

**THE "QUADERNI IBERO-AMERICANI",
THE MAGAZINE OF THE NOBEL LAUREATES.
AT THE CROSSROADS OF INTERNATIONAL HISPANISM
FOR SIXTY-FIVE YEARS**

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The magazine of the Nobel laureates

After two years of absence, the long-established, famous Hispanic studies magazine, founded by Giovanni Maria Bertini in 1946 in Turin, has returned to print. This magazine has long and still constitutes a nexus of Italian and European Hispanism, a training ground for comparative literature studies. Down the years, many Spanish Nobel laureates have written in its pages: Juan Ramón Jiménez (Nobel in 1956), Vicente Aleixandre (Nobel in 1977), Camilo José Cela (Nobel in 1989), the Chilean Gabriela Mistral (Nobel in 1945), the Guatemalan Miguel Ángel Asturias (Nobel in 1967) and the Chilean Pablo Neruda (Nobel in 1971). But other important figures have also contributed to the magazine, such as Benedetto Croce; great Spanish poets such as Dámaso Alonso (one of the masters of the Generation of '27); eminent critics such as Ramón Menéndez Pidal and Américo Castro; many Latin-Americans such as the Nicaraguan Julio Icaza Tigerino or the lusophone Angolan Pepetela. The majority of Italian hispanists grew to maturity in the pages of this magazine: from Oreste Macrì to Franco Meregalli, from Guido Mancini to Margherita Morreale, from Carmelo Samonà to Cesare Segre, from Giuseppe Carlo Rossi and Giuseppe Bellini, to Lore Terracini. These have been joined by the greatest names in international Hispanism, such as Marcel Bataillon, Helmut Hatzfeld, Emilio Carilla and so on.

The magazine's logo is taken from a picture by Leonardo da Vinci, which portrays a wheel, the symbol of the circle of knowledge. The inscription "todo puede ser uno" in the logotype comes instead from Lope de Vega's dedication to the first part of his comedy *Don Juan de Castro*¹, where

¹ Lope de Vega, dedicatoria a Don Juan Vicentelo y Toledo, Conde de Castellana, "*Don Juan de Castro*" (primera parte) (1597-1608), en Juan Eugenio Hartzenbusch (ed.), *Comedias escogidas de Fray Lope Félix de Vega Carpio* (1910), Madrid, Rivadeneyra, col. Biblioteca de Autores Españoles, 1952, volume IV, p. 373.

Lope advocates the unity of poetry and prose which "pueden usarse iguales, habiendo historia en verso y poesía en prosa"; both genres are "las artes liberales". According to Giovanni Maria Bertini's vision, everything concerning the Spanish and Latin-American world has to be investigated in the same magazine, as it finds unity in the over-arching concept of a love that unifies everything (an idea very dear to Lope).

Now, the magazine is being launched again under the direction of Giuseppe Bellini and Giuliano Soria, together with a book series linked to the magazine itself called "El Duende", strongly redolent of Lorca. The first book in the series is by Bruno Damiani from the Catholic University of America in Washington (the title is: *Narrativas Humanísticas. Estudios sobre la Prosa del Siglo de Oro*, Edizioni Nuova Cultura, Rome, 2011). Other books scheduled to be released deal with modernism and the Italian translations of Lorca's famous *Llanto por la muerte de Ignacio Sánchez Mejías*.

Way back in 1946, in Turin, Giovanni Maria Bertini, father of Italian Hispanism², founded both the Associazione per le Relazioni Culturali con la Spagna, il Portogallo e l'America Latina (ARCSAL) (February 1946) and the "Quaderni Ibero-Americani" (August 1946), which represents a sort of newsletter for the association. The proactive role of a group of young students from the University of Turin in the realization of these initiatives should not be overlooked. In November 1945 Fulvio Zana proposed to Bertini the creation of an association to establish cultural bonds with Spanish-speaking countries; shortly afterwards, he began to receive the support of others, such as the students Enrietto, Bertola and D'Aponte (some of whom feature among the magazine's editors in the early days of the "Quaderni Ibero-Americani"³) and Claudio Gorlier, who was to become an important anglicist at the University of Turin. Initially, Bertini received the suggestion with scarce enthusiasm, remembering the failure of his previous similar initiative in the Twenties. In order to test their resolve, he asked the students to give him the names of at least twenty-five people interested in the project. After three months, the promoters returned with the support of many important figures, among whom the consuls of Spain, Chile, Santo Domingo and Uruguay and

² Giovanni Maria Bertini (Barcelona, 1900 – Turin, 1995) was professor of Spanish Literature from 1938 at the Università Ca' Foscari in Venice and at the Faculty of Teaching and Learning at the University of Turin. Afterwards he transferred permanently to the capital of Piedmont, until the end of his academic career. He specialized in Middle Age and Golden Age Literature, but he also published studies on Catalan literature. We owe to him the first course of Iberian-American literature, which was instituted at the Faculty of Teaching and Learning at the University of Turin in the Seventies.

³ In the second issue of the "Quaderni Ibero-Americani" (henceforth, "Quaderni") Silvio Zana wrote a comment on a Mexican movie, Attilio Enrietto wrote an article about Antonio Machado.

some well-established academics: Arturo Farinelli⁴, the most famous Italian hispanist of his time; Lucio Abruzzi⁵, who at the time was putting the final touches to the Spanish dictionary that will earn him lasting fame; Santorre Debenedetti⁶, editor-in-chief of the "Giornale storico della letteratura italiana". The university students' determination and a more favourable cultural climate overcome Bertini's diffidence and convince him to take on this adventure.

The one hundredth issue of the "Quaderni Ibero-Americani" was published in 2006, during the sixtieth year of the magazine's activity. The official presentation occasioned a conference organized by the Associazione Premio Grinzane Cavour, which took place in Salamanca on the 2nd of March 2007⁷, with the collaboration of professor Vicente González Martín, and which turned out

⁴ Arturo Farinelli (Intra, Novara, 1867 – Turin, 1948) escaped to Spain when he was twenty to avoid the Engineering studies his father had pushed him into, and to devote himself to literary subjects. Leonello Vincenti described him as an "instancabile pellegrino d'ogni letteratura europea", as he spent sixty years deepening an encyclopaedic culture on Romance Studies at first, and then on Hispanic and German Studies, devoting himself in particular to research on comparative literature. Before he was thirty he obtained a lecturing post in Graz and then a chair at the University of Innsbruck; from 1907 he held the chair of German Literature at the University of Turin and when older he taught English language at "Petra Haus" in Cologne. He contributed to many Spanish and Italian magazines. Among his hundreds of contributions, we choose to recall the following: *Italia e Spagna nel sec. XVIII* (n. 30, 1897) and *Appunti di Dante in Ispagna nell'età media* (suppl. 8, 1905), published in the "Giornale storico della letteratura italiana"; furthermore, the volume *Viajes por España y Portugal desde la Edad Media hasta el Siglo XX* (s.e., Madrid 1920). Bertini wrote his obituary in the "Quaderni" (n. 5-6, August 1947-January 1948, p. 134).

⁵ Lucio Abruzzi (Venice, 1865 – Turin, 1952) was professor of Spanish Language and Literature at the Faculty of Economics and Trade at the University of Turin from 1908 to 1935. He was director of the Italian School in Montevideo (Uruguay), a member of the *Circulo de la Prensa*, member and correspondent of the Ibero-American Athenaeum of Buenos Aires, vice-consul of Argentina, journalist with "L'Italia al Plata", editor-in-chief of the weekly magazine "Ausonia" and contributor to the newspaper "La Stampa" and to many Italian, Spanish and South-American periodicals. He worked for fifteen years at the Nuovo Dizionario di spagnolo-italiano e italiano-spagnolo (Paravia, Turin 1948-1949), which was reviewed in the "Quaderni", n. 7, 1948, pp. 184-6, and which has long been an irreplaceable work instrument. After Lucio Abruzzi's death (see Bertini's obituary in "Quaderni", n. 12, 1952, p. 180), the Dictionary was updated by his wife Vera and in 2000 it reached its seventh edition.

⁶ Santorre Zaccaria Debenedetti (Acqui Terme, Alessandria, 1878 – Giaveno, Turin, 1948) was lecturer of Italian in Strasbourg (1908-13), professor of Romance Philology at the University of Turin (1916), professor in charge and then full professor of Humanities in Pavia (1919-27), he held the chair of Romance Philology at the Faculty of Humanities in Turin from 1928. The same year he joined the editorial staff of the "Giornale storico della letteratura italiana", which he directed during the difficult period 1944-48, until his death. He was a member of the Accademia dei Lincei. The "Quaderni" commemorate him with an obituary (n. 7, 1948, p. 189).

⁷ In addition to the two editors-in-chief Giuliano Soria and Giuseppe Bellini, there was participation from Manuel Alvar (University Complutense of Madrid), Otello Lottini (Director of the Department of Comparative Literature at the University of Roma Tre), Gabriele Morelli (University of Bergamo), Carmen Ruíz Barrionuevo (University of Salamanca) and Luis Sáinz de Medrano (University Complutense of Madrid). The meeting was moderated by professor Vicente González Martín, from the University of Salamanca.

to be a great success. The issue consists of an anthology of the articles and essays which had been published through the years in the "Quaderni", and is prefaced by the two current editors-in-chief, with a foreword by Giuseppe Bellini and an introduction by the author of the present work. The one hundredth issue represents an important milestone for a periodical, all the more remarkable if we take into account how literary and academic magazines usually have an uncertain life. However, this was not merely an editorial event: any consideration of the "Quaderni" also means retracing a major part of the history of Italian Hispanism. Before this magazine there was no editorial instrument of quality and an entire generation of Italian hispanists grew up around it. The prerequisite for such a long-lasting success – and for the strength the magazine still shows – is the loyalty to a precise ideal of Hispanism and to the commitment of a network of contributors animated by passion and internationalism.

In the early post-war years, every productive sector suffered a shortage of resources. Many Iberian-American countries were able to take advantage of this, as they had not been involved in the conflict and a wide range of opportunities to take the place of European entrepreneurs had already arisen during the last years of the war; as can be read in Carlo Antonio Santini's essay for the "Quaderni": «mentre l'Europa si dissanguava, iniziative industriali e commerciali sudamericane fiorivano e si sviluppavano»⁸. Publishing was no exception to this development, and Argentina and Mexico in particular were able to capitalise on the new commercial opportunities, releasing new art publications and cinematographic productions. The fact that a group of Mexican films took part in the 1947 Cannes Film Festival was no mere folkloric quirk of the times. In parallel to the fluctuation of the economy, the desire for a comparative cultural renewal and the transcendence of the limits of mental boundaries was making itself felt. The regained freedom and peace nourished a cultural impulse which helped to face the practical difficulties with determination, even in a country as exhausted as Italy was. After a long period of cultural censorship, there was an enthusiastic reaction to the reopening of the frontiers and to the chance of better knowing other people, of exchanging elements of spiritual life, of establishing free and unbiased dialogue.

The transfer of many of Bertini's collaborators to Spain, Portugal and Latin America favoured his initiative, and not by chance, as they were able to publicize ARCSAL's distinctive features abroad or write their contributions and mail them to the "Quaderni": by way of example, we would like to mention, among others, Nera Ponsiglione in Brasil, Livio Dal Bon in Venezuela, Isabel Sesto de Sosa in Uruguay and Victor Planas in Argentina. To these names we should add a dense network of prestigious local correspondents, often scholars and critics from nerve centres of Latin American and European culture. Among these, we turn first to Camilo José Cela, from

⁸ "Quaderni", n. 2, 1946-47, p. 36.

Madrid, who more than forty years later (1989) would receive the Nobel prize for Literature, yet others deserve a mention too, such as Raimundo Lida in Mexico (Colegio de México), Delia Paladina in Buenos Aires (Universidad de Tucumán), Pere Bohigas in Barcelona (Biblioteca Central), the publisher Francisco Moll in Palma of Majorca, Frank Pierce in England (Sheffield University), Joseph G. Fucilla in the United States (Northwestern University, Illinois), Marc Labatut in the French colonies of West Africa, and many more from Argentina, Portugal, France, Switzerland...

Bertini cultivated these contacts and established new relationships, at times also personal, by means of study travels⁹. Thanks to all these elements, the Association received all kind of news, magazines, books and information, while the magazine assumed international relevance right from its first issues, carried by bookshops in Madrid, Barcelona, Paris, Oxford and New York¹⁰. Years later, Bertini would recall this climate, with observations which still seem relevant today,

Una delle manifestazioni più insistenti fu il bisogno di stringere più saldi legami con quelle nazioni dalle quali il lungo conflitto ci aveva tenuti divisi e lontani. Sorsero allora numerose delle nuove associazioni, dei centri di studio, dei cenacoli culturali che si proponevano di favorire i rapporti con l'estero atti a farci conoscere e apprezzare la storia, il carattere, i costumi del mondo vicino e lontano che si conosceva troppo superficialmente. E si pensò anche che questa ignoranza potesse essere stata una delle cause di tante differenze e di tanti contrasti che avevano fomentato uno stato di reciproca incomprensione e di progressiva indifferenza e ostilità¹¹.

ARCSAL organized a series of appointments and gained visibility in cultural organizations in Turin. Among Bertini's recollections, we find for example the stir caused by the Chilean minister Espinosa's conference with projections¹² (which was an exceptional event for the time). Many other cities all over Italy followed Turin's example: shortly thereafter, local sections of the magazine were founded in Bologna, Venice, Naples, Milan, Chiavari, Bari and Messina, with the Turin branch overseeing coordination. During the following years activities grew in number: tens of conferences were organized in every local Association branch, along with concerts, projections, dramatic performances, Spanish and Portuguese language courses, cultural travel itineraries and participation in the international summer courses in Santander, Madrid, Barcelona and Palma of

⁹ "Quaderni", n. 2, 1946-47, p. 47

¹⁰ "Quaderni", n. 8, 1948, last page unnumbered.

¹¹ G. M. Bertini, *Il messaggio dell'ARCSAL*, in "Scuola e cultura del Mondo", n. 16, 1960, p. 31.

¹² *Ibid*

Majorca. In 1959 the Bologna branch organized single-handed one hundred meetings to celebrate the tenth anniversary of founding.

With the passing of time, the "Quaderni" became a real meeting place for schools of thought from far flung study centres. The continuous exchange of magazines (more than one hundred, both from the Iberian peninsula and from South America), together with the publications sent to be reviewed and the presentation copies of books, helped to expand a specialized library, located in Turin, in via Po 19, in the historical building of the University, accessible to scholars and members of the magazine. Albeit of modest dimensions, this library was one of the few Italian libraries specialized in the subject and it was an important centre of bibliographic research for researchers and students. In this case too the experience of the central branch set an example: during the following years, new local branch libraries, sometimes humble, were opened in Milan, Padua, Venice, Naples and Avellino, and once more, Turin coordinated the service. After Bertini's death in 1995, the library was acquired by the Consiglio Nazionale delle Ricerche in Milan, under the direction of Giuseppe Bellini.

Some major businesses such as Olivetti and Cinzano started to take note of ARCSAL and the "Quaderni". They supported the Association, yet the shortage of funds threatened the continuity of work for a considerable period: at the end of 1947 the magazine stated that «l'amministrazione deve superare innumerevoli difficoltà»¹³. Nevertheless, such obstacles were overcome thanks to the exciting intellectual climate combined with the determination of the editors. After a pioneering stage, the magazine consolidated: by mid 1948, the critical phase had been seen off and the editorial staff proudly announced «che i lettori si renderanno conto del sensibile progresso dei "Quaderni". Essi d'altra parte, sono già accolti quali non indegni confratelli dalle più alte riviste»¹⁴. As late as 1960 Bertini would state that the "Quaderni" are «l'unica rivista che in Italia si interessa di tutta l'attualità culturale dei Paesi di lingua spagnola, portoghese e catalana»¹⁵.

According to Giovanni Maria Bertini's intention, the magazine should reconnect and increase the bonds of mutual understanding and cultural exchange between Italy, Spain and Latin America. At the start of the new millennium, we tend to take for granted such attention to the American continent: nowadays many South-American writers enjoy a highly respected position and significant commercial success. But during the first half of the Twenty century there was not yet a great familiarity with South-American culture: Bertini was a ground-breaker in this respect too. Oreste Macrì's words in the conclusion to the article he published in the "Quaderni" in 1954 are explanatory: "Il destino di una nazione iberoamericana non dovrebbe essere disgiunto da quello di

¹³ "Quaderni", n. 5-6, August 1947-January 1948, p. 139.

¹⁴ "Quaderni", n. 8, 1948, summary page unnumbered.

¹⁵ Bertini, *Il messaggio dell'ARCSAL*, ed.cit.

tutte le altre; e qui l'umanesimo ha la sua parte di misura e di esempio nella sintesi di natura e umanità, purché senza pregiudizi e pericolose rammemorazioni vada innanzi e prepari virilmente il vacuo dialettico della sintesi creatrice, nella continuità di una storia integrata dell'Occidente"¹⁶.

During the sixty-seven years of the magazine's history, Bertini's fundamental principle has governed editorial activity, constituting the key to its long life: unlike most of the literary magazines of the time, the "Quaderni Ibero-Americani" are still being published nowadays. At this point, we have completed the historical background, and the best way to understand the "Quaderni"'s sense of adventure is to leaf through its pages.

The first issue of the magazine («pubblicata con arte ed affetto dalla più antica e insigne tipografia torinese, "Vincenzo Bona"») ¹⁷ is presented as a three-monthly publication corresponding to the period of August to September 1946. The magazine's premises were initially located in via Vittorio Amedeo 18, in Turin. In his introduction to the first issue, on a brief page written in Spanish, Bertini recalls Arturo Farinelli and Benedetto Croce's example, as both of them had been his teachers, the former in the field of literature and the latter in the fields of history and philosophy. The aims set by his editorial become reality in the first essay published. They opt to open with a resounding, internationally famous name: Federico García Lorca. As will be seen in the following pages, an extract was published from an essay by Arturo Barea about the Spanish poet's brief American period (1928-30).

The relationship between the "Quaderni" and Lorca is considered a few pages below. Going back once again to 1946 and to that first thin sixteen-page issue (made from paper which was hard to find during the post-war crisis), we find other important poetic voices: the Andalusian, Juan Ramón Jiménez (who would still have to wait for a long time before being awarded the Nobel prize in 1956) and the Chilean Gabriela Mistral, who on the contrary had recently won that very Nobel prize (1945), and who has to be remembered also for being the first South-American woman to receive the most prestigious literary award. Many years later, the "Quaderni" would publish another one of Jiménez's works, *Mudo universo que me cercas*, an unpublished poem written in 1940 and obtained «por amabilidad de la poetesa Trina Mercader»¹⁸. Furthermore, other Nobel laureates were to be included: in 1968 Vicente Aleixandre wrote a very important article on *Miguel Hernández*:

¹⁶ O. Macrì, *L'umanesimo colombiano*, in "Quaderni", n. 14, 1954, p. 333.

¹⁷ Bertini, *Il messaggio dell'ARCSAL*, ed. cit. «La tipografia», Bertini goes on, «aveva subito una quasi totale distruzione di macchine e di materiale e da poco era come risorta, ma nonostante la situazione ancora difficile per volontà del comm. Emmanuele Bona e del direttore Giovanni Carosso, quasi a voler provare la perennità di una tradizione di comprensione e di generosità, volle che i "Quaderni Ibero-Americani" nascessero nel suo seno.» (ibid.).

¹⁸ "Quaderni", n. 39-40, 1972, p. 219.

nombre y luz (35-36th issue), Dámaso Alonso wrote *Sobre Erasmo y Fray Luis de León* in the 11th issue.

Capitalising on her stay in Italy, the "Quaderni" and ARCSAL developed a privileged relationship with the Nobel laureate Gabriela Mistral. As an example, we should recall the essay Jole Scudieri Ruggeri dedicated to her in 1947¹⁹, and her poem "Almuerzo al sol", which was unpublished even in Latin America (it would appear in an anthology published in Buenos Aires by Losada), donated to the magazine «con atto gentile»²⁰. Gabriela Mistral's contributions in the "Quaderni" continued until 1957, the year of her death. Her poems, published in the magazine since its first issue, occupied a place familiar to the readers, namely a fixed rubric called "Testi di poesia contemporanea", that featured poems, in some cases already known to the public, in others still unpublished, and therefore entirely unknown, dedicated variously to the different geographical and linguistic areas of the Latin-American universe. Had we to collect all the poems and the prose published in the one hundred issues of the "Quaderni", we would have a remarkable anthology of Spanish and Portuguese literature, containing both the works of famous authors (Jorge Rojas, Guilherme de Almeida, Miguel Ángel Asturias, Pablo Neruda, Jorge Luis Borges, Artur Pestaña "Pepetela" etc...) and the works of authors to whom the passing of time was not so kind and who it would be even more important to vindicate.

The "Quaderni" gave early prominence to a further Nobel laureate, Pablo Neruda (1971). Two poems of his were published in 1951, again in the pages of "Testi di poesia contemporanea", this time together with their translation. In particular, "Para que tú me oigas" stood out due to Neruda's explanation, in a sense, of his relationship with his poetic creativity:

Para que tú me oigas
mis palabras
se adelgazan a veces
como las huellas de las gaviotas en las playas.
[...]
Más que mías son tuyas.
Van trepando en mi viejo dolor como las yedras.
[...]
Ahora quiero que digan lo que quiero decirte

¹⁹ "Quaderni", n. 5-6, August 1947-January 1948, p. 117

²⁰ "Quaderni", n. 11 [1951], p. 140

para que tú me oigas como quiero que me oigas²¹.

The author of the present work wrote about Neruda in a recent issue of the "Quaderni", exploring some new overtones of his Italian contacts. In particular, I examined the friendship and intellectual affinity that tied him to Alberto Tallone during the Sixties. To this publisher from Turin is to be attributed the honour of publishing some of the Chilean poet's new work²². However, this is not to say that handling important names guaranteed that the "Quaderni"'s articles were always flattering. This was patently apparent, in a 1954 review of a selection of Pablo Neruda's poems translated by Salvatore Quasimodo and Renato Gattuso, published by Einaudi. Such outstanding names should produce an edition worthy of the finest literary magazines and exempt from criticism. Nevertheless, in Anna Maria Gallina's words readers are told that the book cannot stand out merely because of its luxury edition: using conclusive arguments, we are persuaded that the library might well do without this book with no detriment to its comprehensiveness. With scientific accuracy, she exposed the linguistic oversights present both in the transcription of the original («gli accenti ballano la tarantella, posandosi dove non dovrebbero e fuggendo dai vocaboli che li richiedono») and in the translation proposed by Quasimodo («con questa traduzione, non ha reso un buon servizio né a sé, né alle lettere ispaniche»)²³. A severe judgment dictated by her the love of Iberian culture and by her desire to do it justice.

The "Quaderni"'s scientific value was assessed most of all in the in-depth critical essays. Among the hundred examples, we have chosen here two meaningful articles. The first, as is only proper, is an article by Arturo Farinelli, Giovanni Maria Bertini's teacher and therefore one of the spiritual fathers of the magazine, together with Benedetto Croce. This article was published in the magazine's second issue and it is one of the last contributions ever written by the elderly scholar, who would die at eighty, a few months later, in 1948. Read in retrospective it is an evocative homage to the end of a long intellectual lifetime. The opening of the article is closer to a self-portrait than a comment on Cervantes: «[...] col sorriso divino dell'arte, la naturalezza più schietta, la fantasia più accesa e l'incantevole umore». His enthusiastic love of for his subject shines through the pages of the "Quaderni":

Certo la caduta degli ideali eroici che trascina con sé la morte del prode [...] dove a pesare sul cuore del creatore di questa immaginosa storia, rivolta alla condanna e alla distruzione di una letteratura fiabesca, degenerata nell'assurdo, e cagione di deliri ancora

²¹ "Quaderni", n. 10, 1951, p. 57.

²² "Quaderni", n. 96, 2004, pp. 28-35.

²³ "Quaderni", n. 16, 1954, p. 549.

ai suoi tempi. Sanare, ahimé, era distruggere, privare il mondo del conforto dei leggiadri fantasmi, delle chimere che ci animano e riattivano le energie sopite, popolano i deserti della nostra immaginazione. Se non peccassi di mancata carità direi che giammai dovrebbe avvenire questa guarigione, perché con la salute riacquistata, non solo siamo privi della sua grazia incantevole, ma di quella pure di Sancho Panza, capace di mutare in piacere e diletto la stessa malinconia²⁴.

We would also like to recall the 1953 contribution by one of the major experts in the field of Portuguese Studies in Italy, Giuseppe Carlo Rossi, on Fernando Pessoa, an artist who would successively be universally celebrated, but who was still unpublished in Italy at the time²⁵: Rossi's text *Il caso poetico* predated Antonio Tabucchi's important popularising work by more than thirty years. As can be read, the studies on the Portuguese poet had just began, «la critica ha da poco assunto una posizione di indagine e di valutazione sistematiche» and «si è superato lo stadio in cui questa critica veniva esercitata solo o pressoché esclusivamente dalle persone che ebbero dimestichezza di vita e di arte col poeta.» In Pessoa's own motherland, his *opera omnia* just only just been published in 1942 and «al fondo della Discordia di pareri intorno al valore dell'opera di Fernando Pessoa, dev'essere anche la poca conoscenza, da parte del pubblico, di essa, rimasta in gran parte dispersa». Giuseppe Carlos Rossi analysed the problem posed by the several pseudonyms Pessoa assumed depending on his varying poetic moments. The lines quoted in the article are emblematic for an understanding of Pessoa's work, and they were destined to be quoted many times in the following years:

O poeta é um fingidor.
Finge tão completamente
Que chega a fingir que é dor
A dor que deveras sente²⁶.

These are just some examples of the distinguished poetic and critical voices the one hundred issues of the "Quaderni" have published. For a period of several years since the outset Lucio Ambruzzi was the editor in chief of the magazine. In 1982 Giuseppe Bellini joined the editorial

²⁴ "Quaderni", n. 2, 1946-47, p. 21.

²⁵ The first Italian publication we know of is *Il guardiano di greggi*, a rare little book of 80 pages, published in Milan by Tipografia Esperia in 1957, edited by Enrico Cicogna. We have to wait until 1967, when *Poesie* (Lerici, Milano) was published, to have a more organic edition of his works.

²⁶ "Quaderni", n. 12, 1953, p. 260.

board. A key-figure he, who won international prestige by helping to continue and consolidate the "Quaderni" (his first appearance was in 1954, in the 16th issue, when he reviewed two of Dora Isella Russel's poems).

Carlo Antonio Sabini was the first to collaborate with the editorial office (as technical director); later, from the 7th issue on, Roberto Radicati di Marmorito (a brilliant and well-educated figure from the former Piedmont aristocracy) worked there as a secretary for many years. He was succeeded by Pablo Luis Ávila's, a Spanish poet, painter and scholar from Granada, already a professor at the University of Pavia, of Catania and finally at the University of Turin. I officially became editorial office secretary in 1973, and after me, since 1994, this role has been filled by my pupil Patrizia Castagnotti, who in 2010 became editor in chief.

As far as my role in the magazine is concerned, recalling the history of the "Quaderni" means recalling thirty-five years of my life too. I began my internship in the editorial room in via Po 19, in the historical building of the University of Turin, in 1971, when I was still a young university student. I cannot count how many afternoons and evenings I spent engrossed in the tasks of proofreading drafts and cataloguing magazines. Working with Bertini has been a great lesson in editorial activity and bibliographic knowledge. In particular, it is impossible to forget the first issue I directly supervised, the 39-40th issue, dedicated to Gustavo Adolfo Bécquer, where I published my first article on Bécquer and Chopin. The Bottega d'Eramo had an ancient atmosphere, too: it was an antique bookshop and publishing house located in via Gaudenzio Ferrari 9, which during those years was selling the "Quaderni". The bookshop owner, Mr. Barrera, who was also a friend of Bertini, was at the centre of the restless activity, burgeoning in those years around the nearby University, in via Sant'Ottavio. Afterwards, I added further professional activities, which nowadays still occupy my life, to my commitment to the "Quaderni": the university teaching and then the cultural promotion with the Associazione Premio Grinzane Cavour. Nevertheless, my link to the magazine has never been severed; on the contrary, the different paths of my work have always been directly intertwined with Iberian-American culture.

As I have already said, during the one hundredth anniversary of the "Quaderni", the magazine organized a conference for Italian and Spanish writers in Salamanca, in March 2007: this initiative aimed at highlighting the ties between Italy, Spain and their respective literatures. It boasted the participation of Italian writers such as Angela Bianchini, Paola Mastrocola, Raffaele Nigro, Emanuele Trevi, Filippo Tuena, Andrea Vitali, Arnaldo Colosanti and Spanish counterparts including Rosa Montero, who was awarded the "Grinzane" prize. All these tiles enlarge the picture of the important relationships which have always linked Italy and the Iberian-American area and that the "Quaderni" continue to sustain.

I will close this chapter with Giovanni Maria Bertini's words, dating back to 1960:

Nell'America Latina d'oggi l'amore, vincolo di ammirazione, l'aspettazione perenne di una corrispondenza umana sono vive in quasi tutti i cittadini delle repubbliche latino-americane. L'Oceano in certo senso unisce l'America alla vecchia Europa. E i popoli del nostro continente sono oggetto di particolare attenzione. Pur riconoscendo a se stessi una derivazione dei costumi, tradizioni dai popoli precolombiani, i paesi dell'America Latina si aspettano dalle nazioni europee, e in molti casi con più viva insistenza, una dimostrazione di umanità, di progresso nelle istituzioni sociali, un afflusso di energie sane, ben orientate, impegnate nel campo della scienza e del lavoro²⁷.

This allusion to what Latin American countries sought from the «nazioni europee» appears to be a premonition and almost fifty years later it remains unanswered, as the most recent European history teaches us.

The "Quaderni" are now resuming their prestigious course²⁸ with an eminent International Scientific Committee which includes scholars from four continents and involves about 30 universities worldwide with hispanists who have been working with the "Quaderni" for 40 years: such is the case of professor Bruno Damiani from the Catholic University of America in Washington. This international effort goes hand in hand with a constant circulation in Italy. Since 1946 onwards, as Giuseppe Bellini says:

²⁷ Bertini, *Il messaggio dell'ARCSAL*, ed.cit.

²⁸ On the history of the "Quaderni Ibero Americani", in addition to many doctoral theses from several Italian universities, see also: Giuliano Soria, *Agli albori dell'ispanismo italiano: il ruolo dei Quaderni Ibero Americani*, in "Quaderno del Dipartimento di Letterature Comparate", Università di Roma Tre, N.2, Rome, 2006, pp. 365-375; Giuliano Soria, *Intorno ai "Quaderni": sessant'anni di Ispanismo*, in "Quaderni Ibero Americani", n.100, Turin, December 2006, pp.7-8; and also Giuseppe Bellini, *Premessa* to the 100th issue of the "Quaderni Ibero Americani", Turin, 2006, pp.5-6. In addition Giuliano Soria, *I Quaderni Ibero Americani, la rivista dei Nobel: Mistral, Jiménez, Aleixandre, Cela, Asturias, Neruda e di Benedetto Croce. Sessantacinque anni di storia dell'ispanismo italiano*, in "Proa-Italia", n.7-8, Università di Foggia, Centro Studi di Cultura Ispanica e Latino Americana, Sentieri Meridiani Edizioni, Foggia, 2011, pp.43-63. On the "Quaderni"'s role in promoting Lorca, see Veronica Basilotta, *La fortuna di Lorca nell'Italia del Dopoguerra. Il ruolo anticipatore della rivista Quaderni Ibero Americani*, in "Proa-Italia", n.9, Università di Foggia, Centro Studi di Cultura Ispanica e Latino Americana, Sentieri Meridiani Edizioni, Foggia, 2011, pp.109-118. I owe a large part of my chapter Lorca-Quaderni in the present work to the mentioned paper by Vasilotta. By Veronica Basilotta, see also "*Bibliografia de Quaderni Ibero Americani. La fortuna di Lorca y de Quaderni en la Italia de la Posguerra*", in "Noticiero" of "Quaderni Ibero Americani", Suplemento digital n. 1, at: www.quaderniberoamericani.org; Turin, April 2012. See also Bruno Damiani, *Quaderni Ibero Americani. De un glorioso pasado a un brillante futuro*, in "Noticiero" of "Quaderni Ibero Americani", Suplemento digital n. 1, at: www.quaderniberoamericani.org; Turin, April 2012.

All'epoca non esisteva nel nostro paese una rivista specifica di ispanistica, né mai era esistita negli anni precedenti. Bertini era allora, dal 1938, l'unico ordinario di letteratura spagnola e aveva la sua cattedra all'Università veneziana di Cà Foscari, ma era attivo anche, come incaricato, presso la Facoltà di Magistero dell'Università di Torino, dove in anni successivi si trasferì definitivamente e rimase fino alla cessazione dal ruolo, svolgendo un'opera proficua di studio e di diffusione non solo della letteratura iberica, ma di quella ibero-americana [...] Il primo concorso a cattedra del dopoguerra ebbe luogo nel 1956 e lo vinsero Guido Mancini, Franco Meregalli e Oreste Macrì, già collaboratori dei "Quaderni". Incominciava così a consolidarsi un ispanismo italiano²⁹.

The progress of the magazine successfully continues in the spirit of its logo *Todo puede ser uno*. A motto, taken from Lope de Vega, which can also be found in Bertini's philosophy, in his idea of the unity and elevation of culture. No ancestry could be more noble and apt to our times!

The magazine and Lorca's fortune in Italy

During the Forties, Fifties and Sixties in the last century, the "Quaderni" carried out the important task of bringing Lorca's poetry to Italy. Already by 1938, Carlo Bo³⁰ was publishing the first works by this Grenadian poet, who had been shot by the phalangists in August 1936³¹. In 1939 was the turn of Oreste Macrì³², who together with Bo dedicated many of his publications to the poet from Grenada. Again in 1939 Cesco Vian's first paper³³ made its appearance and in 1943 the first anthology was published, edited by Giovanni Maria Bertini³⁴, who would return to Lorca many times during those remote years. The most recent one is my own book on the several Italian

²⁹ Giuseppe Bellini, *Premessa*, "Quaderni Ibero Americani" n. 100. Torino dicembre 2006, p. 5.

³⁰ See: "*La sposa infedele e altre poesie*", translated by Carlo Bo, in "Letteratura", rivista trimestrale di Letteratura Contemporanea, Florence, n.2, April 1938.

³¹ On the topic of the poet's death, see the fundamental book by Ian Gibson, "*El asesinato de García Lorca*", Madrid, Punto de lectura, 2005.

³² Federico García Lorca, *Ode a Salvador Dalí*, translated by Oreste Macrì, magazine "Corrente", Milan, June 1939.

³³ Cesco Vian, *Note sulla poesia e sul teatro di Federico García Lorca*, in "Vita e Pensiero", Milan, February 1939.

³⁴ Giovanni Maria Bertini, *Federico García Lorca*, in "Poeti spagnoli contemporanei", anthology edited by Giovanni Maria Bertini, edizione Chiantore succursale Loescher, Turin, 1943.

translations of the *Llanto por Ignacio Sánchez Mejías*³⁵, just published in the book series "El Duende".

Giovanni Maria Bertini, who founded the "Quaderni" in 1946, decided to start the magazine with the internationally famous name of Federico García Lorca. During the summer of 1946, in the first issue of the magazine, an extract from Arturo Barea's essay³⁶ on the Spanish poet's brief American period (1929-1930) was published, on a trip he made during a period of deep depression, which could not be cured by the success of his *Romancero gitano*. The pages and the poetic lines quoted in 1946 were still unpublished in Italy. García Lorca's reflections anticipate the constraints of forced urbanization and express unease that our entire world, fatally committed to technology, would face in the decades to come. Coming from an intimate Mediterranean environment, closely connected to the rhythms of the Earth, the poet finds himself thrown on a "pavimento d'asfalto", submerged into the polluted noise of a hungry mob; he feels the progressive draining of his creative force:

[...]

Quiero llorar porque me da la gana
como lloran los niños del último banco
porque yo no soy un hombre, ni un poeta, ni una hoja,
pero sí un pulso herido que ronda las cosas del otro lado.

[...]

(F. García Lorca, *Poema doble del lago Eden*)

This feeling of estrangement sharpens after he falls unhappily in love with the young Spanish sculptor Emilio Aladrén, during the years 1927-1929, and because he lived in New York in a time marked by a collective tragedy: in December 1929 the poet witnessed the scenes of panic induced by the collapse of the Stock Market and two months later he depicted the emotions caused by the event, so traumatic as to give the impression of the end of a civilization, in his poetry:

Que ya la Bolsa será una pirámide de musgo.
Que ya vendrán lianas después de los fusiles
y muy pronto, muy pronto, muy pronto.

³⁵ Giuliano Soria, *A las cinco de la tarde. Nove traduzioni italiane del "Llanto por Ignacio Sánchez Mejías" di Federico García Lorca*, collana "El Duende", Edizioni Nuova Cultura, Rome, 2012.

³⁶ Arturo Barea *Lorca a Nueva York*, in "Quaderni Ibero Americani", *Attualità culturale in Spagna*, Catalogna, Portogallo e Centro America, n.1, Turin, August-September-October, 1946, p.2.

¡Ay, Wall Street!

[...]

(F. García Lorca, *Danza de la muerte*)

The "Quaderni" return to García Lorca very often in those distant years, both by publishing his literary and critical works as well as critical studies. In 1946, in the 2nd issue of the magazine, on the occasion of the tenth anniversary of the Spanish poet's death, a speech the poet gave to a theatre company after the premiere of a play at the Teatro Español de Madrid was published. The text was unknown in Italy in 1947 and the following extract was to be frequently quoted as an emblematic reflection on the world of theatre:

El teatro es uno de los más expresivos y útiles instrumentos para la edificación de un país y el barómetro que marca su grandeza o su descenso. Un teatro sensible y bien orientado en todas sus ramas, desde la tragedia al vodevil, puede cambiar en pocos años la sensibilidad del pueblo; y un teatro destrozado, donde las pezuñas sustituyen a las alas, puede achabacinar y adormecer a una nación entera. El teatro es una escuela de llanto y de risa y una tribuna libre donde los hombres pueden poner en evidencia morales viejas o equívocas y explicar con ejemplos vivos normas eternas del corazón y del sentimiento del hombre.

Un pueblo que no ayuda y no fomenta su teatro, si no está muerto, está muribundo; como el teatro que no recoge el latido social, el latido, histórico, el drama de sus gentes y el color genuino de su paisaje y de su espíritu, con risa o con lágrimas, no tiene derecho a llamarse teatro, sino sala de juego o sitio para hacer esa horrible cosa que se llama "matar el tiempo"³⁷.

Laura Dolfi, in her book *Federico García Lorca e il suo tempo*³⁸ makes frequent and authoritative observations about the magazine "Quaderni Ibero Americani", that...

[...] aprì il suo primo numero proprio con il nome di Federico García Lorca. La presenza era significativa anche se esile con il titolo *Lorca a New York* venivano stralciati alcuni brani da un saggio di Arturo Barea edito a Londra e ora proposti come novità per il

³⁷ "Federico García Lorca, *Charla sobre el teatro*, in "Quaderni Ibero Americani", n.2, November-December 1946, p.34", n. 2, 1947.

³⁸ Bulzoni Editore, Roma, 1999, pp. 442-443.

lettore italiano³⁹. Ma non era tanto questo, quanto piuttosto il secondo numero della rivista a dedicare esplicitamente alcune pagine al poeta spagnolo; ed ancora una volta contava non la quantità ma l'intenzione del ricordo giacché veniva offerto un solo breve pezzo: la traduzione di un testo dello stesso Lorca che si supponeva non conosciuto e che s'intendeva divulgare nel nostro paese. Il titolo *Charla sobre el teatro* era seguito infatti da una chiara e brevissima nota redazionale che esponeva gli interessi della rivista e rimandava alla fonte utilizzata:

"Nel decennale della morte di F.G. Lorca, pubblichiamo questo testo sconosciuto in Italia ed estratto dal vol. VII delle *Obras Completas* di Losada, Buenos Aires. Sono parole che il poeta rivolse agli attori dopo la "prima" di *Yerma* al Teatro Español di Madrid nel 1935."

Again in 1947, in the 4th issue of May-June-July, an eminent contributor to the "Quaderni", Massimo Mila, published a paper called "*Destino Spagnolo*", pointing out a significant article by the theatre director Vito Pandolfi, who managed "La casa de Bernarda Alba"⁴⁰. Much news was reported in the "Quaderni"'s newsletter, which relied on important contributors such as Camilo José Cela, Madrid correspondent for the "Quaderni" during the Sixties.

We should not overlook the steady stream of news that the "Quaderni Ibero Americani", lead by Giovanni Maria Bertini, provided in their *Notiziario* with the most up to date Italian and foreign contributions, even those still under preparation. They mentioned, for example, Pandolfi's already indicated article⁴¹, the *Cartas a sus amigos y un poema inédito* published in Barcelona in 1950⁴², the *Obras Completas* which Aguilar⁴³ was publishing (an occasion, by the way, for

³⁹ Before the article, a brief warning advised that it came from the English translation (*Lorca, the poet and his people*) of an unpublished essay by Arturo Barea, edited by Ilse Barea for Faber and Faber Editions. The fragments, now translated into Italian, went with some lines quoted from *Poeta en Nueva York* and they linked Federico's American journey, as a violent reinvigorating exile, to the discovery of Harlem black people and to a poem finally used as a "violento atto di accusa sociale".

⁴⁰ See V. Pandolfi, *García Lorca dalla poesia al dramma*, in «La rassegna in Italia», II, n. 9-10, September-October 1947, pp. 118-22.

⁴¹ See the *Notiziario* published in issue n.4 of May-June-July 1947.

⁴² In the *Notiziario* of issue n.10 published in March 1951.

⁴³ See in issue n.15 of April 1954, II: "L'editore Aguilar di Madrid prepara un tomo delle opere di García Lorca con ampio prologo di Jorge Guillén" and also in the *Notiziario dalla Spagna* in the following issue n.16: "L'editore Aguilar annuncia l'edizione delle opere complete del sommo poeta spagnolo, Federico García Lorca; vi appaiono prose finora inedite. La raccolta esce a cura di Arturo del Hoya, con prologo di Jorge Guillén ed epilogo di Vicente Aleixandre" (December 1954, vol. II).

commemorating the poet and his death⁴⁴) and so on, publishing long reviews commenting the content of important books (I am thinking, for example, of Luigi Panarese's latter-day pages on Guillermo Díaz-Plaja's monography⁴⁵). The publications were supplemented by valuable information about conferences (such as that held by Macrì in 1955, for instance⁴⁶), discussions of academic theses⁴⁷ and above all news about the performances and shows which were taking place in our country⁴⁸ and abroad: *Doña Rosita*, translated and adapted by Marcelle Auclair for the Théâtre de l'Oeuvre in Paris in 1952⁴⁹, *Mariana Pineda* staged in Bremen in September 1953 or even *La zapatera prodigiosa*, performed by the "Grupo Teatral de la Universidad de Salamanca" first at the University of Montpellier (November) and then in Bordeaux (December of the same year⁵⁰), to which we should add *Doña Rosita* in Wiesbaden, *Yerma* in Berlin and Wuppertal and *Bodas de Sangre* in Damstadt⁵¹; or even *La zapatera prodigiosa* «impersonata in Lidia Ferro» at the Sant'Erasmo theatre in Milan in 1954⁵² and *La casa de Bernarda Alba* (act 2) broadcast by Alessandro Brissoni, again in 1954⁵³. The director himself would write about this performance in the following years: "quando la televisione italiana faceva i primi passi, proposi e realizzai una trasmissione antologica della poesia e del teatro di Federico García Lorca. Diversi anni dopo, quest'idea fu ripresa da altri per uno spettacolo teatrale. La trasmissione televisiva era intitolata

⁴⁴ In the already quoted *Notiziario* of issue n.16, R. R. pointed out in fact: "In un clima di perenne ammirazione da parte dei suoi fedeli, i luoghi della prigionia e della fucilazione di Federico García Lorca sono meta di pellegrinaggio (Granada e Viznar ai piedi della Sierra di Alfacar)".

⁴⁵ The review was published seven years after Díaz-Plaja published his book (*Federico García Lorca*, Editorial Kraft, Buenos Aires 1948). See it in the already quoted issue n.17 of "Quaderni Ibero Americani", June 1955, vol. III.

⁴⁶ At the University of Rome, to be precise at the theatre Ateneo on the 11th of May (see the *Notiziario*, issue n.17, June 1955).

⁴⁷ A thesis on Federico's epistolary was discussed in 1952 by Tullia Tabellini at the University of Turin.

⁴⁸ As that recalled just previously in Rome, which had been reported in issue n.3 of 1952, p.303b. it was pointed out in particular that said reviews appeared in "L'Unità" on the 6th of September and in "Paese sera" on the 7th of September 1952.

⁴⁹ See the *Notiziario* from France, in "Quaderni Ibero Americani", n.13, cit.

⁵⁰ *Notiziario* from France sent by B.P. for the mentioned n.16.

⁵¹ There was also information about other years: "*Bodas de sangre* se ha realizado ya hace años en Berlín así como "La casa de Bernarda Alba". En Brunswick se dio una obra titulada *Spanischer Totentanz (Danza macabra española)* cuyo autor Reutter se ha inspirado en varias poesias de Lorca. En Gotinga se representaron también dos dramas de Lorca. En el otoño dos Casas Editoras alemanas darán comienzo a la publicación de las obras completas – traducidas al alemán – de F. García Lorca y Ortega y Gasset" (see the *Notiziario* from Germany run by R[osemarie] Wieprecht in the mentioned n.16 of December 1954).

⁵² *Notiziario*, in "Quaderni Ibero Americani", n.15, April 1954, II, p. 4, *Notiziario* from Germany run by R[osemarie] Wieprecht in the mentioned n.16 of December 1954.

⁵³ See the *Notiziario* run by J.F. and A. Mariutti for the mentioned n.16.

"Meridiano spagnolo" e vi si alternavano oltre settanta attori di prosa, danzatori solisti e disegni di Goya"⁵⁴. The screenplay was later published in the magazine "Il Drama"⁵⁵.

On the occasion of the twentieth anniversary of the poet's death, the "Quaderni" would dedicate a part of the 19-20th issue⁵⁶ to García Lorca: here we find, in addition to mentioning the commemoration Bertini organized in Turin⁵⁷, *Dos Cartas de Federico García Lorca a Jorge Guillén*⁵⁸, the article *L'ultimo scritto di Lorca* (that Macrì would publish again the following year in the fifth edition of his *Canti gitani e andalusi*⁵⁹), José Corral Maurell's appraisal, *Los veinte años de la muerte de Federico García Lorca*⁶⁰ and Daniel Devoto's contribution on *García Lorca y los romanceros*⁶¹.

Laura Dolfi reports all this with great accuracy and precision in her *Il caso di García Lorca*⁶². It is from her that I acquired the important data that I am reporting here. On the historical role played by the "Quaderni" I also refer to Giuseppe Bellini and Giuliano Soria's articles (mentioned in the footnote 28 of the present essay).

Many years later, in 1962, Oreste Macrì published the article "*L'ultimo scritto di Lorca*", an ample review of a dialogue with the painter Bagaría, published for the first time in 1936 in a Madrid newspaper and which had just come back to light in the second edition of the *Obras Completas*. The passage where García Lorca expands on the subject of literary inspiration is particularly interesting:

La creazione poetica è un mistero indecifrabile, come il mistero della nascita dell'uomo; si odono voci non si sa di dove, ed è inutile preoccuparsi di dove vengono; come non mi sono mai preoccupato di nascere, così non mi preoccupo di morire; ascolto la natura e

⁵⁴ See the warning that introduced the reprinting of the final sequence of a screenplay by the director Alessandro Brissoni published in the program of *Nozze di Sangue* performed in Florence in 1962, ff. 7v-8v (Centro Studi «Oreste Macrì», Florence).

⁵⁵ As indicated, *ivi*, f.7v.

⁵⁶ «Quaderni Ibero Americani», *Attualità culturale nella Penisola Iberica e America Latina*, n.19-20, December 1956. The initiative had already been announced by J. F. in the *Notiziario* in the previous n.18 (May 1956, Vol. III).

⁵⁷ Who had proposed a «lettura poetica di *Doña Rosita la soltera* preceduta da una rievocazione dell'ultimo itinerario del poeta» (*Notiziario* run by J.F., n. 19-20 cit., p.292°).

⁵⁸ More precisely, these were an undated postcard and a letter written on the 8th-9th of November 1926 introduced in the warning: «Nel I° Ventennio della morte di Federico García Lorca» (*ivi*, pp. 242-43 from the section «Inediti e rari»).

⁵⁹ Entitled *Diálogos con un caricaturista salvaje* (*ivi*, pp. 244-46)

⁶⁰ Article dated August 1956, to highlight the anniversary. See it *ivi*, pp. 147-49.

⁶¹ *Ivi*, pp. 249-51.

⁶² Laura Dolfi, *Il caso di García Lorca. Dalla Spagna all'Italia*, Bulzone Editore, Rome, 2006, in particular the second part "La fortuna in Italia" and the important chapter "Per una bibliografia italiana di Federico García Lorca" (dal 1930 al 1955). See also Laura Dolfi's previous book, *Federico García Lorca e il suo tempo*, Bulzoni Editore, Rome, 1999.

l'uomo con stupore, e copio quel che essi m'insegnano senza pedanteria e senza dare alle cose un senso di cui non so se sono provviste; voglio essere buono; so che la poesia innalza, ed essendo buono, credo fermamente con l'asino e col filosofo che se esiste un al di là avrò la gradevole sorpresa di incontrarmi con esso⁶³.

In 1963 Lore Terracini⁶⁴, another scholar who at the beginning of her career gave was a constant contributor to the magazine and to Italian Hispanism in general⁶⁵, dealt with García Lorca too. In the opening of her long essay *Acerca de dos romances gitanos*, she made a concise evaluation of the author of the *Romancero Gitano*, "[...] arte ya maduro de un poeta que, plenamente consciente de sus propias posibilidades expresivas, "se mete en la entraña de lo popular" y lo valoriza equilibrándolo con los ideales expresivos del momento"⁶⁶.

Since the Sixties, under Giuseppe Bertini's direction, the "Quaderni" have continued to feature García Lorca, but this is a more recent bibliographic development.

García Lorca's aura is still prevalent in the path the magazine has taken recently. We decided to give the title "El Duende" to the magazine's book series⁶⁷ of texts and critical studies because of our fascination with Lorca, who in 1933 chose the "duende" as the subject of a memorable and revealing essay⁶⁸. This term, as we know, encloses the deep, irresistible appeal of inspiration and of every creative act.

⁶³ "Quaderni Ibero Americani", n. 19-20, Turin, 1962, p. 245.

⁶⁴ She began to work with the "Quaderni" in 1947, when she was twenty-two and had just come back from Argentina, after an eight-year exile due to the racial laws.

⁶⁵ «Le analisi di Lore si facevano tecniche per necessità, non per vizio virtuosistico» (G.L. Beccaria, *L'ispanista che ci portò il Siglo de Oro*, in "La Stampa", 13 of December 1995).

⁶⁶ "Quaderni", n. 22, 1963, p. 429

⁶⁷ The first book in the series, published in 2011 by Edizioni Nuova Cultura in Rome, is by Bruno Damiani, *Narrativas Humanísticas. Estudios sobre la prosa del Siglo de Oro*; the second is by Giuliano Soria, *La Pálida Pecedora. Saggi sul modernismo*, published in 2011. The third is written once again by Giuliano Soria and it is the already mentioned book on the Italian translations of the "Llanto" (*A las cinco de la tarde. Nove traduzioni italiane del Llanto por Ignacio Sánchez Mejías di Federico García Lorca*) published in 2012.

⁶⁸ On the "duende" see the book with Maria Cristina Assumma's long introduction, "Sotto altre lune e altri venti", by Federico García Lorca, Edizioni Nuova Delphi, Roma, 2010. The book contains, among others, Lorca's famous essay *Gioco e teoria del duende*, published in 1933.