

Simone Magherini

The Palazzeschi Archive at the University of Florence

The 'Aldo Palazzeschi' Study Centre, established in 1999 and directed by Gino Tellini, is based at the Department of Literature and Philosophy at the University of Florence and has the task of preserving, exploring and publishing the literary estate which the writer left behind at his death in Rome on 17 August 1974. The collection has been complemented over the years by new manuscripts and documents related to the life and work of Palazzeschi. The Study Centre promotes research into Palazzeschi and the literary culture of the historical avant-garde, in Italy and in other countries, and publicizes its holdings by means of editions, exhibitions, multimedia materials, and the organization of conferences, meetings, scientific seminars, and so on. It also promotes international collaboration concerned with the critical reflection on Italian literature.

The Centre has undertaken, since 2000, in collaboration with other Italian and foreign institutions and universities, the creation of a digital database that brings together in an integrated manner an inventory and catalogue of its holdings, as well as digital reproductions of documents in paper and audiovisual forms. It also provides electronic tools for the study of manuscripts of literary interest.

The 'Aldo Palazzeschi' Study Centre is in charge of editing a number of publication series: the *Quaderni Palazzeschi* (Palazzeschi Notebooks) and *Letteratura e storia* (Literature and History) for research carried out by students of the University of Florence; the *Carte Palazzeschi* (Palazzeschi Papers), in which letters and documents kept in the Palazzeschi archive are published; the *Biblioteca Palazzeschi* (Palazzeschi Library), which gives an account of the initiatives promoted by the Centre.

The Palazzeschi Archive

The archive is divided into two main sections: 1) a Fondo librario (book collection), which stores all the volumes from the writer's personal library and is preserved in the Humanities Library of the University of Florence in Piazza Brunelleschi; 2) a Fondo manoscritti (manuscript collection), which encompasses all the sorted and catalogued papers left behind by the writer (autographs of articles, short stories, poems, novels, extensive correspondence, as well as newspaper clippings and photographs); this section is stored at the Study Centre in Piazza Savonarola.

All Palazzeschi papers are available online, following appropriate registration, through the website Carte d'Autore Online – Archivi e biblioteche digitali della modernità letteraria italiana (Authors' Papers Online – Archives and Digital Libraries of Italian Literary Modernism). The URL is www.cartedautore.it.

The book collection

The Palazzeschi library comprises 2,172 volumes, including 105 works by the author himself, almost all of them precious first editions, such as *Lanterna* (Lantern 1907), *:riflessi* (Reflections, 1908), *Poemi* (Poems 1909), *L'incendiario* (The Arsonist, 1910 and 1913), *Il codice di Perelà* (The Man of Smoke, 1911). In addition there are 104 foreign language translations of his most famous novels: *Sorelle Materassi* (The Materassi Sisters, 1934), *I fratelli Cuccoli* (The Cuccoli Brothers, 1948), *Roma* (Rome, 1953), *Il doge* (The Doge, 1967). *Sorelle Materassi* is the most translated work and is preserved in English, French, Spanish, Portuguese, Romanian, Slav, Czech, Hungarian, Russian, German, Finnish and Swedish.

The writer's library consists of a vast repertoire of literary texts, including several autographed first editions of important masterpieces of Italian twentieth-century literature. Among these are *Le primavere* (Spring, 1902), *Il poema di un'armonia* (The Poem of Harmony, 1903) and *Poesie di tutti i giorni* (Poems for Everyday, 1911) by Marino Moretti; *Panem nostrum* (Our Bread, 1907) by Fausto Maria Martini; *Pianissimo* (1914) by Camillo Sbarbaro; *Liriche* (Poems, 1914) by Arturo Onofri; *Lemmonio Borè* (1912), *Giornale di bordo* (The Logbook, 1915) and *Kobilek* (1918) by Ardengo Soffici; *La neve* (Snow, 1915) by Corrado Govoni; *Mafarka il futurista* (Mafarka the Futurist, 1910), and *Zang tumb tumb* (1914) by Filippo Tommaso Marinetti; *Poesie* (Poems, 1911) and *Preludio e canzonette* (Prelude and Songs, 1923) by Umberto Saba; *Elegie* (Elegies, 1914) by Rosso di San Secondo; *Un uomo finito* (A Failed Man, 1912), by Giovanni Papini; *Ossi di seppia* (Cuttlefish Bones, 2nd edn 1928) and *Le occasioni* (Opportunities, 1939) by Eugenio Montale.

The list of modern works goes on and on, including *La velia* (The Shrike, 1923), *Strada facendo* (Along the Way, 1929), *Barucca* (1947) by Bruno Cicognani; *Anna e Bruno* (1938), *Dino e altri racconti* (Dino and Other Stories, 1942), *Mio cugino Andrea* (My Cousin Andrea, 1943) by Romano Bilenchì, and *L'Esopo moderno* (The Modern Aesop, 1930) by Pietro Pancrazi. From classic Italian literature, there are some editions of Franco Sacchetti, Giovanni Boccaccio, Ludovico Ariosto, Torquato Tasso, Alessandro Manzoni, Ippolito Nievo, and almost complete runs (all bound in red morocco) of the works of Ugo Foscolo (12 vols., edited by Orlandini and Mayer for Le Monnier, 1899), Giacomo Leopardi

(10 vols., also published by Le Monnier), Gabriele D'Annunzio (the posthumous edition curated by the Il Vittoriale Foundation) and Giovanni Pascoli (the Zanichelli edition). Not surprisingly, the author of the satirical novel *Il controdolore* (An Antidote to Pain, 1914), was in possession of *I comici italiani* (The Italian Comedians, 1897) by Luigi Rasi, and volumes of the series 'Classici del ridere' (Comical Classics, 1913–35) from the Formiggini publishing house. Furthermore, there are some of the indispensable tools of a writer: seven of the eight volumes of the *Dizionario della lingua italiana* (Dictionary of Italian Language, 1861–79) by Niccolò Tommaseo and Bernardo Bellini, and the two volumes of *Novo dizionario universale della lingua italiana* (New Universal Dictionary of Italian, 1891) by Policarpo Petrocchi. The library also includes a wide selection of works by foreign authors. Among these stand out the novels of Dostoevsky, Tolstoy, Gogol, Chekhov, Pushkin, Turgenev; those of Zola, Gautier, Balzac, Flaubert, Maupassant, Stendhal; the poems of Laforgue, Baudelaire, Rimbaud, Rodenbach, Verlaine, Valery, Rilke; the writings of Goethe and the complete edition of the works of Friedrich Nietzsche (11 vols., published by Monanni in 1927).

Besides the books, there are 1,500 magazines (individual issues, off-prints or clippings), including 28 nearly complete runs of *Lacerba*, *Il Baretto*, *Letteratura*, *Pan*, *Pègaso*, *Il caffè*, *L'approdo letterario*. Foreign periodicals are numerous and include *Les Nouvelles littéraires*, *Mercure de France* and some valuable magazines related to the Futurist movement, such as *Broom* and *Poetry and Drama*, in which some English translations of Palazzeschi's poems were published.

The manuscript collection

Among the papers of the author, manuscripts of most of Palazzeschi's literary works are preserved: 180 novels, short stories, poems, articles, and various prose works, often in multiple drafts, for a total of 431 documents. Among them are *Sorelle Materassi*, *Stampe dell'800* (Nineteenth-Century Prints, 1932), *Il palio dei buffi* (The Tournament of Clowns, 1937), *Roma, Il doge, Cuor mio* (My Heart, 1968), *Stefanino* (1969), *Storia di un'amicizia* (History of a Friendship, 1971), *Interrogatorio della contessa Maria* (Interrogation of Countess Maria, 1925), *Sinfonie* (Symphonies, 1989), his translation of the novel *Le Rouge et le noir* (The Red and the Black, 1830) by Stendhal. Only the autographs of his early works are missing, namely those between 1905 and 1920.

All of the manuscripts offer eloquent evidence of the care and attention with which Palazzeschi ordered the papers in his home. Autographs (often of the same title in different, successive stages of elaboration) record, step by step, the progress and multifaceted layers of Palazzeschi's writings. They also bear witness to

the pleasure he derived from probing and preserving this valuable and fascinating material from the hidden folds of the past.

The manuscripts by Palazzeschi are accompanied by a large number of letters, postcards, telegrams and letter cards, which testify to the relationships he entertained over more than seventy years with the protagonists of intellectual life not only in Italy but also abroad. About 1,500 correspondents altogether have been identified and catalogued.

Remaining from his Symbolist and Futurist years are letters from Sergio Corazzini (1905–1907), Guido Gozzano (1908–1909), Amalia Guglielminetti (1910), F.T. Marinetti (1907–1914), Umberto Boccioni (1913), Corrado Govoni (1907–1911), Francesco Cangiullo (1911–1913). Only the correspondence with the painter Ottone Rosai (1914–1953) and with Umberto Saba (1911–1934) is slightly more abundant. No traces remain of the correspondence with Soffici (1912–1960) and Papini (1912–1933). Preserved from the same period are some very important letters from literary critics and editors of magazines that published poems, stories and articles by Palazzeschi. In 1912, he began correspondence with Mario Novaro (1910 to 1914), director of *La riviera ligure*. His correspondence with Giuseppe Antonio Borgese (1913–1949) and Benjamin Cremieux (1913–1928) dates back to 1913. 1914 marks the beginning of his correspondence with Giuseppe Prezzolini (1912–1973). In the same year he began his correspondence with Giuseppe De Robertis (1914–1941), which covers the years when he was the editor of *Pegasus* and *Pan*. Related to this correspondence are the exchanges with Pietro Pancrazi (1916–1952) and Ugo Ojetti (1921–1940), respectively editor and director of *Pègaso*, which published many stories from *Stampe dell'800* in the 1930s.

In 1915, Palazzeschi met Antonio Baldini at the Giubbe Rosse café. The editor-in-chief of the *Nuova antologia* had *Sorelle Materassi* printed in instalments in his review in 1934. The letters exchanged with Baldini (1915–1960) testify, step by step, to the genesis of the novel and the editorial choices made by Palazzeschi. Mention must also be made of the correspondence with Berto Ricci (1930–1937), director of *L'universale*; with Mino Maccari (1931–1966) and Leo Longanesi (1930–1939), related to Palazzeschi's collaboration with *Il selvaggio* and *Omnibus*; with Silvio Guarnieri (1933–1967), then director of the Istituti Italiani di Cultura all'Estero (Italian Cultural Institutes Abroad); Frédéric Lefèvre (1934–1948), director of *Les Nouvelles littéraires*; Enrico Barfucci (1939–1964), editor of *Illustrazione toscana* and director of Unione fiorentina; with Pietro Paolo Trompeo (1946–1958), director of *La fiera letteraria*; with Mario Missiroli (1955–1972), director of the *Corriere della sera*; with Giambattista Vicari (1956–1971), director of *Caffè*; with Aldo Camerino (1958–1965), concerning articles in the Venetian daily *Il gazzettino*.

Another important area testifies to the relationship of the writer with his publishers. More than one hundred letters exchanged with Enrico and Attilio Vallecchi (1913–1974) facilitate a reconstruction of the publishing history of Palazzeschi's works, from the second edition of *L'incendiario* onwards. Then there are the letters from Vanni Scheiwiller (1952–1973) publisher of *Viaggio sentimentale* (Sentimental Journey, 1955), *Schizzi italo-francesi* (Italian-French Sketches, 1966) and *Cinque poesie inedite* (Five Unpublished Poems, 1972). The relationship with the Mondadori publishing house is illuminated in the letters and telegrams from Alberto and Arnaldo Mondadori (1938–1974).

Furthermore, there was a lively exchange of correspondence with Italian writers and poets. To mention but a few: Eugenio Montale (1928–1962), Bruno Cicognani (1924–1969), Romano Bilenchi (1933–1969), Diego Valeri (1934–1972), Libero de Libero (1943–1973), Alessandro Parronchi (1949–1952), Carlo Betocchi (1953–1972), Giorgio Saviane (1962–1971), Giorgio Caproni (1966–1969). Also the correspondence with the translators and foreign disseminators of Palazzeschi's works deserves mention. The most important exchange was with Juliette Bertrand (1930–1973), who translated his stories for *Les Nouvelles littéraires*.

The most substantial and important body of letters relates to Marino Moretti (1904–1974). They not only prove the existence of a kind of spiritual brotherhood between the two writers, but also shed light on the history of their first literary endeavours, their working methods, their relationships with the protagonists of the early twentieth-century avant-garde and some of the most significant figures on the Italian literary scene.

Iconographic materials

Among the visual materials, the collection holds about 500 photos. Palazzeschi's family album faithfully follows the writer's biographical and literary stages of development. Chronologically, it starts with photos of his parents, Amalia Martinielli and Alberto Giurlani, and continues with those of little Aldo, first in diapers and then in a sailor suit. The school years are represented by the inevitable class photos, trips with parents, visits to the countryside, the beach near Livorno, the construction of the villa on the rolling hills of Settignano. The period of his theatrical training at the Drama School in Via Laura is illustrated by the identity card for 'Mr. Giurlani Aldo, dramatic artist' and the photo of his comrade, Gabriellino D'Annunzio, in costume, with the dedication "Ad Aldo Giurlani cuore sul cuore" (For my dearest friend Aldo Giurlani). There are also many posed portraits that oscillate between the narcissistic and the irreverent.

There are many images from his Futurist period: a portrait of Marinetti, dedicated “al grande e caro poeta futurista Aldo Palazzeschi” (to the great and dear Futurist poet Aldo Palazzeschi) and some group photos with Marinetti, Govoni and Carlo Carrà. Others are of his dearest friends, Moretti, Papini, Boccioni and Ojetti. The portraits continue to accompany the writer throughout the course of his long life, up to the physical decline of old age.

The iconographic repository also contains drawings, prints and paintings, among which are twelve paintings by Filippo de Pisis, now on display at the Museo Novecento of the City of Florence, legal documents and movable property such as sculptures, plaques and literary awards, together with some furnishings like, for example, the desk and chair of his Venetian apartment. These materials were complemented by fifty-one audiovisual documents, film, television and radio programmes from RAI, the Swiss Italian Television and from private donors.



Fig. 1. Aldo Palazzeschi, “futurista”, 1913.

To the original bequest have been added, over the years, many other materials stemming from acquaintances and friends of the writer. The Plebe Bellocchio Papers are organized in two substrates: books and manuscripts. The former includes 105 volumes of the library of the writer purchased directly by the ‘Aldo Palazzeschi’ Study Centre. The latter includes correspondence with Aldo Palazzeschi, autographs of books, clippings from newspapers and magazines, photographs and various other materials, donated by the writer during his lifetime or bequeathed by his faithful servant Margherita. The documents were acquired

by Palazzeschi's heirs in 2001 from the Cultural Department of the Region of Tuscany and entrusted on free loan to the Centre. The Valentino Brosio Papers were donated to the Study Centre in September 2000 by his heirs Silvio and Marisa Montironi. They contain some manuscripts and letters from Palazzeschi to Valentino Brosio, the preparatory materials for Brosio's volume entitled *Ritratto segreto di Aldo Palazzeschi* (Secret Portrait of Aldo Palazzeschi, 1985). The Alberto Perrini Papers, donated to the Centre between 2002 and 2003, contain material related to Perrini's theatrical career, including the adaptation of the novel *Roma*, prepared in collaboration with Palazzeschi. The Pier Giorgio Ricci Papers, donated to the Centre by David Materassi in December 2004, consist of the library and correspondence of the scholar.

The project 'Carte d'autore online'

This website dedicated to literary manuscripts and books of Italian literary Modernism (www.cartedautore.it) presently allows the consultation of eight Italian literary archives, offering online a great number of manuscripts, letters, photos, films, with their relative bibliographic references (a total of over 89,500 archival entries, 76,800 pictures, 14,300 transcripts). This provides a wide range of research possibilities. In respect of copyright, the consultation and reproduction of images is subject to different forms of authorization. 'Carte d'autore online' is the last phase of an ambitious research project started in 2003 with the establishment of a progressive *Archivio digitale del Novecento letterario italiano* (Digital Archive of Twentieth-century Italian Literature, AD900). It will continue with the integration of new digital archives and the creation of a search engine and integrated IT tools for the study of literary texts.

The project 'Carte d'autore online' operates with the collaboration of the Palazzeschi Archive in Florence, the *Archivio del Novecento in Liguria* (Archive of the Twentieth Century in Liguria) at Genoa University, the *Archivio Gozzano – Pavese* at the University of Turin, the *Archivio del Novecento* (Archive of the Twentieth Century) at the University of Rome, the *Archivio linguistico e cinematografico italiano* (Archive of Italian Language and Film ALECI) at the 'Aldo Moro' University of Bari, the University of Salento and the University of Naples 'Federico II'.

The adoption of the OAI-PMH¹ enables the dissemination and recovery of digital information via the Internet, subject to the protection of privacy and copy-

1 "Open Archives Initiative – Protocol for Metadata Harvesting" is a tool used to collect document metadata in an archive so that services can be built using metadata from multiple stores.

right of the estates concerned. The digital project was conceived and organized to meet the standards of portability, scalability and interoperability. The systematic use of descriptive formats in XML language² makes it possible to optimize a dialogue with incoming and outgoing information, favouring the possibility of integrating new literary archives into the platform without having to make major changes to the structure of the website (scalability). It also allows for the potential migration of data across platforms (portability) and has the ability to cooperate with other systems with reliability and resource optimization (interoperability). Finally, it allows the permanent preservation of data. The documents of the archives have so far been acquired in digital format, catalogued in compliance with the storage standards of ISAD-G³ and placed on a common IT platform created by means of internet / intranet technology. The record authority (authority files) use ISAAR⁴ standards for archival bodies and the subjects archived.

Besides the work of acquiring archival documents, the 'Aldo Palazzeschi' Study Centre, has also been concerned with the full transcription of texts and documents preserved in the archive, so as to promote research on all bibliographic records together with a wide range of materials.

The 'Digital Library'

The *Biblioteca Digitale* (www.strale.ad900.it) is a computer tool for the study of electronic editions of literary texts, realized by the 'Aldo Palazzeschi' Study Centre. It contains the texts of all main poetic works by Aldo Palazzeschi from *I cavalli bianchi* (The White Horses, 1905) to *Via delle cento stelle* (Street of a Hundred Stars, 1972), including the posthumous collection *Sinfonie* (Symphonies, 1989). It foresees the gradual inclusion of all autographs by the writer preserved in the Palazzeschi Archive, and of the poems scattered in volumes and magazines. The Digital Library allows a conventional reading of Palazzeschi's works by means of three different channels: 'Index of the works in editions', 'Index of poems', 'Index of manuscripts'.

The Digital Library is an innovative website designed to facilitate the study of literary texts. To achieve its goals, it was necessary to undertake a preliminary

² "EXtensible Markup Language" is a tool for describing data and carrying information in an online environment.

³ General International Standard Archival Description.

⁴ International Standard Archival Records Authority.

digital processing of the entire Palazzeschi corpus. For the markup of the texts, XML-TEI⁵ has been chosen; for the acquisition and image management the .TIFF format,⁶ and for the metadata the MAG scheme.⁷ Additionally, a linguistic search engine has been developed, either for root forms (word stems) or lemma (whole words), with or without the use of wildcard characters.

These digital methodologies offer powerful new tools to the researcher for the study of themes, language and style of Palazzeschi's poetic oeuvre. It also provides a platform for future editions of his works (even critical editions) and for research into the different variants of the works. In the Digital Library, a scholar can choose either to use a search engine for root forms – which enables a search for a string of characters (at least two characters, one or more words, as well as an exact sequence of characters) – or to proceed to a search for the root forms of a lemma.

Bibliography

Selection of works and studies promoted by the 'Aldo Palazzeschi' Study Centre:

- Palazzeschi, Aldo: *Tutte le novelle*. A cura di Luciano De Maria. Prefazione di Giansiro Ferrata. Milano: Mondadori, 1975.
- : *Cinema*. A cura di Maria Carla Papini. Roma: Edizioni di Storia e Letteratura; Firenze: Università degli Studi di Firenze, 2001.
 - : *Tutte le poesie*. A cura e con un saggio introduttivo di Adele Dei, "Giocare col fuoco: Storia di Palazzeschi poeta." Milano: Mondadori, 2002.
 - : *Tutti i romanzi*. A cura e con introduzione di Gino Tellini e un saggio di Luigi Baldacci. Vol. 1–2. Milano: Mondadori, 2004–2005.
 - : *Scritti sulle arti figurative*. A cura di Giovanni Capecchi. Roma: Edizioni di Storia e Letteratura, 2008
 - : *Parco dei divertimenti: Scritti sparsi 1906–1974*. A cura di Sara Gelli. Roma: Edizioni di Storia e Letteratura; Firenze: Università degli Studi di Firenze, 2014.
 - : *Ritratti nel tempo: Interviste 1934–1974*. A cura di Giorgina Colli. Roma: Edizioni di Storia e Letteratura; Firenze: Università degli Studi di Firenze, 2014.
- Bruschi, Enio, ed.: *I manoscritti di Aldo Palazzeschi: Catalogo*. Roma: Edizioni di Storia e Letteratura; Firenze: Università degli Studi di Firenze, 2009.

⁵ TEI (Text Encoding Initiative) is an international project to develop guidelines for the preparation and interchange of electronic texts for scholarly research.

⁶ TIFF (Tagged Image File Format) is a format for storing high color-depth images.

⁷ MAG (Metadati Amministrativi e Gestionali) is an Italian XML Application Profile for the Submission and Transfer of Metadata and Digitized Cultural Contents.

- Dei, Adele, Simone Magherini, Gloria Manghetti, and Anna Nozzoli, eds.: *Dal Vate al Saltimbanco: L'avventura della poesia a Firenze tra Belle Époque e avanguardie storiche. Album storico e iconografico*. Con un saggio introduttivo di Gino Tellini. Firenze: Olschki, 2008.
- Dillon Wanke, Matilde, and Gino Tellini, eds.: *Palazzeschi e i territori del comico*. Atti del Convegno di Studi, Bergamo, 9–11 dicembre 2004. Firenze: Società Editrice Fiorentina, 2006.
- Magherini, Simone: "L'archivio Palazzeschi della Facoltà di Lettere dell'Università di Firenze." *La rassegna della letteratura italiana series 8*, 98:3 (September-December 1993): 238–243.
- Magherini, Simone, ed.: *La biblioteca di Aldo Palazzeschi. Catalogo*. Roma: Edizioni di Storia e Letteratura-Università Storia e Letteratura; Firenze: Università degli Studi di Firenze, 2004, 2nd rev. edn, 2013.
- : *Tradizione e modernità: Archivi digitali e strumenti di ricerca*. Atti del Convegno di Studi Internazionale di Studi, Firenze, 27–28 ottobre 2006. Firenze: Società Editrice Fiorentina, 2009.
- Magherini, Simone, and Gloria Manghetti, eds.: *Scherzi di gioventù e d'altre età: Album Palazzeschi (1885–1974)*. Prefazione di Gino Tellini. Firenze: Polistampa, 2001.
- Tellini, Gino: "La 'difficile musa' di Aldo Palazzeschi: Indagini, accertamenti testuali, carte inedite." *Studi italiani* 11:21–22 (1999): 151–174.
- : *Alle origini della modernità letteraria: La poesia a Firenze tra Ottocento e Novecento*. Firenze: Società Editrice Fiorentina, 2013.
- Tellini, Gino, ed.: *Aldo Palazzeschi: Der Dichter, der Gaukler und die Ernsthaftigkeit des Spiels = Aldo Palazzeschi: Il poeta saltimbanco e la serietà del gioco*. Atti della Giornata di Studi. Amburgo: Universität Hamburg, e Istituto Italiano di Cultura, 25 ottobre 2013. Firenze: Società Editrice Fiorentina, 2015.
- : *L'opera di Aldo Palazzeschi*. Atti del Convegno Internazionale, Firenze, 22–24 febbraio 2001. Firenze: Olschki, 2002.
- Tellini, Gino, and Paolo Valesio, eds.: *Beyond Futurism: Filippo Tommaso Marinetti, Writer. For the Centennial Anniversary of the Italian Avant-Garde – Al di là del Futurismo: Filippo Tommaso Marinetti, scrittore. Per il centenario dell'Avanguardia italiana*. Atti del Convegno Internazionale di Studi. New York: Columbia University, 12–13 novembre 2009. Firenze: Società Editrice Fiorentina, 2011.