

Abstracts

In his “L’esperienza di Dante ‘exul immeritus’ quale autobiografia universale,” **Giuseppe De Marco** analyzes, by means of textual and intertextual examples, the most noble manner in which Dante lived, accepted, and transformed his exilic condition, which to us, through a perspective of seven centuries, appears to have affected and enhanced the Florentine and greatest Italian poet’s *oeuvre* to a sublime and unsurpassed level. In the second half of his essay, an excursus from Petrarch to our times, De Marco in fact points out the extent to which Dante’s noblest transformation of his exilic condition forms a constant point of reference throughout the centuries for all those who experienced, or did not experience exile.

Robert Wilson, in “Exile and Relegation in Dante and Ovid,” contrasts Dante’s exile with Ovid’s confinement to a faraway place. Although Dante and Ovid are often grouped together as poets of exile, a fundamental difference marks the nature of the two poets’ exile. Ovid is relegated rather than exiled, so that he is confined *to* Tomis, whilst Dante is excluded *from* Florence. This basic difference of orientation resides at the basis of differences in Dante’s and Ovid’s treatment of their places of exile in particular, and may also explain the reasons Dante does not refer much to Ovid’s exile in relation to his own (in addition, obviously, to the *culpa* to which Ovid admitted, while Dante could not and did not).

Focusing on Dante’s *oeuvre*, for **Guy P. Raffa**, in his “Dante’s Poetics of Exile,” Dante’s exile, figuring as both misfortune and opportunity, is arguably the most personal manifestation of the poet’s dialectical imagination. This experience and conception of exile thus becomes the catalyst for Dante’s dialectical hermeneutics (“both – and” instead of “either/or”) and what most distinguishes the poet’s hermeneutics from the Pauline-Augustinian model of conversion. To develop this argument — and to sharpen the distinction between “conversion” and “exile” — Raffa draws on Jakobson’s distinction between metaphoric substitution, whereby the old life is eradicated for the new one; on metonymic contiguity, which keeps both past and present in play; and also on historical and theological representations of exile in the medieval imagination.

In “Cino da Pistoia and the Otherness of Exile,” **Catherine Keen** analyzes Cino’s poetry, in which the poet portrays himself as a foreigner, or even as an infidel, who can scarcely be assimilated by the surrounding community, thereby “displaying an exilic obsession with distance and loss” that affects his lady as well. In so doing, Cino — Keen argues — deploys a form of “poetics of exclusion,” which shows similarities with a Cavalcantian “exilic outlook” without ever embracing totally Cavalcanti’s position. Keen’s conclusion is remarkable for her insight into Cino’s poetics: “Even though his psychological attachment to binary pairings means that he may have to represent his exilic transitions as an adoption of Otherness, he still prefers to exist as a nameable outsider than to probe the ambiguities of exile too far, and so risk Cavalcantian self-annihilation.”

In “Cast Out: The Topos of Exile in Cecco Angiolieri, Pietro de’ Faitinelli, and Pieraccio Tedaldi,” **Fabian Alfie** examines the theme of exile in three

fourteenth-century poets, Cecco Angiolieri, Pietro de' Faitinelli, and Pieraccio Tedaldi, who suffered exile from their native cities for reasons not well known to scholars. Their personal tragedies inspired the three of them to compose sonnets that expressed their anguish. Yet, their poems are more than mere outlets for personal pain, for they are finely tuned documents that demonstrate the authors' literary self-consciousness. Thus this essay examines the intertextual relationships among the three works, showing how each author builds upon the work of his predecessors.

Thomas Peterson, in "Out of Babylon: The Figura of Exile in Tasso and Petrarch," focuses on two highly representative figures of early Humanism and the late Renaissance, thereby showing the extent to which the metaphoric-symbolic notion and poetics of exile continued and evolved throughout the centuries. Approaching the topic of exile in Petrarch and Tasso intertextually, Peterson argues for a redemptive return on the part of the principal characters of the *Rerum vulgarium fragmenta* and the *Gerusalemme liberata* from Babylon back to Jerusalem: namely, to a life of religious devotion and sacred community. The differences in literary genre — Peterson argues — do not present an obstacle but rather an opportunity to study similar "figural" presentations of the "battle of the soul" in Petrarch and Tasso. By examining the lexical and thematic incidences of exile in these two authors' masterpieces, Peterson is thus able to draw parallels between the life changes of Tasso's heroes (and the Christian army) and the transformation of Petrarch's "lover at a distance" into a Davidic singer in religious retreat and contemplation. By focusing on shared elements in the works, from stylistics and rhetorical *dispositio* to the Augustinian problem of the will and the historical-prophetic mission of the Church, Peterson demonstrates the sacred role of poetry in the vision of the two poets as a means to guide the individual sinner, as well as the community, out of the earthly bondage.

Armando Maggi, in "The Soul's Exile: Devotional Literature and Renaissance Culture in Guido Casoni's *Ragionamenti interni*," studies how, in Casoni's devotional text, "cielo" at once signifies God's presence in the creation and man's exile from God. Paradoxically, the world and its imposing skies are the *locus* where God approaches us and distances Himself from us. "Cielo" is indeed a complex signifier, for it testifies both to a presence and a radical absence. In brief, this post-Tridentine author (1561-1642) evidences the extent to which the view of humankind's exile from heaven endures and informs writing.

Writing from the perspective of travel literature, **Luigi Monga**, in "'Doom'd to Wander': Exile, Memoirs, and Early Modern Travel Narrative," analyzes the extent to which exile, an obvious form of spatial displacement, is connected to travel, and thus writing about exile is akin to travel narrative. Despotic rulers, political or religious leaders dispatched the best of their citizens from their native country. Setting aside the most famous Italian exiles of the early modern period, from Dante to Machiavelli, Casanova and Foscolo, Monga selects a few examples of French and British expatriates who chose, by direct authority or personal decision, to seek freedom and serenity abroad. In most such cases Italy was the final end of their escape. Avoiding the troubles of 1588, an "annus

mirabilis” in a continent fraught with religious conflicts, and “doom’d to wander” abroad during the 17th-century “Great Rebellion,” the most promising youth of France and England escaped to Italy, finding there the foundation of an intellectual “locus amoenus.” These bright individuals involved in the Grand Tour wrote about their personal experiences, shaping a widely read travel narrative that helped maintain an endless flow of tourists. On the other hand, Cardinal de Retz, the archbishop of Paris who opposed a despotic Louis XIV, chose to set off to Rome, pursued by the wrath of his king and the loathing of his religious brothers. Returning to France, an apparent loser in an uneven fight and forced to an internal exile in a faraway monastery, he continued nevertheless his battle, writing a biased, but influential autobiography, a memorial of his struggle that is also a dazzling travel narrative.

Nicola Bietolini, in “I ‘concatenati dolori’. Esilio, scrittura e censura nell’autobiografia letteraria e ne ‘L’esule’ di Pietro Giannone,” examines the many ways in which the exilic experience of Giannone is reflected in his writings, primarily in his *Vita* and the poem “L’esule.” What makes Giannone’s exilic experience even more troubling (and disturbing for us, as we look back at it) is the incessant persecution of the ecclesiastical authorities even after Giannone had left Naples. To such a continued persecution we owe the autobiography, the poem mentioned above, and related passages in the author’s works, as Giannone seeks to portray himself through the literary image of the virtuous citizen who is oppressed by a corrupt and corrupting political and civic system. In these attempts Giannone emerges as a victim of a cruel political and religious power: an exile by antonomasia.

Editor’s Note: The essay by Dr. Nicola Bietolini (*laurea*, 110/110, *lode*, Università La Sapienza, 1992; *dottorato*, Università di Roma III, 1998) focuses primarily on Pietro Giannone (1676-1748), author, among other works, of *Historia civile del Regno di Napoli*. After being exiled from Naples, Pietro Giannone wrote *Vita scritta da lui medesimo* during his life’s last years, which he spent in jail. Dr. Bietolini’s discussion of Pietro Giannone’s *Vita* covers pages 187-96 of *Annali d’italianistica* 20 (2002). From the second half of p. 196 until the end of the essay, p. 200, Dr. Bietolini quotes and briefly analyzes the poem *L’esule*, which in the list of works cited is accurately listed as follows: *Giannone Pietro*, “L’esule: poema,” Parigi, Delaforest, 1829. The poem “L’esule,” however, was not written by the historian Pietro Giannone (1676-1748) but rather by the patriot Pietro Giannone, who was born in Camposanto (Modena) in 1792 and died in Florence in 1872. Since none of the sources quoted in Dr. Bietolini’s essay and listed in his works cited confuses the two authors — the historian and the patriot —, the error can only be attributed to Dr. Bietolini. As editor, I recognize and sincerely regret my oversight.

Focusing on Ugo Foscolo, the Romantic era’s and the Italian Risorgimento’s best known exile, **Robert A. Rushing**, in “Traveling by Metonymy: Foscolo’s ‘A Zacinto,’” re-examines Foscolo’s famous sonnet of exile in the light of Van Den Abeele’s 1992 *Travel As Metaphor*. The essay examines several of the ways that Van Den Abeele’s model of travel (where the stable space of the home

is used to orient and understand the experience of travel) is complicated by 19th-century Italy. In fact, for Foscolo to think about home, he must pass through Italian, Greek, Austrian, and Venetian detours. Finally, the article looks not only at the ways in which these detours inform and shape the sonnet, but also at the epistemological consequences of “uprooted” travel.

In “Exile, Translation, Return: Ugo Foscolo in England,” **Cosetta Gaudenzi** employs translation as a critical concept to study the work of Ugo Foscolo in England. The article sheds light on Foscolo’s role in the process that made Henry Francis Cary’s version of the *Commedia* (1814) the first authoritative translation into English, and examines the reasons behind Foscolo’s shift in exile from writing literature to practicing cultural translation and transference.

Aida Audeh’s “Images of Dante’s Exile in 19th-century France” brings the reader back to Dante’s exile and the extent to which it influenced French imagination in the 19th century. Aida Audeh, in fact, shows how, in the midst of the great interest in Dante in French arts and letters in the 19th century, a sub-genre appeared on the basis of biographical legends surrounding the period of Dante’s exile. Investigation into this sub-genre reveals a complex interchange of historical facts, anecdotes, fancy, and outright errors, producing images of Dante’s exile unique to France. Cultural manifestations of interest in Dante’s exile are so extensive as to necessitate a full-length study of his role in shaping painting, sculpture, and popular imagery. References to Dante’s exile appear in works of fiction and in biography, as well as in commentary accompanying French translations of the poet’s works. What is significant and striking is French literature’s reformulation and embellishment of history or biography concerning Dante’s exile and its effect on interpreting French art.

At the beginning of the 20th century, Dino Campana (1885-1932) becomes a profoundly suffering prototype of the 20th-century notion of exile as alienation and estrangement. In “Viaggio e esilio in Dino Campana: per un’ermeneutica della sua opera,” **Assumpta Camps** analyzes Campana’s multifaceted “esilio interiore,” whose causes may be found not only in the poet’s mental and psychological instability but also in what Mario Luzi calls the modern poet’s “deposizione dal trono” and existential disenchantment. In Dino Campana — Assumpta Camps points out — the poet’s inner condition is transformed into the image of a voyage, viewed as a flight from his inner exile, and yet also a symbol of his inner restlessness, always looking for, but never finding, a *locus* of spiritual purification and peace.

Moving away from the symbolic to focus on the exile’s ever-present horrific real and historical element, **Annunziata O. Campa**’s “Utopia e disincanto: l’esilio degli intellettuali spagnoli nella diaspora della Guerra Civile” focuses on the Spanish Civil War, which deeply affected and divided Italy also. A crucial event that still represents a point of reference in contemporary history, as well as a debate about political categories and accepted ideologies, the Spanish Civil War is also a reflection on the dramatic role played by the Spanish *intelligentsia* and the struggle of Europe’s intellectuals during the first half of the 20th century. The nationalist regime’s wave of repression produced a large diaspora of exiles, among whom the philosopher María Zambrano, whose exile of forty-five years brought her to many friendly countries in America and Europe, including eleven

years in Italy. Through her essays and poetry, Zambrano became the archetypal figure of the intellectual who represented the struggle of an entire people against repression. Her tragic experience allowed her to elaborate a phenomenology of exile seen as her “motherland”: a literary rendition of an experience that can no longer be uniquely appropriated by a male adult.

Giuseppe Tosi, in “Dall’attesa alla storia-esilio. La memoria e l’identità in *Se non ora, quando?* di Primo Levi,” explores the primary motives of Levi’s novel: the destruction of the Ashkenazi Jewish communities during the Second World War; the sense of uprootedness among the survivors, which impelled their participation in the partisan resistance; the cultural dissolution experienced by the survivors, including their estrangement from religion and its eschatological dimension; and their entry into a history-exile in which identity and memory are irredeemably compromised. The sudden disappearance of the past imposes its shadow on the survivors, permanently marking their attempts to rebuild their lives.

Lucienne Kroha, in “Exile in Giorgio Bassani’s Work,” analyzes the exile motif as it figures in three first-person novels in which the same protagonist/narrator tells the story of his experiences as a Jew in pre-war Fascist Italy. The story of his coming-to-grips as an exile in his own country after the implementation of the Race Laws of 1938 becomes a sort of *Bildungsroman*, in which both the mirage of integration and the “ghetto mentality” are likened to the comforting maternal cocoon of pre-oedipal narcissism. On the other hand, the reality of Jewish life under Emancipation is described as demanding the mature, manly acceptance of exile or oedipal difference. The gendered elaboration of the exile motif reflects doubts about Jewish manliness rampant in post-Darwinian pseudo-scientific discourses of Jewish identity.

Focusing on the exilic experience described by a woman, **Cinzia Sartini Blum**, in “Toni Maraini’s *vivere vagabondo*: Exile as the Last Utopia,” examines exile as a precondition for nomadic adventures of thought in the work of Toni Maraini. Unlike other members of her intellectually prominent family, Toni Maraini assumes the authorial persona of an exile from the Western intellectual establishment. From this perspective, exile is not the conventional metaphor for the (post)modern state of existential alienation, but a revived figure for an ethically and politically driven move toward intercultural understanding. Rather than evoke nostalgia for lost origins, authenticity, and meaning, exile points to a liminal place, beyond old and new intellectual boundaries, where it is still possible to search history for enduring human values.

In “*L’arte di perdere peso* di Mario Fortunato, ovvero il paradigma dell’esilio in età contemporanea,” **Laura Rorato** seeks to situate the notion of exile within a post-modern context. Whereas historically the notion of exile has unfolded in its constant reference to an origin, in postmodern literature, after the loss of a master narrative and faith in history, exile seems to lack its referent to an origin. Consequently, exile becomes a permanent existential condition wherein the “I” and the “Other” seem to coincide, and the traditional dichotomy between home and foreign land is taken over by that between body and mind. In Fortunato’s novel, its characters’ maniacal attention to the body represents their attempt at overcoming this body-soul dichotomy in an effort to re-establish order where

chaos has taken over. In reality, Laura Rorato concludes, in order to transcend exile's condition one must accept one's precariousness and all things' mortality, thereby learning how to look at the world from a different perspective; or, as Calvino (to whom Fortunato refers) teaches us, one must learn "the art of losing weight."

Introducing a young author, **Sabina Gola**, in her essay "Grammatica o nuova grammatica dell'esilio," shows how a young author, Diego Marani, reflects on the notion of exile taking as the novel's leading motif the wars and the consequent exile that have affected so many people in a small European country, Finland, and also all European peoples in the 20th century. In Marani's novel, the linguistic notion of grammar becomes emblematic of one's existence, which everyone seeks to live according to certain norms. The novel's characters, accordingly, seek to live their own lives, and thus, symbolically, to re-create a new grammar capable of allowing them to live their lives as exiled. The key element in reading the novel, thus, becomes language; namely, every human being's, and consequently also every exile's, sacred patrimony, and, at the same time, an element of socialization and isolation.

Jennifer Burns, in "Exile within Italy: Interactions between Past and Present 'Homes' in Texts in Italian by Migrant Writers," considers representations of exile in recent novels by three italophone migrant writers: Ron Kubati (Albanian), Mohsen Melliti and Salah Methnani (both Tunisian). It analyzes the extent to which economic migration is figured in these texts as a form of exile, and considers the ways in which the relationship between "home" and "exile" is represented and manipulated in these narratives.

Simona Wright, in "Esperienza dell'esilio e poesia in Gëzim Hajdari," discusses how the face of Italy has been transformed over the past twenty years by the phenomenon of immigration, which has wrought changes at the political, economic, and social levels. In this regard, a group of immigrants has sought to participate actively in the national culture, and foremost among them is Gëzim Hajdari. This essay analyzes his complete poetic *oeuvre*, in which are reflected the various phases of the immigrant experience as well as the thoughts and feelings that accompany it.

Giancarlo Lombardi, in "*Parigi o cara*: Terrorism, Exile, and Escape in Contemporary Cinema and Fiction," focuses on the portrayal of the community of Italian terrorists in exile in Paris as presented in a play, a documentary, and a full-length feature film. Locus of "abjection," land of apparent shelter and freedom, Paris is the maze in which former terrorists lose themselves while escaping justice. It is also the repository of unconfessed and unconfessable secrets. It is a place that former terrorists always contrast with the Italian cities and villages in which they were born; it is an abyss from whose depth they are granted blindness and vision: the same blindness and vision through which they form new perspectives on their past actions.

Anthony Cassell, in "The Exiled Dante's Hope for Reconciliation: *Monarchia* 3:16.16-18," provides a convincing explanation of a difficult passage of Dante's political treatise, which thus offers all exiled people, betwixt and between body and soul, an additional example of an exemplary conduct and interpretation of exile. When the long-exiled Dante found himself again having to assert his

opinions on the separation and correlation of the priestly and imperial powers in the *Monarchia*, he knew that he was entering a controversy that had simmered in different guises for centuries and that he directly blamed for his own banishment from his native city. Although Dante placed his emphasis on an Aristotelian earthly happiness, he nevertheless followed St. Thomas Aquinas, and others before him, who had treated the blessedness of this life as ultimately ancillary to eternal blessedness. Accordingly, Dante reiterated similar caution in the wording of the *universally* accepted formulas in his last lines. The Poet, forced to wander and seek his shelter in strangers' lands, had always recognized the far greater importance of eternal blessedness, making its attainment the ineffable object and culmination of the last canticle of his *Commedia*, dedicated to the very friend on whose behalf he composed the *Monarchia*. Dante here records, in his waning exiled years, his simple, optimistic Christian conviction, that, despite the bitterly salted bread of implacable earthly tribulation, he viewed life on earth as blest, naturally, sacramentally, and directly, by a loving, omnipotent God. From a life of expulsion Dante writes both of unity and of his own ultimate usefulness and belonging.