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In copertina: *Testa d'asino* (acquaforte di Constantin Udroui)

THE HUMANITIES AND THE HISTORICAL
AND CULTURAL CONTEXT
OF CENTRAL AND EASTERN EUROPE
IN THE XXTH CENTURY:
ACADEMICS, TRANSLATORS
AND OTHER LITERATI FACING
WARS, REVOLUTIONS, REGIMES

a cura di

Annalisa Cosentino e Angela Tarantino

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THE HUMANITIES AND THE HISTORICAL
AND CULTURAL CONTEXT OF CENTRAL
AND EASTERN EUROPE IN THE XXTH CENTURY:
ACADEMICS, TRANSLATORS
AND OTHER LITERATI FACING WARS,
REVOLUTIONS, REGIMES

Annalisa Cosentino, Libuše Heczková, Angela Tarantino

Two monographic volumes, published as the current issues of two journals with a comparative and international focus – *Slovo a smysl* (Charles University) and *România Orientale* (Sapienza University of Rome) –, present the first results of the international interdisciplinary research project *The Humanities and the historical and cultural context of Central and Eastern Europe in the XXth century*. The project focuses on unpublished texts by scholars and translators, as well as writers in the broader sense, concerning topics and problems specific to the cultures of Central and Eastern Europe in the 20th century.

This was a century shaped by war, revolution, and the ascent of anti-democratic regimes, all of which had a decisive influence on the scholarly environment in which historians, philologists, and translators carried out their work. With an aim to better understand this often overlooked historical context, the articles here focus on scholars who may not have been at liberty to choose their object of study, translators who were not always able to choose which books to translate – that is, on an extra-literary context, political and social, that exerted a pronounced influence on scholarly work broadly speaking, whether through explicit restrictions (ideological censorship, for instance) or through other forms of psychological conditioning. In order to reconstruct the true history of various disciplines and their protagonists, it is therefore useful to understand the practical motivations which shaped scholarly careers within this historical context.

Given that bibliographies (including commented bibliographies) and other descriptive materials are already available, the primary objective of research was to collect and analyse unpublished documents related to concrete working conditions in this context. The research group therefore worked mainly in public and private archives holding documents, correspondence, memoirs, diaries and other unpublished manuscripts. Unfortunately, this phase of research, which began in 2019, was delayed and in some cases prevented altogether by measures put in place to address the ongoing pandemic. This made it impossible to carry out some of the research originally planned for the project. Our hope, however, is that the initial work carried out here can be further expanded and elaborated in the future.

The group of Sapienza University researchers who originally proposed the project were later joined by researchers from universities in Prague, Cluj, Moscow, Florence, Padua, Udine, and the University of Rome 'Tor Vergata'.

The contributions that make up these two volumes are arranged primarily in chronological order, with texts published in *Slovo a smysl* offering the international perspective, and those in *România Orientale* focusing to a greater extent on the relationship between Italian and other European cultures.

With the rise of dictatorial regimes in Europe during the first half of the 20th century, the relationship between culture and power assumed a different dynamic, as we see in the individual paths of important literary figures of the period. This is especially evident in the case of the novelist and playwright Luigi Pirandello (1867-1936, Nobel Prize for Literature in 1934), and his adherence to fascism – an issue that is often (surprisingly) overlooked. The issue is analysed in 'Luigi Pirandello's Concept of Life and His Way to Fascism' by three Florentine scholars, Luciana Brandi, Ubaldo Ceccoli, and Clotilde Barbarulli (University of Florence and National Research Council of Italy), who reconstruct the political dynamics of Pirandello's support for the fascist regime based on letters, essays, and press articles, as well as careful analysis of the main themes and ideological contents of the novel *Il fu Mattia Pascal* (*The Late Mattia Pascal*). What the co-authors discover is a profound consonance between Pirandello's worldview as expressed in and by the novel and the evolution of Italian society during the first decades of the 20th century.

In her essay 'An Infatuation with the Leader: The Fascination with Mustafa Kemal (Atatürk) and the Construction of a Male Subjectivity in Yakup Kadri Karaosmanoğlu's Writing and Career', Ayşe Saraçgil (University of Florence) traces the vicissitudes of a single career – one, however, that sheds light on a phenomenon of far-reaching social significance. What Saraçgil presents is a lucid portrait of the fascination of power in the figure of Mustafa Kemal, and his influence on the life and poetics of Yakup Kadri Karaosmanoğlu (1889-1974). This influence is the root phenomenon, Saraçgil argues, from which we may trace the evolution of various other dynamics, giving us essential insight into the profound transformation that took place in Turkish society during the first decades of the 20th century.

The majority of essays featured in these two volumes focus on cultural mediators. Two essays by Alessandro Catalano (University of Padua), 'Taulero Zulberti and the Reception of Czech Culture in 1920s Italy' and 'The Short Career of Riccardo Selvi as Translator of Czech Poetry in the Early 1930s', reconstruct the work of two translators and cultural mediators, all but forgotten today, who worked in the 1920s and 1930s. Through a careful analysis of both unpublished documents and articles published during the period, Catalano brings to light Zulberti's remarkable contributions to the understanding of Czech culture in Italy, as well as Selvi's claim to being the first Italian translator of Karel Hynel Mácha's celebrated poem *Máj* (1836; published in Italy as *Maggio* in 1934). If the story of Taulero Zulberti as an 'atypical' intellectual is one of enormous self-sacrifice and personal commitment, that of Riccardo Selvi – which is more episodic but just as atypical – testifies to the important role played by Czechoslovak institutions in providing support for the diffusion of culture abroad, in spite of widely differing political orientations in the case of fascist Italy (Czechoslovakia remained a beacon of democracy in the interwar period, even as it was surrounded on all sides by dictatorial regimes).

Giacomo Prampolini (1898-1975), the indefatigable polyglot, translator, and cultural mediator of various – primarily minor – European literatures, is the subject of two essays by scholars at Sapienza University: 'Giacomo Prampolini as a Literary Translator and Cultural Mediator of Dutch Literature' by Francesca Terrenato, and 'Giacomo Prampolini as a Literary Translator and Cultural Mediator of Scandinavian

Literature' by Andrea Berardini. Based on materials from Prampolini's personal archive, the articles examine his work as critic, translator, and consulting editor, his personal relationships with authors he was interested in publishing, and certain constraints arising from the political context in Italy that shaped his career. The result is a portrait not only of the character of Prampolini's work before and after WWII, but also of the relevant aspects of Dutch and Scandinavian literatures that prevailed in Italian culture at that time.

The work of two other cultural mediators, Enrico Rocca (1895-1944) and Aloisio Rendi (1927-1979), makes up the subject of the article 'The *Fields* of German-speaking Literature: Practices of Cultural Recognition in Italy' by Stefania De Lucia and Camilla Miglio (Sapienza University). Taking into account certain continuities that link one generation to the next, effectively bridging WWII and the schism it brought about in European cultural history, De Lucia and Miglio examine the varying political contexts of these two figures. Their aim is to better understand the impact these scholars had on the cultural dynamics of the various fields where the competition of languages and literature took place (in the case of German literature, the co-authors also take the 'national' pluralism of the Central European context into account). Focusing on the most decisive episodes in their lives and works, De Lucia and Miglio provide precise historical-cultural contextualisation, tracing the essential history of German studies in Italy (vigorously promoted under the Fascist regime), and identifying key moments and figures for further study in the field.

In his article 'Italian studies in 20th-century Poland', Piotr Salwa (Polish Academy of Science) investigates the study of Italian literature in Poland during the 20th century, drawing attention to one aspect in particular: literary criticism. Retracing the shifting political landscape of Italy and Poland during the 20th century, Salwa underscores the persistent and avid interest in Italian culture throughout this period on the part of Polish scholars and intellectuals.

Many of the European literary figures who made their names in the first half of the 20th century would be swept away in the conflagration of WWII. Such is the case of Anny E. Popp, a brilliant scholar and art historian of the Viennese school founded by Max Dvořák. Born in Ostrava in 1891, Popp was active throughout the 1920s and early 1930s, publishing original and astute studies in the European debate on art – and not

only that of the Italian Renaissance, to which she had dedicated her doctoral dissertation. Yet in 1936, not long after the publication of her essay 'Two torsi by Michelangelo' in London's *Burlington Magazine*, she seems to have disappeared without a trace. In his insightful article, 'Anny E. Popp, Art Historian of the Vienna School: Disappeared and Forgotten?', Josef Vojvodík (Charles University) takes a close look at Popp's articles on Cézanne, Donatello, and Leonardo da Vinci, thus recovering a cultural heritage that, if not entirely unknown, has hitherto been only partially investigated or assessed on account of the singular destiny of the scholar.

If WWII was the watershed moment of the 20th century, the period that followed, characterised by the rise of anti-democratic regimes in Central and Eastern Europe, marks an historical and political transition that would have profound consequences for both existential and creative contexts. In her essay '*Sburătorul* after *Sburătorul*: Survivors of E. Lovinescu's Literary Circle after 1947', Ligia Tudurachi (Romanian Academy of Science) retraces the story of the writers, poets, and intellectuals affiliated with the *Sburătorul* circle in the years after 1947 – literary figures who, at first compelled to give up the aesthetic regime they had forged during the interwar period, never succeeded in recovering it, even during the 'thaw' of the late post-war period.

In the essay that follows, 'Georgij Brejtburd: Translator, Author, and Official (1921-1976). The First Step of Archive Studies (1954-1957)', Ol'ga Gurevič (Russian State University for the Humanities) examines the critical role played by cultural mediation in the period of the Cold War. Georgij Brejtburd, the literary figure at the centre of Gurevič's essay, was a translator of Italian literature in the Soviet Union, as well as a literary critic and consultant for the Union of Soviet Writers for more than twenty years. As archival documents demonstrate, Brejtburd also played a key role in facilitating personal relationships between intellectuals of the two countries.

The prison poetry of Ivan M. Jirous (1944-2011), a dissident Czech poet, powerfully conveys not only the oppressive conditions of imprisonment, painful and troubling in themselves, but also the frustration of facing a particularly unjust punishment as a result of purely ideological motivations and abuses of power. If writing poetry in the prison context might be understood as a coping mechanism, it may also serve as a form of denunciation and rebellion, as co-authors Jan Wiendl

(Charles University) and Annalisa Cosentino (Sapienza University) argue in their essay 'The Poet in a State of Emergency: Ivan M. Jirous'.

In 'Italian Scholars of Modern Greek as Political-Cultural Mediators during the First Years of Censorship by the Greek Junta, 1967-1971', Christos Bintoudis (Sapienza University) recounts an episode from the second half of the 20th century. The article demonstrates how the work of Italian translators and scholars of new Greek literature played an active role not only in bringing public attention in Italy to contemporary Greek culture (which was censored in its native country), but also in giving support to dissidents of the dictatorial regime established in Greece at the end of the 1960s.

'About Truth and Possible Worlds: Pavel Tichý and His Logical and Philosophical Research' by Anna Maria Perissutti (University of Udine) gives an overview of the life and work of Pavel Tichý (1936-1994), a scholar of logic and the philosophy of language who emigrated to New Zealand in 1970 during the early years of 'normalisation' in Czechoslovakia – the period following Prague Spring, characterised by an even more oppressive return to state-imposed ideology – and committed suicide shortly before his return to Prague. Tichý's 'Transparent Intensional Logic', a concept still relatively unknown due to the troubled personal life of the scholar, advances a number of concepts that are highly relevant today across a variety of fields, including artificial intelligence and related disciplines.

We briefly interrupt the chronological organisation to present a series of contributions that touch not only on the same topic of research but on the same subject: namely the work of Italian scholars who were active, at least for a significant part of their careers, at Sapienza University of Rome.

In 'Italo-Romanian Academic Relations in the Communist Period: The Example of Rosa Del Conte', co-authors Ioana Bot (Babeş-Bolyai University) and Angela Tarantino (Sapienza University) turn their attention to the figure of Rosa Del Conte (1907-2011), Professor of Language and Romanian literature at Sapienza University, 1958-1977, with an aim to better understand her interactions with officials in the Romanian Communist regime, and with intellectuals in whom the internationally renowned scholar took an interest. Looking specifically at her correspondence with representatives of Romanian and Italian academic and governmental institutions, the co-authors draw attention to telling

aspect of Del Conte's relationships, both personal and 'official' – that were only apparently straightforward and unproblematic. In reality, argue Bot and Tarantino, they were deeply conditioned by the context of a Romanian society under the domination of a totalitarian regime.

In *'Imagines Agentes: The "Old Professor" as Archive and Place of Memory, or Sante Graciotti and "Celeste Zofia"'*, Luigi Marinelli (Sapienza University) takes inspiration from the figure of Sante Graciotti (born in Osimo in 1923), a professor of Slavic philology first at Catholic University of the Sacred Heart in Milan, and then (since 1972) at Sapienza University. Marinelli retraces the stages of Polish studies in Italy, specifically in Rome, emphasising the value of the scholar's personal experience. It is an experience made up not only of writings, but also people (including officials of the Communist regime), so that we should think of it rather as an irreplaceable repository of history. While documents and other written traces represent essential scholarly materials, Marinelli argues, they can only be accurately interpreted thanks to the role of personal experience as a 'corrective', one that is best served by the individual rather than collective memory. He therefore proposes some working hypotheses to build and reconstruct a reliable history of the humanities, starting naturally from Italian Polonistics.

The unpublished travel notebooks of Angelo Maria Ripellino (1923-1978), who joined Sapienza University in 1961 as professor of Russian, Czech, and Slovak literature, are the subject of *'Writing for the Self: Ripellino's Notebooks from the Sapienza Archive'* by Barbara Ronchetti (Sapienza University). Ronchetti focuses in particular on Ripellino's notes on his trips to Soviet Russia from 1957 to the mid-1970s, examining various fragments concerning places, texts, and people. With analysis from the perspective of different styles and themes, Ronchetti offers a concise but illuminating glimpse at Ripellino's fertile poetic imagination captured at its most intimate moment, and an apt example of the author's 'life writing'.

'Angelo Maria Ripellino and Czech culture: Letters and Other Exchanges' identifies the models underlying Ripellino's essays and critical writings, and is written by Annalisa Cosentino (Sapienza University), who recently edited *"Do vlasti české". Z korespondence Angela M. Ripellina* (2018), a critical edition of Ripellino's correspondence with Czech artists and intellectuals that draws in large part on materials from Sapienza

University's 20th Century Archive. The relationships conveyed by the correspondence reveal an important intersection between literature and politics in post-war Czechoslovakia. But they also allow us to reconstruct the 'avant-garde' inspiration of Ripellino's critical writings, arising from his contact with the Prague cultural scene of the late 1940s and remaining at the centre of all his subsequent work, up to the 'essay-novel' *Praga magica* (*Magic Prague*, 1973) and beyond.

The issue of *România Orientale* closes with an accurate bibliography of the works of Enrico Damiani (1882-1953), who taught at Sapienza University and University of Naples 'L'Orientale'. Compiled by Gabriele Mazzitelli (Tor Vergata University of Rome), 'Humanism and Culture: The Teaching of Enrico Damiani (a Bibliography)' highlights Damiani's multifaceted career in Slavistics, including works on Russian, Polish, and Bulgarian literature, with forays into other Slavic traditions.

Finally, the two volumes are closed by an appendix of documents and images (in *România Orientale*), and a precious testimony to the importance of personal stories, arising under very specific historical circumstances, in determining the path of study and research. In 'Search of Truth: An Interview with Helen Epstein' is based on an interview granted to Annalisa Cosentino by the American writer and scholar Helen Epstein. Born in Prague in 1947, Epstein later moved to New York with her parents, both survivors of Nazi concentration camps, who felt compelled to emigrate from Czechoslovakia in the aftermath of the 1948 coup that marked the rise of the Communist regime. A pioneer of second generation trauma studies (*Children of the Holocaust*, 1979), Epstein is the author of several richly documented biographies and an expert in 'life writing', offering an original interpretation of how academics, translators, and other literati in the 20th century faced wars, revolutions, and regimes.

SYNOPSIS AND KEYWORDS

PIOTR SALWA

Italian studies in 20th-century Poland

Synopsis: This essay presents an overview of the evolution and present situation of Italian studies in Poland, focusing on literary criticism. What it demonstrates is a persistent interest in the Italian culture on the part of Polish scholars, recently fostered by their common membership in the European Union.

Keywords: Italian studies, Poland, 20th century, 21st century, literary criticism

STEFANIA DE LUCIA, CAMILLA MIGLIO

The Fields of German-speaking Literature: Practices of Cultural Recognition in Italy. The Trajectories of Enrico Rocca and Aloisio Rendi

Synopsis: Working as a *pars pro toto*, the German language is the common feature of a wide range of literary phenomena, each with its own characteristics and socio-political context. Austrian, Swiss, and Central European literature are some of its most common manifestations, having individuated over time to the point that they may be considered expressions of cultural, national, and historical identities distinct from German *stricto sensu*. However, this process of individuation does not only have an endogenous character. Even before emerging in the German world, cultural specificities are identified by foreign cultures, specifically by the reception processes carried out through practices of cultural mediation, such as university teaching, translation, and literary criticism. In this respect, if we take into account the 'polysystemic' perspective (Even-Zohar – Toury 1982, Even-Zohar 1990; Hermans 1985, 2002, 2006), and a certain Bourdieusian turn this perspective has taken (Bourdieu 1992), we can see, for example, how the Italian cultural system represents an external point of view towards – and is effectively entangled with – the cultural systems of German-speaking cultures. With an eye to this play of perspectives, we can thus draw important conclusions regarding the complexity of the German field. This essay aims to highlight how an awareness of the geo-cultural and political situatedness of some varieties of German-speaking literature was developed in Italy during the first half of the twentieth century. Examining the biographies and careers of cultural mediators of the time, such as Enrico Rocca and Aloisio Rendi, we can see how cultural specificities in their socio-literary context are recognised by virtue of what Bourdieu calls 'the restricted field of production' (Bourdieu 1992): that is, the output of a literary field with less economic power but greater cultural prestige. This aspect of the field plays an increasingly decisive role in editorial policies that aim to preserve differences and canonise them precisely because of their extraordinary character.

Keywords: transfer; German literature in Italy, Enrico Rocca, Aloisio Rendi, literary field

ALESSANDRO CATALANO

Taulero Zulberti and the Reception of Czech Culture in 1920s Italy

Synopsis: This essay traces the work of Taulero Zulberti as a translator and promoter of Czech literature. The story of Czech-Italian cultural exchange during the 1920s and 1930s, which was carried out in a variety of magazines and periodicals, is undoubtedly a relevant,

even if secondary, topic. Yet it has received little attention in the context of Italian Slavistics. Zulberti, subsequently known for his work as a journalist, remains a practically unknown figure as mediator of Czech culture in Italy. This represents the first thorough survey of his extensive output, based on analysis of such magazines as *Il Brennero*, *Il Secolo XX*, and *Le opere e i giorni*. Zulberti's career is particularly significant as regards Josef and Karel Čapek, and it is through his translations that their stories first appeared to the Italian public. He would attentively follow their careers at least throughout the 1920s. The obscurity surrounding Zulberti's work is due in part to the kind of texts he published, preferring short pieces that rarely reached the size of a full-length article, with the unique exception of Karel Čapek's *The Makropulos Affair*, the author's first published volume in Italian.

Keywords: Taulero Zulberti, translation, cultural transfer, Czech-Italian relations, Karel Čapek

OL'GA GUREVIČ

Georgij Brejtburd: Translator, Author, and Official (1921-1976). The First Step of Archive Studies (1954-1957)

Synopsis: Georgij Brejtburd (1921-1976), translator, literary critic, and consultant to the Foreign Commission of the Union of Soviet Writers (1954-1976), though still unknown to the general public, played an immensely important role in the development of Soviet-Italian and Soviet-European cultural ties. This article discusses Brejtburd's professional biography and contribution as a translator and promoter of Italian literature in the USSR during the Cold War era. The interim results of the research based on the analysis of archive materials, as well as the records on Brejtburd in the Italian literature, show that a single translator and official passionate about his work managed to improve cultural ties between the two countries during the years of strict control over international contacts in soviet Russia. The study looks into the role of the interpreter in the introduction of foreign writers, such as C. Levi, A. Moravia, C. Salinari, to the realities of the USSR, as well as his influence over the high-ranking decision makers responsible for Italian-to-Russian translations which resulted in a significant increase in terms of both their numbers and quality.

Keywords: cultural relationships, Italian literature, USSR, translation, editing, Union of Writers.

FRANCESCA TERRENATO

Giacomo Prampolini as a Literary Translator and Cultural Mediator of Dutch Literature

Synopsis: As a prolific translator of prose and poetry, as well as a literary critic and (starting in the 1920s) editorial consultant for various Italian publishers, Giacomo Prampolini (1898-1975) played a pivotal role in introducing Dutch literature to the Italian public. With a primary interest in Dutch and Flemish, he also focused on lesser-known literatures and languages, including Scandinavian, Czech, and Cuban. This article investigates how Prampolini's activities as a cultural mediator, in particular with regard to Dutch literature, responded to (and opposed) the evolving political landscape in Italy during the fascist, post-war, and Cold War periods. Previous scholarly investigation – including an interview with Gaetano Prampolini (Giacomo's son and former professor of Anglo-American Literature at the University of Firenze, who is actively preserving the memory, correspondence, and

books of his father), conducted by the author of this article together with Andrea Berardini – has already produced a wealth of detailed information on this topic. Prampolini's life and works will be explored in more detail in the frame of the shifting socio-political context of twentieth-century Italy with regard to his interest in Dutch literature (his essays in magazines and translations), in the first section; his personal associations with Dutch authors, in the second; his anthologies and opinions as a consultant of publishing houses, as well as his magnum opus *Storia universale della letteratura* (Universal History of Literature, first ed. 1938), in the third and closing section. All his activities as a cultural mediator of Dutch literature are set against the backdrop of the political compromises and/or engagement that characterised cultural life in his time.

Keywords: Dutch literature; foreign literature in translation; translations under fascism; cultural politics; cultural mediators

ANDREA BERARDINI

Giacomo Prampolini as a Literary Translator and Cultural Mediator of Scandinavian Literature

Synopsis: Thanks to his role as literary translator, critic, and editorial consultant, Giacomo Prampolini (1898-1975) had a profound influence on the way Scandinavian authors were received by the Italian reading public. Prampolini focused on both consecrated authors such as Knut Hamsun and contemporary experimental writers such as Pär Lagerkvist, as well as more obscure figures such as the Icelandic novelist Kristmann Guðmundsson, thus offering a detailed and nuanced (though very personal) image of the Scandinavian literary landscape. The aim of this article is to explore Prampolini's attitude towards cultural mediation as it emerges in his translation practices and from his essay production (e.g. his *Storia universale della letteratura*, 1938), with particular regard to the mediation of minor cultural traditions. I will investigate how Prampolini's contribution helped sketch a canon of Scandinavian literature, trying to bring to light the criteria which shaped it, and taking into account the way in which the socio-political climate in Italy (especially under the Fascist regime) influenced and conditioned his cultural enterprise.

Keywords: Giacomo Prampolini, Scandinavian literature, translation studies, translation under fascism.

LUIGI MARINELLI

Imagines Agentes: The 'Old Professor' as Archive and Place of Memory, or Sante Graciotti and 'Celeste Zofia'

Synopsis: This article aims to maximally extend Pierre Nora's concept of 'places of memory' (*lieux de mémoire*) so that it may be applied to the individual memory of scholars (in this case, scholars working in Slavic studies) of older generations. The thesis, banal to the point of obviousness, is that if every archive may be considered 'a place of memory for the men and women of science and culture', we may change the order of terms to put forward the idea that men and women of science, as well as scholars and intellectuals in general, may themselves be considered as archives and places of cultural memory (the example is provided here of a maestro of Italian Slavic studies). The article is based in large part on a video interview with Sante Graciotti, born in Osimo in 1923, which has been published online with the title *Amare quello che si fa e fare quello che si ama* ('Love what you do and do

what you love'; [https:// www.youtube.com/watch?v=M7zBYE3YN2E](https://www.youtube.com/watch?v=M7zBYE3YN2E)). It therefore presents a particular case study (the micro-history and ego-history of the scholar) which might be adapted to other situations, potentially serving as an operational model for the collection of what might be called 'personal places of (Slavistics) memory'.

Keywords: cultural memory, lieux de mémoire, collective memory/individual memory, history of Slavistics, Sante Graciotti

ANNALISA COSENTINO

Angelo Maria Ripellino and Czech Culture: Letters and Other Exchanges

Synopsis: The aim of this paper is to reconstruct Angelo Maria Ripellino's path as a scholar in the field of Czech literary historiography and criticism, focusing on the formation of his methodological approach as it is shown in the shaping and contents of his first book, the *Storia della poesia ceca contemporanea* ('The history of contemporary Czech poetry'; 1950). While writing this monograph, Ripellino could rely not only on his own remarkable knowledge of Czech culture, but also on the mentorship of prominent Czech scholars (among them Karel Teige and Jindřich Chalupecký), as is documented in the recently edited private correspondence between the Italian scholar and Czech writers and artists. Moreover, thanks to further materials from Ripellino's archive, it is possible to better grasp the scholar's 'avant-garde' understanding of

literature and the arts, and thus his approach to their study and description.

Keywords: Angelo Maria Ripellino, Czech literature and fine arts in the first half of the 20th century, literary criticism, Karel Teige, archive documents

BARBARA RONCHETTI

Writing for the Self: Ripellino's Notebooks from the 'Sapienza' Archive

Synopsis: This article examines the genre of personal writing, looking in particular at notebooks that contain scholarly annotations and intimate reflections. Research focuses on the specific case of Ripellino's notebooks, written during his trips to the Soviet Union (from 1957 to the mid 1970s), and now kept in the Fondo Ripellino (Archivio del Novecento, Sapienza University of Rome). Contents of the notebooks are analysed in the frame of Ripellino's creative and scholarly activity. Here, the fluidity of Ripellino's writing allows for certain transits and passages between genres and styles, to a degree that cannot be found in other texts by the author, representing a form of life writing in the broadest sense (autobiographical note, simulated diary), with little regard for chronological accuracy (specific dates and places are rarely indicated), and emphasising impressions and sensations over information. The study highlights several linguistic units and descriptions that are repeated almost verbatim in the complex system of refractions comprised by Ripellino's texts, offering a fascinating perspective on his writing style. The result is an investigation of the notebook as a fragmentary genre, able to give support to the scarcely explored field of the writing for the self in personal papers.

Keywords: Angelo Maria Ripellino, notebooks, life writing, private papers, Soviet memory studies

IOANA BOT, ANGELA TARANTINO

Italo-Romanian Academic Relations in the Communist Period: The Example of Rosa Del Conte

Synopsis: The purpose of this essay is to explore academic relations between Italy and Romania in the post-war period through the figure of Rosa Del Conte, professor of Romanian Language and Literature at Sapienza University of Rome (1958-1977), and internationally recognised scholar of the works of Mihai Eminescu. The study is conducted based on Del Conte's correspondence during the period 1949-1989 with Romanian and Italian academic and governmental institutions, with particular attention to her exchanges with prominent Romanian cultural figures active both in Romania and abroad. We make use of documentary material held in Del Conte's personal archive, which she donated to the Giuseppe Toniolo Institute of Higher Education, now available at the Library of the Catholic University of the Sacred Heart in Milan.

Keywords: Rosa Del Conte, Archivio Del Conte, Italian-Romanian relations in the post-war period, Romanian culture and literature in the post-war period, Romanian communism (1949-1989)

GABRIELE MAZZITELLI

Humanism and Culture: The Teaching of Enrico Damiani (a Bibliography)

Synopsis: Enrico Damiani was hired at a very young age by the Library of the Chamber of Deputies of the Italian Parliament and, starting in the 1920s, alongside his work as a librarian, he worked tirelessly to disseminate Slavic literature, particularly Russian, Polish, and (above all) Bulgarian. Damiani also held teaching positions in Italy (University of Rome and University of Naples L'Orientale) and Bulgaria. The main quality of Damiani's career is not to be sought in his individual critical approach, but rather in his idea of culture as a pillar of mutual knowledge and respect among people. His teaching consists in a humanistic vision of the world, befitting the European intellectual and passionate champion of Slavic literature he was, as the bibliography of his writings clearly testifies.

Keywords: history of Slavic studies in Italy, Slavic literatures, bibliography, cultural relationships between Italy and the Slavic world.

BIOGRAPHIES OF THE AUTHORS

Mădălina Agoston

PhD Candidate at the Romanian Literary Studies department of Babeş-Bolyai University. She authored several studies focusing on translation problems and post-war Romanian literary criticism. She also writes articles concerning the contemporary Romanian literary criticism.

Jessica Andreoli

PhD student in Philology at the UBB Doctoral School of Linguistic and Literary Studies with a *cotutelle* in Digital Humanities at the University of Genova/Torino. She is a member of the editorial staff of “România Orientale”. Her research project is focused on the Rosa Del Conte archive. Research fields: contemporary Romanian literature, memoirs, philology, literary translation.

Marta Belia

She is graduated in Linguistics, Literary and Translation Studies at Sapienza University of Rome. She is currently enrolled in the international PhD programme in Germanic and Slavic studies. She studies modern and contemporary Czech poetry, in particular her research focuses on the poetics of everyday life in the works of Czech poets who have marked the twentieth century to the present day. In June 2020 she published a paper in the journal *Nuovi Argomenti* about the contemporary Czech poet Petr Hruška.

Andrea Berardini

Translator from Swedish. He has taught Scandinavian Languages and Literature at Sapienza University of Rome. His main areas of interest have been reception and translation studies and gender studies.

Ioana Bot

She is lecturing in the fields of Romanian literature, the history of literary ideas and cultural mediation, in the Department of Romanian literature and literary theory at Babeş Bolyai University of Cluj-Napoca. She is the former director of the Doctoral School of Linguistic and Literary Studies and, currently, a member of its Council. Since 2016, she has been a member of the Scientific Council of the Babeş Bolyai University. She is the director of The Modern Literary Philology Research Center (FiM - <http://fim.centre.ubbcluj.ro/>). She is also a member of the CNCS (National Council of Scientific Research). Fields of scientific interest: the history of Romanian literature (19th – 20th centuries), the history of European literary ideas in the 20th century, the poetics of fixed forms.

Alessandro Catalano

Associate Professor of Czech Language and Literature at University of Padova. He has been one of the coordinators of the research project *Die Tagebücher und Tagzettel des Kardinals Ernst Adalbert von Harrach (1598-1667). Edition und Kommentar*. Recently, he has coordinated the project *Tra memoria e utopia: il samizdat come simbolo della cultura europea. Storia, confini, prospettive*. He published the volume *Il samizdat tra memoria e utopia. L'editoria clandestina in Cecoslovacchia e Unione sovietica nella seconda metà del XX secolo*. He is a member of the editorial board of the journals *Souvislosti*, *Český časopis historický*, *Svět literatury* and *Folia historica bohemica* and of the series *Studien zum mitteleuropäischen Adel*. With Simone Guagnelli, he designed, created and edited the journal *eSamizdat*. He is a translator and his studies focus on twentieth-century Czech literature, in particular in the fifty years of socialist realism and dissent, Counter-Reformation and the history of Middle-Eastern Europe.

Annalisa Cosentino

Associate professor of Czech and Slovak Language and Literature at Sapienza University of Rome. Research fields: Modern Czech literature

and literary criticism; Central European studies; literary translation. On these subjects, she published several papers and books – most recently *Storie di Praga*, Hoepli 2021. She translated into Italian Czech literary works; among them Komenský, Skácel, Havel, Hašek and Hrabal (both in the series I Meridiani Mondadori). She is a member of the editorial board of the journals *Slovo a smysl* (Karlova Univerzita, Prague) and *Semicerchio* (Università di Siena). Since 2018 she is the coordinator of the joint PhD programme of German and Slavic Studies (Sapienza University of Rome/Charles University, Prague).

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PhD in Philology with a thesis on magical realism. She is a lecturer at the West University of Timișoara, Romania, where she teaches contemporary Romanian literature and hermeneutics.

Stefania De Lucia

She recently concluded a four year research project “History and digital maps of German Literatur in Italy in the XXth century” at Sapienza University of Rome. She has worked as a researcher also at the University of Naples L’Orientale and at the University of Salerno. She studied compared literature at Naples, Vienna and Freiburg im Breisgau. Her main study and research interests are connected to the Austrian fin de siècle Literature, mainly focusing the phenomenon of Orientalism; on female exile writers during the Nazi period; on the representation of space and memory in central European literature and on the phenomena of transfer connected to the reception of German literature in the Italian literary field in the XX century.

Ol’ga Gurevič

Since 1999, she has taught at the RGGU University in Moscow. She is the author of several articles on Giovannino Guareschi and on the Italian history of the post-war period. She translated *Mondo piccolo* and *La favola di Natale*.

Libuše Heczková

Associate professor of Czech literature at Charles University in Prague. Research fields in which she published several monographs and papers:

Czech modern and contemporary literature, history of literary criticism, gender studies. She is currently the Head of the Department of Czech and Comparative Literature at Charles University, Faculty of Arts.

Luigi Marinelli

Professor of Slavistics (Polish Language and Literature) at Sapienza University of Rome. His main research focuses on Polish and Slavic comparative studies (with special attention to the cultural and literary relations between Poland and Russia) and slavo-romance interrelations with special regard to the Baroque period. He has also investigated 18th century Polish culture and writers, as well as 19th and 20th century literary movements and writers (Mickiewicz, Sienkiewicz; Futurism, Jasienski, Schulz, Gombrowicz, Milosz, Herbert, Wat, Kantor etc.) and other more recent authors. Currently his interests focus on theoretical and comparative issues, such as the main cruxes of literary history, "European" and "national canons", translation studies, "minor" and "dominant" cultures and literatures, intercultural, gender and post-colonial studies, literature and music.

Gabriele Mazzitelli

Gabriele Mazzitelli works as a librarian at the University of Rome "Tor Vergata"; and for many years was an adjunct professor of Russian language and literature at LUMSA, University of Rome. He is a member of the Associazione Italiana Biblioteche, of the Società Dalmata di Storia Patria, of the Liberassociazione "Paolo Muratov" and of the Associazione Italiana degli Slavisti, on behalf of which he is the editor of the Bibliography of Italian Slavic Studies. Over the course of many years he has published numerous contributions both in the Slavic field, with particular attention to the relations between Italy and the Slavic world, and in that of library science, among them: *Che cos'è una biblioteca* (2005), *Slavica biblioteconomica* (2007), *Le pubblicazioni dell'Istituto per l'Europa orientale. Catalogo storico (1921-1944)* (2016), *Očerki ital'janskoj slavistiki* (2018) and in collaboration with Valeria Bottone *Sono contento di averti continuato. Lettere a Ettore Lo Gatto* (2020).

Camilla Miglio

Professor of German Literature at the Sapienza University of Rome. She is mainly concerned with twentieth-century and contemporary poetry, and with aspects of the Goethian and Romantic Ages. Her publications include monographs on Paul Celan and Ingeborg Bachmann (*Celan e Valéry. Poesia traduzione di una distanza*, ESI 1997, for Quodlibet *Vita a fronte. Saggio su Paul Celan*, 2005; *La terra del morso. L'Italia ctonia di Ingeborg Bachmann*, 2012; *Ricerca per verba. Paul Celan e la musica della materia*, 2021). Translation is a theoretical interest (to which she has devoted several essays) and at the same time a practice linked to reading, interpretation and literary writing. She translates authors from Romanticism to the contemporary age (a.o. for Donzelli: Franz Kafka, *Cinque Storie di animali*, 2000 Clemens Brentano, *Fiaba del Reno*, 2008, Jacob and Wilhelm Grimm, *Tutte le fiabe*, 2015; Peter Waterhouse, *Fiori. Manuale di poesia per chi va a piedi*, 2009; for Lavieri: Ulrike Draesner, *Viaggio Obliquo*, 2010).

Barbara Ronchetti

Professor of Russian Literature at Sapienza University of Rome. She published the first Italian monograph on “Znanie” (Roma, 1996). Her research interests are connected with intertextual and translational aspects of European culture (Buturlin and Heredia, Shakespeare translated by Pasternak and Marshak, G. Uspensky and the Venus of Milo, Russian futurism and third rhyme). She published several articles on Russian prose and poetry (Pushkin, Lermontov, Gogol, L. Tolstoy, Khlebnikov, Pasternak and many contemporary authors). Her latest books are: *Caleidoscopio russo. Studi di letteratura contemporanea* (Macerata 2014), *Dalla steppa al cosmo e ritorno. Letteratura e spazio nel Novecento russo* (Roma 2016).

Lavinia Sabou

She studies literary studies at the Babeş-Bolyai University of Cluj-Napoca. She is pursuing a PhD on travel literature and spatial representations. Her research interests include Romanian literature of the nineteenth century and literary geography. Recent publications: *Ambiguities of the Views on the Romanian Cultural Spaces in the Writings of Ion Ghica and Mihail Kogălniceanu* (2019), *Romanian Principalities through the Eyes of Foreign Travellers in the Nineteenth Century: Spatial Representations* (2021).

Piotr Salwa

Piotr Salwa, professor emeritus of Italian literature at the University of Warsaw, member of the Polish Academy of Sciences, former director of the Rome scientific center of the Polish Academy of Sciences and former member of the Academic Board of the joint PhD programme of Germanic and Slavic Studies at Sapienza University of Rome. His research interests focus on short narrative forms, Italian *novelle* and their tradition in European literature as well as on Polish-Italian cultural relations. He directed a *History of Italian Literature* in Polish and a complete Polish edition of Petrarch's *Canzoniere* (Premio Mondello 2007); among his Italian publications *Narrazione, persuasione, ideologia – una lettura del 'Novelliere'; di Giovanni Sercambi, lucchese* (Pacini Fazzi, Lucca, 1991) and *La narrativa tardogotica toscana* (Cadmo, Firenze, 2004).

Ștefania Sârbu

She holds a bachelor's degree in Romanian Language and Literature and English Language and Literature at Babeș-Bolyai University of Cluj-Napoca. Her thesis presents the photographic poetics in the short stories of Mircea Nedelciu and Ioan Groșan. She is now a student of Romanian Literary Studies Master's program at the same faculty. She is interested in Romanian literature under communism and contemporary Romanian literature, post-modern art, photography, foreign languages.

Angela Tarantino

Associate professor of Romanian Language and Literature at Sapienza University of Rome. Her research activity follows two main lines: relationships between "high" and "popular" literature in the Middle Ages and studies on the origins of the modern period in Romanian literature, with particular attention to Romantic poetry. She also translates contemporary Romanian authors. She is the editor in chief of "România Orientale", Journal of Romanian Studies of Sapienza University of Rome.

Francesca Terrenato

Associate Professor of Dutch Literature at Sapienza University of Rome. Her research projects focus on visual culture, translation and cultural transfer in Italy, England, the Netherlands and Flanders in the seventeenth century and on migrant literature.

APPENDIX

Documents and Photographs

References

Figures 1-3. Alessandro Catalano, *Taulero Zulberti and the Reception of Czech Culture in 1920s Italy* (pp. 59-92).

Figures 4-8. Luigi Marinelli, *Imagines Agentes: The 'Old Professor' as Archive and Place of Memory, or Sante Graciotti and 'Celeste Zofia'* (pp. 149-175).

Figures 9-10. Barbara Ronchetti, *Writing for the Self: Ripellino's Notebooks from the "Sapienza" Archive of the XXth century* (pp. 195-216).

Figures 11-15. Ioana Bot, Angela Tarantino, *Italo-Romanian Academic Relations in the Communist Period: The Example of Rosa Del Conte* (pp. 217-247).



Fig. 1. Cover of the first issue of the journal *Il Brennero* (1922, 1).

„Werstands Universal Robots.“



Questo, veramente, non è che uno dei sottotitoli; tra il decimo e l'undicesimo piano del „grattacielo“ disegnato sulla copertina del libro recentemente pubblicato dalla casa editrice „Orbis“ di Praga, sta scritto il titolo . . . integrale: *WUR*. Il quale, come si vede, è formato dalle tre iniziali del sottotitolo esplicativo: proprio come nelle società per azioni: per cui, se la copertina del pittore, e poeta, espressionista Josef Capek ci ricorda una corrente letteraria già tramontata, il titolo disegnato ci fa subito pensare che il fratello Karel si trova cogli avanguardisti nordici, nel novissimo regno della sintesi.

Ma questo pensiero svanisce, come leggiamo il secondo sottotitolo il quale dice: „dramma collettivo utopistico in tre atti“, o, per lo meno, viene adeguatamente modificato così da premunirci contro qualsiasi sorpresa ovvero sia contro i conflitti paradossali dell'espressionismo; ma questi, già alla lettura delle prime pagine, risultano inesistenti; tutt'al più ci appaiono sotto forma di paradossi; e questi, si sa, non sono affatto moderni; anzi, nel caso nostro, ci ricordano l'olimpico Goethe che agita nella storta dell'ironia l'idea di *homunculus*. Carel Capek à fatto la stessa cosa: solamente à atteggiato il cervello geniale a una serietà didascalica: come se alla sua fatica sorrisse già il premio Nobel per la pace. Infatti nel suo dramma gli uomini vengono creati (più esattamente, prodotti) a centinaia, a migliaia, in serie, come le utopistiche idee di fratellanza che pullulano all'Aia. Abbiamo parlato di „serietà didascalica“; appunto: il grande scrittore ceco è animato, in questo suo dramma (che ci ricorda sotto certi aspetti qualche lavoro di H. G. Wells) dai migliori propositi (per ciò forse lo à chiamato „utopistico“) di educare l'umanità coi metodi paradossali della satira.

Vogliamo pertanto riprodurre alcune scene dello strano lavoro, quelle che a nostro parere sono le più significative ed adatte per classificare i propositi . . . umanitari dell'autore.

DOMIN (il direttore della fabbrica): In che posso servirla, signorina?

ELENA: sono venuta . . .

— per visitare la nostra fabbrica e i nostri prodotti; come fanno tutti. Prego, s'accomodi!

— Credevo fosse proibito . . .

— entrare nella fabbrica, certamente. Ognuno però deve essere provvisto di un biglietto da visita.

— Ed ella mostra a ognuno . . .

— solo qualche cosa. La produzione di uomini artificiali è segreto di fabbrica, signorina.

— Se lei sapesse come mi . . .

— interessa. La vecchia Europa non parla d'altro . . .

— Permetta che io dica . . .

— Perdoni, signorina. Voleva forse dire qualche cosa d'altro?

— Volevo soltanto chiedere . . .

— se io, in via proprio eccezionale, posso mostrarle la fabbrica. Ma certamente, signorina.

— Come sa lei che io volevo chiedere proprio questo?

Fig. 2. Page of *Il Brennero* with a presentation of Karel Čapek's R.U.R (1922, 7, p. 278).



Fig. 3. Cover of *The Makropulos Affair* edition, Alpes, Milano 1926.



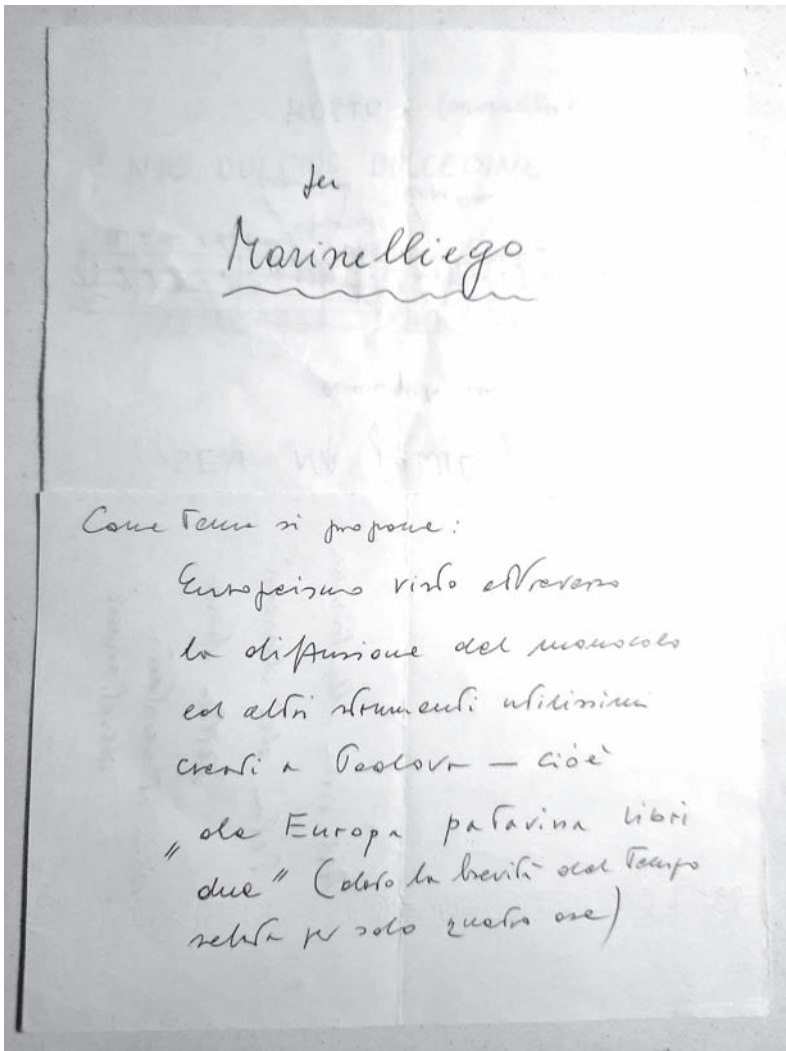
Fig. 4. Sante Graciotti, 3 October 2021, Rome; photo by Emanuela Sgambati.



Fig. 5. Sante Graciotti and Luigi Marinelli, 26 April 2014, at Polish Institute Rome (awarded by the President of the Polish Republic Bronisław Komorowski); photo by Emanuela Sgambati.



Fig. 6. Zofia Jachimecka (“Celeste Zofia”), photo portrait with hat, 31 December 1938.



Figg. 7-8. Note by Sante Graciotti handed to Luigi Marinelli, written at a conference while listening to the quite pedantic speech of a lecturer from Padua.

MOTTO - (moralità)

NIL DULCIUS DULCEDINE SUI

oppure
in volgare (moralità)

UBRIACARSI D'ACQUA

biblico (metaforica)

FUI QUASI NON ESSEM

polacco (metaforica)

SEN NA JAWIE

commento musicale

chi è chi è chi è chi è
 chi è chi è
 chi è chi è
 chi è chi è
 chi è chi è

corpo di un
 corpo di un

?

The image shows a single staff of musical notation in treble clef. The notes are mostly eighth and sixteenth notes, with some rests. Below the staff, there are handwritten lyrics in Italian: "chi è chi è chi è chi è", "chi è chi è", "chi è chi è", "chi è chi è", and "chi è chi è". There are also two annotations: "corpo di un" with lines pointing to specific notes in the second and fourth measures, and a question mark "?" at the end of the staff.

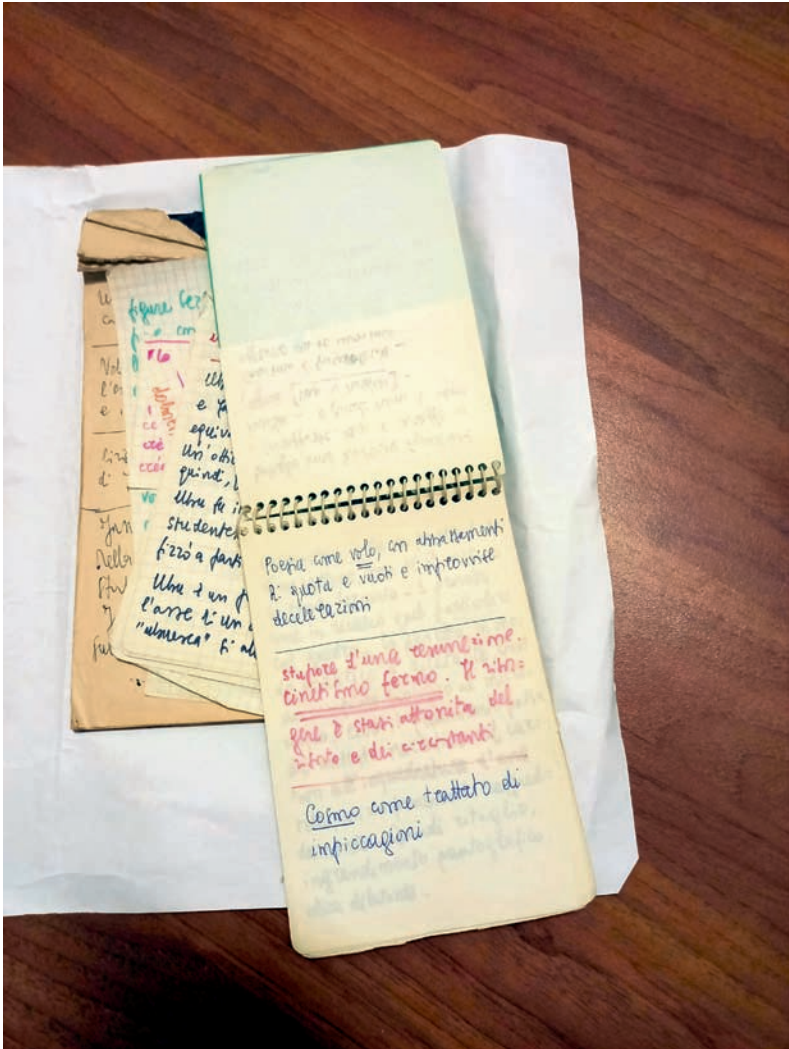


Fig. 9. Pages of Ripellino's Notebooks. Archivio del Novecento at Sapienza University of Rome, Ripellino Collection.

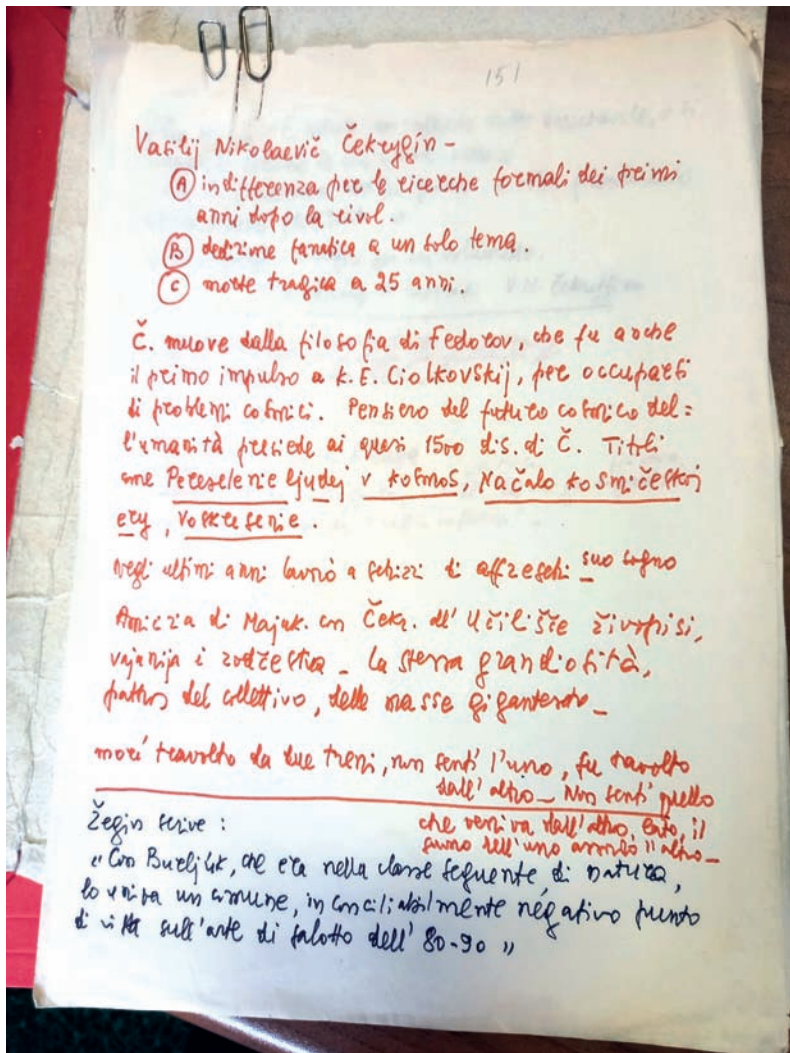


Fig. 10. A page from Ripellino's handwritten notes on white sheets. Archivio del Novecento at Sapienza University of Rome, Ripellino Collection.

Milano 24 Ottobre 1956

Signor Ministro,

reduce dal viaggio da me recentemente compiuto in Rumenia, per invito dell'Istituto Rumeno per i rapporti culturali con l'Estero, nella mia qualita' di libero docente incaricata alla Cattedra di Letteratura Rumena presso l'Universita' di Stato di Milano, mi sento in dovere di darle relazione degli incontri avuti e delle impressioni riportate, come ho gia' fatto, secondo Suo espresso desiderio, col nostro rappresentante Diplomatico a Bucarest.

Premetto che a facilitare i contatti ha contribuito la circostanza che dal 1942 al 1948 ho svolto attivita' di docente in Rumenia, alle dipendenze dell'Istituto di Cultura Italiana, come incaricata alla cattedra di Letteratura Italiana, prima presso l'Universita' di Bucarest, e poi presso quella di Cluj; di tale attivita' pare sia rimasto un ottimo ricordo nell'animo dei colleghi e dei discepoli.

Il viaggio, che aveva il duplice scopo di aggiornamento culturale e di esame delle attuali possibilita' di realizzare scambi sia di persone che di libri (borse per studenti, conferenze ecc.), pur non avendo da parte mia alcun carattere ufficiale, ha dato i seguenti risultati immediati:

di materiale
biografico, fo-
grafie, registra-
ni musicali per
Sesione Rumena
la Biblioteca
versitaria.

Un notevole numero di opere giacenti presso l'Antiquariato di Stato - ivi inclusi testi di contenute religiose e di ispirazione ideologica antimarxista (Malorescu, Lovinescu) è stata acquistata con l'appoggio dell'Istituto, che ha sopportato anche la spesa del plus-biglietto per il trasporto aereo di tali opere (70 Kg.) destinato all'Universita' di Milano. Numerose fotografie di monumenti e di soggetti di arte religiosa sono state appositamente eseguite e concesse in dotazione al Seminario di rumeno, per interessamento dell'Accademico Prof. G. OPRESCU. Sempre per il Seminario sono state apprestate, per interessamento del Direttore dell'Istituto di Folklore, Prof. POP, registrazioni di testi musicali, religiosi e profani, da me liberamente indicati. A Cluj ho preso contatto con l'Istituto di Linguistica e con l'Universita', constatando de visu che la cattedra d'Italiano ha ripreso in questo anno a funzionare, pur mancando, come del resto quella di Bucarest, dei mezzi bibliografici di aggiornamento.

Figg. 11-15. Letter from Rosa Del Conte to the Minister of Education (Paolo Rossi), dated 24 October 1956; Archivio Del Conte. I, Serie epistolari e documentali. Corrispondenza. Periodo post-rumeno. Enti, busta 21, fasc. 1.

L'Accademico Prof. Emil FERROVICI, ex rettore dell'Università ha dato il suo appoggio morale alla fruttuosa riuscita della mia visita; ma l'appoggio più concreto mi è venuto dal Direttore dell'Istituto di Linguistica, Prof. Stefan PASCA, che ha offerto materiale di prim'ordine, come è nelle tradizioni scientifiche dell'Istituto.

In una lettera indirizzatami a Bucarest prima della mia partenza, il Prof. Pasca ribadiva la speranza che la mia visita significasse "la possibilità" della ripresa di una collaborazione tradizionale fra noi e loro sul terreno scientifico e culturale", esprimendo la persuasione che al raggiungimento di questo scopo io potrei svolgere un ruolo non secondario.

sioni in lin-
umena
DANTE
FERGA
ACCIO

Fuor dell'ambiente accademico, ho incontrato all'Unione degli Scrittori, alcuni esponenti del movimento letterario, vecchi e giovani, desiderosi di esaminare la possibilità di scambio nel campo delle traduzioni. Ho così saputo che, accanto a minori autori "a tesi", è stata ristampata la traduzione di Dante del Cogbuș, che sono stati tradotti "I Malavoglia" e che è in corso di stampa il Decamerone, eccellentemente reso in rumeno da Eta Boeriu.

Favorevolmente giudicando la mia attività di traduttrice di poesia rumena in lingua italiana, l'Unione mi ha invitata a pubblicare in Romania la mia Antologia della Poesia Rumena. Ho accettato la proposta per la parte che riguarda i testi popolari. Sono stata inoltre sollecitata a proporre opere di prosa e poesia adatte alla traduzione, fuor da qualsiasi preconcetto ideologico.

L'impressione mia in questo campo è che, come risultato immediato del CONGRESSO DEGLI SCRITTORI, svoltosi in Giugno, e sotto l'influsso della destalinizzazione, la letteratura tenda a sottrarsi alla schiavitù della t e s i. Si parla in ambienti autorizzati di "riconsiderazione" non solo di poeti "metafisici", che non han più pubblicato un rigo dal '47, come il Blaga, ma persino di poeti esuli, appartenenti alla "resistenza" come il Cotrus; il che potrebbe preludere alla riunificazione delle forze spirituali rumene, in vista di un'affermazione "nazionale" di tutti i valori culturali.

ubblica
rsita' di

Avvenimento che non mi pare privo di significato è stata l'eccezionale presenza di pubblico alla lezione da me tenuta, per invito del Senato Accademico, nell'anfiteatro della Facoltà di Lettere il giorno 3 Ottobre. Vi erano largamente rappresentate anche le ultime leve: né mancavano professori universitari di seria autorità, anche politica, come il GRAUR, il quale, invitato a cena la sera stessa per iniziativa dell'Istituto, ha rilevato il tono particolar-

Fig. 12.

mente affettuoso della manifestazione svoltasi in mattinata, e ha confermato che l'opinione generale è orientata verso l'opportunità di riaprire i rapporti. Invitata dalla Radio a esprimere i miei sentimenti dopo la manifestazione, ho fatto registrare quanto qui a parte si trascrive, a riprova della libertà di parola che mi è stata concessa e del franco uso che ne ho fatto.

Visita al Ministero dell'Istruzione e colloquio con il Ministro Bucurariu

Il giorno 6 Ottobre sono stata ricevuta al Ministero dell'Istruzione dal Ministro aggiunto T. BUCURARIU, con cui mi sono intrattenuta per più di un'ora, esaminando il problema della situazione dell'Italiano in Rumenia e del Rumeno in Italia, e le possibilità attuali nel campo dei rapporti di scambio. Sapevo già, per averne avuta conferma in un colloquio con gli Accademici I. JORDAN, S. PETROVICI, e A. ROSETTI, che nella nuova organizzazione scolastica si vorrebbe dare all'Italiano una diversa considerazione. Lo stesso Prof. Jordan, direttamente impegnato nella riforma, mi aveva comunicato che una delle soluzioni previste poteva essere l'abbinamento del Rumeno come materia prima di laurea, a una seconda lingua neolatina, con libertà di scelta. Tutto questo non mi ha però trattenuta dal far rilevare che l'insegnamento dell'Italiano soffre a tutt'oggi di misure limitatrici e di informare che nelle nostre Università come materia complementare il rumeno gode di assoluta parità rispetto alle altre lingue neolatine.

Passando poi ad esaminare la possibilità di una collaborazione scientifica, ho preso atto delle nuove direttive che tendono a mantenerla sul piano accademico, e sempre che si tratti di iniziative non "dirette" da Enti estranei, ho aderito a darvi il mio personale apporto alla conoscenza della cultura rumena in Italia (e cosa che, del resto, ho già fatto nel passato a mie spese e senza appoggi ufficiali). Ho inoltre promesso che avrei interessato direttamente il Magnifico Rettore dell'Università di Milano, per lo scambio di studenti nel periodo delle vacanze, visto che il Ministero Rumeno dell'Istruzione metterebbe per il prossimo anno due borse di studio a favore di studenti dell'Ateneo milanese. Ho inoltre assicurato ogni mio interessamento all'invio di libri ad università ed Istituti.

Per quanto personalmente mi riguarda, mi sono impegnata a pubblicare in Italia (per assicurarmi di fatto la libertà di scelta) una

Fig. 13.

Antologia di classici rumeni, accettando di recarmi due mesi in Romania per l'aggiornamento bibliografico necessario, a pubblicare in Romania una Antologia del Folklore.

Risultato diretto di tale colloquio, alla cui fase finale ha partecipato anche l'Accademico GRAUR, è da considerarsi la revoca ufficiale del provvedimento, che sospendeva per quest'anno le iscrizioni al primo anno d'Italiano presso la Facoltà di Filologia di Bucarest. (La valutazione non è mia, ma degli stessi Professori della Cattedra d'Italiano, che invano fino a quel momento si erano battuti per la revoca del provvedimento limitatorio).

IMPRESSIONI
GENERALI

Dando alla mia affermazione un valore del tutto personale (sebbene l'impressione mi sembri condivisa in ambienti ufficiali nostri) il momento pare propizio a un incontro con l'Italia e in genere con l'Occidente. Impedito fino a ieri da calcoli ufficiali, interessati a circoscrivere entro l'orbita russa gli scambi culturali dei paesi satelliti, il desiderio di questo incontro si manifesta come stato d'animo nella massa e non solo degli studenti. Esso è però sentito come una necessità vitale da parte di uomini consapevoli, che si rendono conto della impossibilità per la cultura di evolversi, nelle condizioni attuali. Questi uomini sono i primi a comprendere che, per realizzare tale incontro, bisogna sgombrare il campo dal sospetto che, sotto l'apparenza dell'avvicinamento culturale, si perseguano finalità politiche. In realtà questi uomini si studiano, coi mezzi consentiti da una situazione politica, che pur restando ufficialmente invariata, è fortemente scossa da istanze revisionistiche, di rompere il cerchio di ferro, aprendo un varco al pensiero occidentale. Anziché interessati a promuovere un'azione di propaganda politica nei nostri paesi, si direbbero preoccupati di tentarne il rischio, onde poter assicurare - in un'atmosfera di ricuperata fiducia - una fruttuosa continuità all'azione culturale rinnovatrice. Tale preoccupazione è evidente nel desiderio, espresso da parte ufficiale, di affidarsi per riaprire le relazioni di scambio, a uomini apolitici, autorizzati a interessarsi al problema per la loro preparazione specifica e per la loro attività professionale. (Per quel che riguarda personalmente la sottoscritta, torno a ribadire che ogni collaborazione è stata promessa, a condizione che essa si svolga nella più assoluta autonomia).

Se è lecito concludere questo rapporto con un augurio, la scrivente vorrebbe esprimere la speranza che il desiderio di un incontro con l'Occi-

Fig. 14.

5

dente così vivo nella gioventù studiosa rumena non resti troppo a lungo insoddisfatto. Appagarlo su larga scala, portando mediante viaggi e borse di studio studenti e professori a contatto con le organizzazioni scolastiche e sociali, per quanto imperfette, della democrazia, non significherebbe, come si è fino a ieri temuto, aprire le vie alla infiltrazione politica. Offrire concreti elementi di raffronto, sarebbe forse il mezzo più efficace per aiutare i Rumeni ad approfondire il processo critico già in corso e favorire quell'orientamento in senso liberale della cultura, cui tendono sia i giovani che gli anziani.

Con la più alta considerazione

prof. Rosa Del Conte

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Fig. 15.

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