources. In the second chapter Sermini deals with sacred themes again, but this time following a road whose milestones are Jung and psychoanalysis. Influenced by books such as *Psychology and alchemy* or *Psychology and religion* by the Swiss psychoanalyst and philosopher, the poet's attention on the deep increases, and becomes essential to her experience as a writer. Rosselli says: "Io ho studiato Jung e poi molto più tardi i freudiani, e qualcosa avrò pure imparato. Anzi, sono del parere che non si è scrittori se non si è fatta una analisi personale, per levare di mezzo i problemi più urgenti che possono intralciare una visuale del mondo un pochino obbiettiva e utile agli altri. Se no, si scrive una poesia ad uso personale" (p. 94).

Sermini points out that Rosselli's reading of Carl Gustav Jung, and her psychoanalytic treatment by Ernst Bernhard, of the Jungian school, laid the foundations for the poet's approach to a deeper analysis of the religious phenomenon. Among the references in Rosselli's poetry, we can find the "numinous" of Jung and Rudolf Otto, a theologian and philosopher, as well as Bernhard's complex religiousness, full of references to Judaism, Catholicism and Buddhism. Sermini highlights the poet's relapses in the complex and stratified collection *Variazioni belliche*; for example, when Rosselli refers to the "quadratura del circolo infame che noi solleviamo / al di sopra di ogni Sapienza" (p. 137). Here, Sermini recognizes a reproposal of a Jungian leitmotiv, the squaring of the circle that summarizes the inclination towards the research of a deeper Self that goes beyond the I (it's not by chance that Sermini, a few pages earlier, writes about a poetic self that tries to bypass its own individuality to become a sort of "collective self"). The poet deals with the mystique using a language that Sermini defines as "overflowing", with references to Jung, the Book of Job and, above all, Kafka. However, she rejected any kind of dogmatism. This separated her from Jungian orthodoxy and was surely a relief when she realized, at around thirty-five years old, that she didn't fully agree with her psychoanalyst Bernhard's theoretical points of view. In the third and last chapter, the inclination to listening mentioned at the beginning of this review is expressed in a series of poetic texts. Sermini examines two of Rosselli's short poems: *La libellula* (published in 1968, but Rosselli probably began writing it in 1958) and *Impromptu* (published in 1981) and thoroughly retraces the multitude of intertextual references found within the two poems. Rosselli uses a "difficilissima lingua del povero" (p. 178), of which Sermini underlines the cognitive value and its polysemy. She also points out Rosselli's main topics, such as charity, mercy and the challenges of the lyrical self. Rocco Scotellaro, Dino Campana, Eugenio Montale, Whitman, Ezra Pound, Emily Dickinson and – on a spiritual level – the Ecclesiastes and the Book of Revelation were still a guiding light to Amelia Rosselli. At the end of the chapter, Sermini analyzes *Diario ottuso*, a brutal, rough and harsh book and, once again, she underlines Rosselli's political significance and her oppositional point of view. Here, the poet is portrayed as a real crusader against mankind's bourgeois drift, who chooses humbleness as the only way to achieve the true. Undoubtedly, Sara Sermini's work is very accurate and represents a useful tool for the scholars who are able to thoroughly understand the political and cultural environment in which Rosselli was situated and where she produced her poetry. Sermini's book is not intended to give an interpretive trend; it attempts to bring together the wide and important semantic field of poverty that we can find in Rosselli's works, as well as the ethical and political implications that can be derived from it. The author shows us an original side of the poet and reveals her language tics, which are the result of a certain psychism, Catholic mystique, Buddhist tradition, heterodox Marxism, socialist and actionist tradition. Obviously, all these elements deeply affect the interpretation of Rosselli's poetry; however, Sermini does not try to influence this interpretation in one way or another. On the contrary, she is aware of how to escape from the ideological stretches and gives a complex and articulated landscape that is held together with coherence and organicity and which provides suggestive perspectives and references for any further study.

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