

ELIDE PITTARELLO *Trame di letteratura comparata 5* (2021), pp. 19-30.

*Ramón Gaya: «Venecia no inventa lo pictórico: lo deja, sencillamente, brotar, aflorar»*

*Ramón Gaya visited Venice for the first time in 1952 and returned there the following year and many other times during his life. He was arriving from Mexico after an exile of thirteen years. There he began to paint the Homenajes, a form of nostalgic appropriation of European painting, of which he owned catalogues, photos and postcards. The Homenaje a Carpaccio, with its quotation from Le due dame veneziane, is a gouache made from a reproduction, but when Ramón Gaya could finally admire the original at the Correr Museum, he irreversibly changed his heterodox conception of painting. Although opposed to the iconic subversions of the avant-gardists, with them Ramón Gaya shared the refusal to separate art from life. Outside any aesthetic and historical taxonomy, in Venice he first connected the painting of Carpaccio and, later, that of Giovanni Bellini and Tiziano to the works of Velázquez and of all those painters who preserve the sacredness of the real. Conceived as a vision in the manner of the mystics, painting had always been for Ramón Gaya a force in transit that subjugated him. In his writings he anticipates the anthropology of the image of the Visual Studies, but it is by staying in Venice that he started to think about the timeless origin of painting, promoted as a symbolic homeland that emerges, watery and carnal, from the turbid bottom of the canals. Acquired forever with repeated variations, the transcendence of this iconic representation can be perceived only by drawing on the creative writing of the painter.*

JOSÉ-RAMÓN LÓPEZ GARCÍA *Trame di letteratura comparata 5* (2021), pp. 31-46.

*«La sabiduría de la mirada»:* Tardío Nápoles (1977), de Luis Amado Blanco

*During the years in which he lived in Italy (1962-1975), the Spanish Republican exiled Luis Amado Blanco wrote Tardío Nápoles (1970). This collection of poems reflects the fascination that the city of Naples exerted on Amado Blanco, who saw in it a possibility of personal and aesthetic regeneration. This fascination is expressed through an intensely culturalist discourse that rethinks the value assigned to exile and develops an existential meditation that is also a recapitulation, as it were, of all his poetry.*

LAURA MARIATERESA DURANTE *Trame di letteratura comparata 5* (2021), pp. 47-61.

*Alcune note su Jorge Guillén in Italia*

*This essay aims to analyse the period of exile spent by Jorge Guillén in Italy to highlight how this country acquires importance in his life and in his work. However, in this context, the purpose is not to investigate the theme of the poet's Italian acquaintances, a topic already extensively studied by others, but to highlight two new aspects. The first is to examine the relation that Guillén resumes with some Spanish exiles in Italy and, specifically, with Ramón Gaya and María Zambrano, whom he had known in his youth and whom he meets again in Rome. The second is to underline the presence of themes linked to Italy in Guillén's poetry and to focus on the texts inspired by the most striking features of the Italian landscape.*

GORETTI RAMÍREZ *Trame di letteratura comparata 5* (2021), pp. 63-77.

*«He invertido la pregunta del exilio»:* La sal en el rostro, de Angelina Muñiz-Huberman

*Comparing the dialogue that the first generation of the republican exile establishes with its host country, the second generation develops a dialogue in a more complex identitarian situation, because it had no vital or intellectual roots in the country of origin but, at the same time, it did not belong to the cultural network of the host country. Critics have investigated the representation of this form of exile which was inherited (Muñiz-*

Huberman) or even imposed (Tasis Moratinos) through the analysis of various literary productions, mainly focusing on the thematic level. With the aim of adding a theoretical nuance to the examination of this phenomenon, the article focuses on the discursive level in order to analyze the search not only of an identity, but also of a language that could represent this identity engaged in a dialogue between interlocutors who cannot easily relate to one another. Specifically, starting from the theoretical concepts of Mikhail Bakhtin, this form of dialogue is analyzed in the long poem *La sal en el rostro* (1998) by Angelina Muñiz-Huberman.

ALESSIA CASSANI *Trame di letteratura comparata* 5 (2021), pp 81-96.

*María de Maeztu: esilio e (non) ritorno*

*María de Maeztu has a central importance in the evolution of the Spanish culture of the early 1900s. A woman of wide culture, a feminist, a pedagogue, an enthusiast for the Republic, a cultural promoter, but also a conservative Catholic, a monarchist, and an elitist. More than the evolution of her thinking or personality, all these characteristics describe the complexity of a woman who embodies the contradictions of one of the most complex and painful times in the history of Spain. The aim of this essay is to highlight some possible developments in her thoughts starting from the only three books she published, in an attempt to pay the right attention to a personality that is still little studied and mostly misunderstood.*

ALESSIO PIRAS *Trame di letteratura comparata* 5 (2021), pp. 97-111.

*Francisco Ayala: un liberale spagnolo negli Stati Uniti*

*The main goal of this article is to re-examine the exile of Francisco Ayala in the U.S. and establish a starting point for future works on the subject. Despite the 20 years he lived in North America, scholars interested in the Spanish republican exile in the U.S. have not investigated Ayala's exile. This article tries to fill this gap in the extensive bibliography of the Spanish exile studies. The focal points are two: on one side, Ayala's relationship with other republican exiles who went to the U.S. before him. This personal network made it possible for Ayala to move to New York. On the other side, the Spanish diaspora to the U.S. will be set in a non-Hispanist framework. Spaniards were not the only ones who moved to the United States seeking a country where to live and work freely. The primary sources of this research are Ayala's private writings. They are published in the *Obras Completas* or, in the case of the letters, available in the *Francisco Ayala's Foundation* in Granada, Spain. As for the methodological framework, a special attention will be paid to the works of Sebastiaan Faber, Javier Krauel, and Sophia A. McClennen.*

ANNA PAVLOVNA FERNANDEZ-ERES *Trame di letteratura comparata* 5 (2021), pp. 113-121.

*Il ruolo degli insegnanti spagnoli in URSS nell'ambito del sistema pedagogico sovietico (1937-1945)*

*The essay examines the role of the exiles who taught in orphanages for Spanish children in the USSR. On the basis of the archive documents, both the perception that the Soviet pedagogical staff had of their work and the context in which this opinion was formed are described and analysed. Mention is made to the biographies of those teachers who eventually managed to fit in the Soviet pedagogical system while maintaining their national identity. The author also traces the difficulties encountered by Spanish educators in the USSR, especially during the Great Patriotic War – as World War II was called – when the orphanages were finally evacuated.*

ANNA MARIA PEZZELLA *Trame di letteratura comparata* 5 (2021), pp. 123-138.

*L'amicizia non vuole storia ufficiale: María Zambrano ed Elena Croce*

*This article describes the friendship between Elena Croce and María Zambrano, born during the stay in Rome of the Spanish philosopher. Starting from some Aristotelian considerations on friendship this paper briefly summarizes their forty-year relationship marked by contributions, meetings, community of thought, and also by a deep and sincere affection. Shared projects, political engagement, mutual support and recognition, and deep spiritual vicinity are the main subjects debated in this essay.*

MÍRYAM VÍLCHEZ RUIZ *Trame di letteratura comparata* 5 (2021), pp. 139-152.

*El sistema de creencias en Roma, peligro para caminantes de Rafael Alberti*

*This article aims to study the innermost core of Roma, peligro para caminantes. Published during the years of his Roman exile, this work reflects the essence of Rafael Alberti's system of values. This set of beliefs, based on the permanence of the cultured and the popular in poetry, is constantly renewed through form and content. Alberti poeticizes the everydayness of life by lingering over all those elements he perceives in the eternal city of Rome. In his work, therefore, Rome is a transcript of the sensory vision proposed by the poet.*

GIUSEPPINA NOTARO *Trame di letteratura comparata* 5 (2021), pp. 153-163.

*«Vivir no es tan importante como recordar»: Memoria de la melancolía di María Teresa León*

*María Teresa León is one of the Spanish writers who lived the experience of exile for a long time. After Paris and Buenos Aires, she arrived in Rome with her husband Rafael Alberti, and in the eternal city she lived until 1977. In Rome she wrote her autobiography Memoria de la melancolía, in which she tries to fix all her past memories, as an antidote to desmemoria. This work is at the same time the intimate story of a woman who loved her country and fought for its freedom, and a collective narrative of all those who shared the same tragic experience – a work in which memory and writing join together to save the personal and collective past from oblivion, with a slight hope for the future.*

CARLA RIVIELLO *Trame di letteratura comparata* 5 (2021), pp. 167-181.

*The space of exile in Old English Poetry: the journey in Andreas*

*In the Anglo-Saxon poetic documentation the theme of exile runs through various poems, producing different representations that each time adapt the recurrent elements of a rich and articulate shared heritage of formulas to the specific narrative context. The space of exclusion is generally represented in the contrast between a “here” and an “elsewhere”. In versified texts that reproduce events taken from the Sacred Scriptures this ideal dichotomy takes the forms of the opposition Eden/Earth (Genesis) or heaven/hell (Christ III). In a hagiographic poem like Andreas, reworked by apocryphal sources, the identification of the opposing space “here”/“elsewhere” imposes on the public a constant change of perspective; the apostle, exiled to spread the word of Christ, arrives to a hostile “elsewhere”, but manages to transform it into a “here” through the power of faith.*

MARGHERITA CODURELLI *Trame di letteratura comparata* 5 (2021), pp. 183-200.

The Adventures of Peregrine Pickle *di Tobias Smollett e Meister Floh di E.T.A. Hoffmann: uno studio comparativo*

*The study provides a comparative analysis of the novel The Adventures of Peregrine Pickle (1751) by Tobias Smollett and the Romantic tale Meister Floh (1822) by E.T.A. Hoffmann. Following an overview of Hoffmann's knowledge of English literature, the paper discusses those issues which enable to ascertain the influence of Smollett on Hoffmann's tale, beyond a mere knowledge of the source on Hoffmann's part. Moving from these premises, the second section is devoted to the textual analysis, on the basis of the distinctive features and the interpretation key provided by the Bildungsroman, with a specific focus on the topic of journey as a metaphor for growth and self-discovery.*