

Abstracts

ROBERTO LUDOVICO

Renato Poggioli. An Historical Perspective

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This essay analyzes Renato Poggioli's relationship with the culture and the institutions of his country of origin, Italy, after he left Europe in 1938 to settle in the United States, where he taught at Smith College, Brown University, and Harvard University until his death in 1963. This research, with the support of unpublished archival materials, shows that Poggioli's personal and professional experiences in the United States exposed him to a cultural and social environment that were substantially different from those of other intellectuals who stayed in Italy and lived through the war and through the years of the Resistance, to face, in 1945, the daunting task of rebuilding a country that had been profoundly transformed by the recent tragic events. Poggioli contributed to the same task dedicating himself to the foundation and publication of a new periodical, «Inventario» (1946-1964), which he co-edited with his friend, poet and intellectual, Luigi Bertì. «Inventario»'s limited impact on Italian intellectual and political debate at the time is, therefore, in part due to its literary and 'universalistic' approach to literature and society, and to the external, American-based perspective offered by Poggioli's role as a foreign editor. This study suggests that a careful historical contextualization of Poggioli's work and life will help clarify the reasons of his limited presence in the Italian cultural debate despite his international stature as a scholar, and to reevaluate the literary dynamics that defined the '«Inventario» project' in relation to other contemporary periodicals.

CARLO CARUSO

A Personality

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The career of Renato Poggioli was characterized by an exceptional ability to establish and promote intercultural dialogue in different contexts as he moved from Florence to Prague, Vilnius, Warsaw and eventually to Harvard University in the United States. His being de-

finied by the eminent colleague René Wellek, rather than a mere scholar (however brilliant), «a personality» suitably encapsulates the significance of his achievement.

STEFANO GARZONIO

The Anthology “La violetta notturna”. Structure and Spirit of the Collection

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This article examines the collection of Renato Poggioli's translations of Russian poetry *La violetta notturna* (1933). More generally, we attempt to define Poggioli's contribution to the knowledge and diffusion of Russian poetry of the early twentieth century in Italy by highlighting the preparatory character of this first collection in the long work of gestation of what will be the scholar's point of arrival: the famous anthology *Il fiore del verso russo* (1949). The article analyses Poggioli's critical approach to the Russian modernist poets and their translated texts, also highlighting his dependence on the *Littérature russe contemporaine* by the émigré scholar V. Pozner. The article then focuses on the reading offered by Poggioli of Mandelstam's work and on the complex interweaving of literary and artistic references offered by two specific poems by Mandelstam, *Ja ne uv izu znamenitoj Fedry* (1915) and *Voz'mi na radost ' iz moich ladonej* (1920), rendered in Italian with the titles *Phèdre* and *Sole e miele*.

GIUSEPPE GHINI

“One is the key to the miracle”: Translating while Maintaining the Rhythm. Once again on Poggioli as a Translator

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This essay is about the intonation and accentuation of Poggioli's poetic translation. Following Borges' advice, I set out to read aloud a dozen poems in the original language and compare them with the corresponding rhythms adopted by Poggioli. Poggioli clearly identified the metric-rhythmic dimension as the “dominant” in Russian poetry, and therefore decided that it could not be excluded from the “interpretative bet”. He thus

preserved it at the cost of some inevitable sacrifices of the semantic aspect, not least because, since the Italian language is 15% longer than the Russian language, Poggioni's strategy of maintaining the length and rhythm of Russian verse in his versions, is indeed a difficult one.

In the essay I show Poggioni's strategy in all its variety and richness: not by selecting a single poem and analyzing it in depth, but by verifying the extension of this strategy in his *Fiore del verso russo* (1949).

ALESSANDRA CARBONE

Poggioni and Lermontov

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The paper aims to investigate how the critical work of Renato Poggioni, both as a Slavic scholar and as a translator, elaborates and analyses M. Ju. Lermontov's historical-literary position and significance within the books *Il Fiore del verso russo* (Einaudi, 1949) and *The Poets of Russia* (Harvard University Press, 1960). Moreover, the article analyzes Poggioni's translation choices and strategies relating to his Lermontov's poems Italian versions within the anthology "Il Fiore del verso russo", with a focus on the translation of the poem "Slyšu li golos tvoj".

ANTONELLA FRANCIANI

"Dear James Laughlin...Dear Poggioni". Revisiting a Correspondence

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Between the years 1945 and 1950, Renato Poggioni and James Laughlin, founder and director of the American Press New Directions, exchanged a set of letters, thus starting a professional collaboration for the publication of Italian authors in the United States and of American writers in Italy. Major figures on both sides of the ocean were involved in their intercultural project, from Luigi Bertì to Henry Levin. In my contribution I revisit this correspondence now held by the Houghton Library at Harvard in the wake of Dante Della Terza's first commentary to several of these letters. Laughlin's publishing and cultural enterprise is also briefly summarized.

ELISABETTA BARTOLI

Declining «The Oaten Flute». With some Reflections on the Criticism of Pastoral Literature

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This paper analyzes the concept of pastoral literature outlined in Poggioni's essays by contextualizing it in the critical literature of his time. Particular attention is given to the so-called pastoral of happiness and Dante's reading, both relevant for the interpretation of medieval and humanistic bucolic production.

CARLA FRANCELLINI

Renato Poggioni's «Il Flauto di canna» between Pastoral Ideal and American Pastoral(s)

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This essay analyzes Renato Poggioni's *The Oaten Flute* (*Il flauto di canna* in its author's translation) as a fundamental text shedding light on his 'pastoral ideal' while highlighting several connections between the literary genre of the pastoral and its modern declinations in American literature. The essay's first part shows how Poggioni's critical interest in the pastoral may be investigated as linked to his personal experience as an expatriate who left Europe in 1938 to settle in the United States, where he taught at Smith College, Brown University and Harvard University until he died in 1963, carrying out his research in several literary fields. The essay's second section focuses on Poggioni's critical analysis and its crossings with Henry David Thoreau's most famous *Walden*, a seminal American pastoralist work.

CARLA FRANCELLINI and RACHELE PUDDU

Sylvia Poggioni and «I Pianeti della Fortuna»

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In this interview, Sylvia Poggioni sheds light on Renato Poggioni's posthumous work titled "I Pianeti della Fortuna" (1971), a collection of poems translated into Italian from different languages. The book was dedicated to his daughter Sylvia on her 17th birthday and is a testament to Poggioni's exceptional skills as a translator and critic. It highlights his deep commitment to his students during his long tenure as a professor in several esteemed US universities.