

1 A Mythical Lawmaker Myth, Narcissism and 'Anxiety of 2 Influence' of Italian Poet Sandro Penna

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7 **Abstract**

8 Contemporary fellow writers considered Sandro Penna (1906-1977) ?a peer? and for some
9 critics the Italian lyric is one of the best poets of his generation and a unique literary
10 phenomenon. This paper - following Harold Bloom?s argument that all strong poets have
11 suffered, in one way or another, from the anxiety of influence - investigates Sandro Penna?s
12 myth of ?uniqueness? started by PieroBigongiari, one of the first Italian critics to write a
13 review of Penna?s verse acknowledging its originality and uniqueness, devoid of any visible
14 influence. Around the figure of Sandro Penna, aided by his own admirers Saba, Montale,
15 Pasolini and Natalia Ginzburg, the myth of the poet?s ?holiness? and pure lyric grace,
16 isolated from society and time, grew throughout the years, nourished by Penna himself and his
17 lifestyle.

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19 **Index terms**— italian modern literature, sandro penn, anxiety of influence, narcissism.

20 **1 Introduction**

21 anroPenna's myth of "uniqueness" was possibly started by Piero Bigongiari, one of the first Italian critics to write
22 a review of Penna's verse. Bigongiari defined Penna's poetry as "impressionista" but acknowledged its originality
23 and uniqueness, devoid of any visible influence. Around the figure of Sandro Penna, aided by his own admirers
24 Saba, Montale, Pasolini and Natalia Ginzburg, the myth of the poet's "holiness" and pure lyric grace, isolated
25 from society and time, grew throughout the years, nourished by Penna himself and his lifestyle. Ginzburg, for
26 instance, celebrated the poet as to be one among humans freer than ever existed, maintaining that the poet never
27 let himself be affected by other people's ideas; never he bent or thought according to a model given to him by
28 others, or found floating in the air 2 .

29 Contemporary fellow writers considered Sandro Penna (1906-1977) "a peer" and for some critics the Italian
30 lyric is one of the best poets of his generation and an unique literary phenomenon. Penna wrote mainly, though
31 not only, dreamy and delicate homoerotic lyrics. A couple of lines in a simple, direct but precise language, never
32 obscure or "hermetic", an epigram recalling the Haiku style, is a typical Penna poem:

33 Io viverevorreiaddormentato / entroil dolce rumoredella vita (Penna 59) 3 I'd like to live falling to sleep / amid
34 the sweet roar of life Longer poems often show an imagist touch presenting a vivid image revealing an intense
35 moment of experience in the manner of a Joycean epiphany, usually involving a young man as a sort of godlike
36 apparition.

37 La vita ? è ricordarsi di un risveglio triste in un trenoall'alba: aver veduto fuori la luceincerta: aver sentito
38 nelcorporotto la malinconia vergineedaspradell'ariaapungente.

39 Ma ricordarsi la liberazione improvvisa è più dolce: a me vicino un marinaiogiovane: l'azzurro e ilbiancodella-
40 suadivisa, e fuori un mare tutto fresco di colore. (3). Life...is remembering a sad awakening in a train at dawn,
41 seeing the hesitant light outside, feeling in the broken body the virgin and bittersadness of the biting air.

42 But remembering the sudden release is sweeter, next to me a young sailor: the blue and white of his uniform,
43 and outside a sea all fresh with colour.

1 INTRODUCTION

44 Penna's poetry may appear as almost monothematic, revolving principally around his love for young men, but
45 he actually devoted large space to the natural world as well, with a sort of pantheistic feeling for Nature.

46 Penna was unwell all his life, suffering from psychological and physical illnesses since his teenage years:
47 bronchitis, neurosis, insomnia and a heart condition. A self-taught person, he was an avid reader, quite familiar
48 not only with the Italian literature and poetry of his times, but also with the French symbolists (whom he
49 could read in the original language), Baudelaire, Verlaine, Rimbaud (whom he called 'my god'). He was familiar
50 with the German romantics, English and American literature (Shelley, Wilde, E. A. Poe and Jack London), the
51 European avant-garde, and quite an expert on Modernist and Futurist art. To cure his depression and neurosis,
52 Penna underwent psychoanalytical treatment, and read Freud's works, which he often discussed -and criticised
53 -with his friends, as recorded in his short autobiography dictated to a tape recorder.

54 Once Penna's work became known and studied beyond the intellectual elites, some alternative voices made
55 themselves heard challenging the myth of uniqueness of his poetry, the 'immaculate conception of his verse and
56 the complete lack of identifiable roots and influences. According to Italian critic Antonio Pinchera, for instance,
57 everything has been said about Penna, but still only a little is known. Critics, Pinchera added, have always
58 expressed, from the beginning, ultimate judgments; a myth was created, the myth of Sandro Penna, and we
59 approached it as if it were "a beautiful and shocking prototype of the most advanced technology finally installed
60 under glass in a museum, made taboo." 4 Italian poet Alfredo Giuliani, who knew Penna personally, described
61 him as an intelligent man, but in some ways primitive and impulsive, cunning and innocent, extremely selfish and
62 in love with himself and the world. 5 This narcissistic side was also observed by Pasolini who was certainly the
63 biggest supporter of Penna's myth. When Mengaldo (in the epigraph to this section) speaks of someone to whom
64 Penna's poetry represented a "religion", he was actually referring to Pasolini, who identified in Penna a protest
65 against social conformity and called him "the best poet of his generation", "a saint" and claimed that his poetry
66 is "my religion". ?? But from a critical point of view Pasolini questioned the innocence of Penna's inspiration and,
67 although identifying in Penna a kind of mysticism, also underlined Penna's "narcissism". Analysing the sorrow
68 of Penna's persona in his oeuvre, Pasolini identified the trauma of Penna's exclusion from normal society as a
69 crucial wound to the poet's narcissism. ?? While subsequent critics tend to agree with Pasolini's identification
70 of Penna's narcissism, many have reacted violently to Pasolini's interpretation of Penna's sorrow as the product
71 of the trauma of being an outsider (e.g. De Riccardis). But all the controversy, in some way, ended up fuelling
72 Penna's myth.

73 Penna's narcissism coexisted with his insecurity and helped the growth of his own myth; we find the best
74 witness of it in Giannelli. Italian writer Enzo Giannelli who lived next to the poet in the last years of Penna's
75 life, replying to a reporter's question: "Why did you want to meet Sandro Penna?" wrote: "Man needs myths
76 and Sandro Penna was a myth. After meeting him, I realized that myths do not exist. It was only fascination.
77 But that remained." ?? Giannelli also pointed out how Penna, despite his insecurities, was actually fully aware
78 of the value of his poetry: "Penna knew he was a great poet and expected laurels and praise, but he lacked that
79 'footman attitude' -an indispensable requisite according to La Bruyère -to succeed in attracting luck in life." 9
80 Penna was never completely joking when, discussing poetry with Giannelli, he used to say he was, together with
81 Dylan Thomas the best poet of this generation, or that he himself, Penna, and not Quasimodo, should have been
82 awarded the Nobel Prize in 1959 for his lyrical poetry. ??0 a) The "mythical lawmaker"

83 Italian essayist Cesare Garboli was one of the leading critics of Italian culture in the second half of the twentieth
84 century and a poet himself. An admirers and a close friend of the poet, in 1984 he published Penna Papers -an
85 essay but also a diary, a journey and a long, uninterrupted dialogue with the poet. Garboli defines Penna's
86 poetry as "extraordinary", his verse "memorable" and the poet himself as a "mythical lawmaker". ??1 It was
87 to Garboli that Penna finally spoke out his concern about and his annoyance at for being constantly associated
88 with the Alexandrian poets or any other movement/poet of the past, asking to be defined just as "poet of the
89 mystery" ??2 , thereby almost dictating his epitaph to posterity. But there is more, for, suggesting for himself
90 the definition of 'poet of the mystery' Penna reveals, in my opinion, the way in which he built up his myth of
91 uniqueness out of his narcissism.

92 Penna was a sophisticated writer and had an intuitive intelligence and the word suggested by Penna, 'mystery',
93 is here connected to 'divination' which is the accepted origin of all poetry (Bloom 59). Perhaps Penna wanted to
94 suggest that he never needed any 'influence' as his poetry was a 'divine gift' a 'grace' (the word "grazia" is often
95 used by critics to define the peculiarity of Penna's poetry and I have just quoted Pasolini worshipping this poetry
96 as a religion). The association of poets and poetry to Divinity is of course not new. Since Greek civilization and
97 up until the 19th century artists were considered to have magical powers connected to religion and divinity; they
98 acted as a medium between Divinity and humans. Similar to the artist of ancient Greece (with whom Penna was
99 associated by critics), Penna felts a profound sense of responsibility toward his gift and toward poetry in general.
100 Poetry is not something light that can be taken up or put down at will; it is not just a game -as he stated in this
101 early poem written in his twenties: La mia poesia non sarà un gioco leggero fatto con parole delicate e malate .
102 . . La mia poesia lancerà la sua forza a perdersi nell'infinito. 13 My poetry won't be a light game made of fragile
103 sickly words . . . My poetry will launch its strength to lose itself in the infinite.

104 In the lines that follow from a letter to his friend Vitali (13th February 1928) we find the evidence of Penna's
105 'lack of hunger' for literary fame: he was obsessed by poetry as only Poetry allowed him the directness of personal
106 assertion because only there could he describe himself.

107 . . . non amo più che pochi poeti ma il mio amore per la Poesia credo sia ora così forte che mi stia tutto
108 trasformando e non mi lasci più! . . . non sono, come credevi, lontano dalla poesia, e mai lo potrò più essere,
109 poiché in me la passione è allo stato puro ne è imbevuta tutta la mia anima e non mira alla, ahimè comune,
110 mania letteraria . . . amo soprattutto i poeti che non hanno voluto fare del loro nome una parola universale,
111 amo i poeti che nessuno conosce.” ??4 I love not more than a few poets, but my love for Poetry is now so strong
112 I think it is changing me and will never leave me! . . . I am not, as you expected, away from poetry, and never
113 more shall I be, because my passion is pure, my whole soul is soaked with it, and does not aspire to the, now
114 alas, very common literary craze . . . I love above all poets who have not wanted to make their name a ‘universal
115 word’ I love the poets that nobody knows.

116 Roberto Didier recognizes Penna’s uniqueness and how he represents a mythical figure in the Italian literary
117 scene, his “mitografia” ‘mythography’ of loneliness and alienation being so widespread among his audience and
118 readers. ??5 Deidier goes so far to compare Penna’s uniqueness to Emily Dickinson’s and W.H. Auden’s:

119 These poems [Penna’s] ??6 But in Deidier we also find an authoritative and definitive refutation of the alleged
120 complete uniqueness and originality of Penna’s poetry, untouched and unaffected, according to the poet and
121 some critics, by any influence. Deidier acknowledges that beyond the originality, antecedents and influences are
122 clear in this poetry. The critic also reveals how Penna deliberately hides his readings and knowledge of earlier
123 poets’ work. Too many times -according to the critic -we accepted without questioning this ‘brand of originality’.
124 Analysing Penna’s poetic imagery, Deidier points out how from the ‘images’ of Penna’s verse “[a] substratum
125 of meditations emerges, together with long disowned readings. We know that every author has to metabolize
126 their sources, and tries to camouflage their apprenticeship.” ??7 In the case of Penna, the critic concludes, the cult
127 that has been created around his person somehow prevented a complete investigation of his influences. ??8 Major
128 critic Carlo Bo, in 1970, also objected to the so called natural and effortless ‘grace’ of Penna’s poetry, claiming
129 for the poet ‘awareness’ of his art and arguing that being natural for Penna should not be understood as the
130 absence of a specific critical awareness: Penna seems to make poetry with nothing but his being natural is the
131 result of a precise and hard work on language and themes. ??9 Also Elena Vaglio insists on Penna’s contribution
132 in creating a myth of himself as a sort of defensive way (typical of the poet’s personality) to protect himself and
133 his poetic world from the moral disapproval of the external world and society, and building: “[a]n inaccessible
134 poetic world closed in his own myth.” ??0 Later Vaglio, commenting on Penna’s volume Tutte le Poesie (1957),
135 concludes: “Penna reveals his way of writing, which is also a revelation of how he consciously builds his myth.”
136 ??1 We have already seen how Natalia Ginzburg had revealed something about Penna’s supposed ignorance of
137 the literary scene of his time, noting that in his room -among piles of papers, books, paintings and drawings
138 -there were so many books. But still Penna used to repeat he never felt like reading anything, though, Ginzburg
139 concludes, he knows of a world of things, when he read or studied it all no one knows. ??2 All these remarks
140 and opinions -coming for the poet’s critics and friends -along with Penna’s strong individualism, confirm the cult
141 which surrounded the poet over the years and lead to presume a supposed “anxiety of influence” in Penna, in
142 the manner theorized by Harold Bloom.

143 2 b) The “anxiety of influence”

144 Esistnichtnötig, nichteinmalerwünscht, Parteidürf michzunehmen: imGegenteil, eineDosisNeugierde, wievorenem-
145 fremdenGewächs, miteinemironischenWiderstände, schienemireineunvergleichlichintelligentereStellungz umir.

146 (Friedrich Nietzsche) ??3 Bloom’s argument is that all strong poets have suffered, in one way or another, from
147 the anxiety of influence. Some of them saw influence as something positive some rejected the notion of influence
148 as a limitation to the originality of their poetry. Penna belongs to the latter group in his rejecting any comparison
149 to other fellow poets.

150 In his essay Bloom often quotes the works and ideas of Nietzsche and Freud. Both thinkers/writers had some
151 influence on Penna. As Deidier points put in analysing Penna’s diary and scattered notes:

152 The temporal dimension [in Penna] is reduced to the experience of the moment . . . it aims, in these notes,
153 to make itself ‘willpower’ and ‘possession/mastery’. Again Schopenhauer and Nietzsche here . . . inspiration
154 . . . in Penna, is nothing but ‘love and faith in himself’. La dimensionetemporalesiriduceall’esperienzadell’
155 attimo . . . ambisce in questiappunti a farsi ‘volontà e ‘possessione’. Ancora Schopenhauer e Nietzsche . . .
156 l’ispirazione, a suavolta, in Penna altro non è che ‘amore’, ‘fede in se stesso’. (25) Deidier is here referring to
157 Nietzsche’s principle of “will to power”, which in Penna leads to a desire to believe in himself (fede in se stesso).
158 Penna had read Nietzsche, specifically Thus Spoke Zarathustra, as noted by Deidier (38). What Deidier missed,
159 in my opinion, is the connection, or better the contradiction, between Penna’s attraction to Nietzsche’s ideas
160 of power and self-confidence and the poet’s “anxiety of influence”. From his reading of Nietzsche, Penna drew
161 some basic principles which inspired him and are shown in his poems. For instance the line “Livida alba, io sono
162 senza dio” ‘Ashen dawn, I am without god’ ??4 clearly echoes Nietzsche’s “Death of God”. The death of God is
163 a way of saying that humans are no longer able to believe in any cosmic order since they themselves no longer
164 recognize it. The death of God will lead, Nietzsche says, not only to the rejection of a belief in cosmic or physical
165 order but also to a rejection of absolute values, to the rejection of belief in an objective and universal moral law,
166 which applies to all individuals. Another attribute of Nietzsche’s ‘death of God’ is the tendency to unmask the
167 hypocrisies and illusion of outworn value systems. All these ideas were deeply felt by Penna, who also embraced
168 the concept of the eternal return, or ‘eternal recurrence’, the belief that the universe has been recurring, and

2 B) THE "ANXIETY OF INFLUENCE"

169 will continue to recur an infinite number of times across infinite time and space, as in Penna's following lines,
170 quoted earlier: ". . . ragazziancora/ dormirannonel sole in riva al mare./ Ma nonsaremochenoistessiancora" 25 ?
171 . . . otherboys/ will sleep in the sun by the sea./ But we'll only be ourselves again ? This concept of the eternal
172 recurrence is maintained by Indian philosophy (Penna expressed the deep impression he received from reading
173 Tagore, the great Indian poet: "Tagore helps me to believe in the birth of a religion" ??6), and is later found in
174 Greek philosophers and poets, another of Penna's major influences. Although Penna, in other poems, refers to
175 the gods or the god of love and even speaks of a bad god who, with a single gesture, petrified an entire landscape
176 that seemed to share the poet's pain 27 , the God of Christianity is never invoked.

177 Finally, Nietzsche's principle of the simultaneous presence of good and evil, joy and pain in our lives and the
178 universe is also part of Penna's thought (see the title of Penna's volume of verse Croce e delizia, 'Sorrow and
179 bliss') as noted also by Didier: "[a] fundamental part of the Penna's psychology, addressed, from Nietzsche's
180 perspective, to the acceptance of a coexistence of good and evil, of pain and joy that simultaneously mark each
181 experience." ??8 But of particular interest to this study is Nietzsche's theory on the topic of influence as reported
182 by Bloom:

183 Nietzsche is one of the great deniers of anxiety-asinfluence . . . Nietzsche was the heir of Goethe in his
184 strangely optimistic refusal to regard the poetical past as primarily an obstacle to fresh creation . . . he did
185 not feel the chill of being darkened by a precursor's shadow. Influence, to Nietzsche, meant vitalization. (50)
186 According to Nietzsche thus, a great poet, like a great man, is someone who has a tremendous force stored up,
187 which is actually what his precursors have created for him to use and develop; so a strong artist should not be
188 bothered by any comparison to previous 'models'. But at this point Bloom quotes Goethe's remarks in Theory
189 of Colour about models: "even perfect models have a disturbing effect in that they lead us to skip necessary
190 stages in our Bildung" and further, "everything great moulds us from the moment we become aware of it."(51)
191 In the same page Blooms adds that although these statements would discourage most poets and artists, Goethe
192 elsewhere still believes influence is not a threat to the great artist, stating that models are anyway only mirrors for
193 the 'self', and what the latecomer loves in his precursors is only what they lend him, their own selves, a version
194 of him. This argument supports the idea that poets in general do not actually "read" other poets, but only
195 see, in the other poets' work, what can be understood as a reflection of themselves -to quote Penna: "Ero una
196 volta Holderlin... Rimbaud..." 29 'I was, once, Holderlin... Rimbaud...' Bloom also reports another of Goethe's
197 statements which shows how self-confidence can overcome this sort of anxiety:

198 Do not all achievements of a poet's predecessors and contemporaries rightfully belong to him? Why should he
199 shrink from picking flowers where he finds them? Only by making the riches of the others our own do we bring
200 anything great into being. (52) Thus, according to Goethe, the world will influence us from the moment we come
201 into it till we die; originality lies only in our own energy and will and what we are able to do with it. But Penna
202 -despite his strong individualism, his independent lifestyle and strong-willed personality -was not self-confident
203 at all, neither was he 'energetic'-previous quotes from his letters, diary and poems have shown all his doubts and
204 insecurity each time the moment comes to publish his work.

205 The great theorist of the anxiety of influence in the twentieth century was Freud. Freud's work was well known
206 to Penna, as the poet admits in his Autobiografia:

207 Anch'io avevo creduto di esserel'esempio tipico della psicanalisi, di unoches'identifica con la madre e cerca un
208 ragazzo da amare, come la madre lo amava. Oggi devo dire . Freud located the origin of the "anxiety of
209 influence" in the "family romance" and defines anxiety as a mode of expectation, like desire. Penna underwent
210 psychoanalytic treatment for years with one of Freud's disciples because of his neurosis and depression. Penna's
211 mother abandoned him and the family when Penna was a teenager and Penna's relationship with his father was
212 problematic -to use a euphemism.

213 According to Freud we all suffer from this type of anxiety, whether we are poets or not. Anxiety is a state
214 of 'un-pleasure' different from sorrow and grief; it is a response to a situation of 'danger' and reminds us of the
215 universal fear of domination, of the 'trap' and 'dungeon' that our body can turn out to be for us all. Freud
216 connects this anxiety to the birth trauma, the separation from the mother and the non-gratification of needs, the
217 fear of exclusion and finally the fear of death. Poets incarnate all these anxieties in their 'melancholy', whose
218 final outcome is the 'poem'.

219 There are of course for Bloom a number of analogies between these human anxieties and the poets' anxiety
220 of influence, as, for Bloom, the poet's precursors represent the father figure every poet fears and has to
221 fight in order to become 'adult', and every poem already written can be a 'danger' for the latecomer, an
222 obstacle to the gratification of his needs, that being to see his originality and greatness acknowledged. It
223 would appear that, in rejecting any connections to other poets and suggesting for himself the definition of
224 'poet of the mystery', Penna was, in a way, trying to by-pass his literary 'parents/ancestors' and claim for
225 himself the grace of divine inspiration. Moreover, the words of the Australian author and critic Peter Robb
226 ". . . his attention is directed exclusively at a figure poised uncertainly between childhood and manhood,
227 pre-eminently the being without power" perfectly summarize what Penna was actually rejecting: "power".
228 The power that fame and money can bring would have come together with acceptance of compromise, and
229 sacrifice of part of his freedom; the freedom to not 'become adult' ". 31 Notes 1 "Un floresenzagambovisibile
230 . . . uno di quegli intensifiori di lagochesembranogalleggiare sull'acqua." Bigongiari, P., p.47. 2 ". . . egli
231 è uno fragliesserumanipiùliberichesianomaiesistiti. Mai si è lasciatodominare da un'idealtrui; mai è diventato

232 servo di un'ideache circolasse all'intorno; ma si è piegato a essere o a pensare secondo un modello fornito gli da altri
233 o fluttuantenell'aria."Ginzburg, N., in: Penna, S., *Il viaggiatore*, p. ??0. 3 All quotations of Penna's poems are
234 from Poesie. Milan: Garzanti, 2000. Print. All translations are mine unless otherwise stated. "unospandido
235 e scioccanteprototipodellapiù avanzata tecnologia, infineinstallato sotto vetro in un museo . . . , fattotabu"
236 Pinchera, A., "Alle origini della poesia di Sandro Penna", in Rapporti, V, n. 12-13, March-June 1977, p.817. 5
237 Giuliani, A., "Sandro Penna: Poesie", in *Il Verri*, II, 1, 1958; later in Immagini e maniere, Milan: Feltrinelli,
1965, p. 293. ¹ ²



Figure 1: 4

Queste poesie configurano, nella loro confusione insieme, una situazione testuale analoga a quella di Emily Dickinson o di Kavafis, nonché, in tempi più vicini a noi, di Pavese o di W.H. Auden. Nei primi due si realizzava già quello straordinario isolamento dei singoli testi, gerarchia o collocazione editoriale, per porsi in tutta la loro folgorante unicità.

quelle orifientate quali sia così costituita

Figure 2:

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2 B) THE "ANXIETY OF INFLUENCE"

239 [Ibidem] , Ibidem . p. .

240 [Ibidem] , Ibidem . p. 57.

241 [Garboli] , C Garboli . p. 31.

242 [Ibidem] , Ibidem . p. 33.

243 [Penna and In Pecora] , S Penna , E In Pecora . p. .

244 [Ibidem] , Ibidem . p. 114. 17. (riaffiora un sostrato di meditazioni e letture lungamente confessate)

245 [Lewis (ed.) (1914)] , W Lewis . I. Blast (ed.) 1914. June. p. .

246 [18 "unaformazioneautodidattaedeterogenea, con visibileascendenzeeuropee, tutt'altrocheindagata Deidier, R]
247 '18 "unaformazioneautodidattaedeterogenea, con visibileascendenzeeuropee, tutt'altrocheindagata'. Deidier,
248 R p. 18. (Ogniautoresisametabolizza leproprietefonti, cerca di mimetizzarel'apprendistato [?]" Ibidem)

249 [Vaglio] 21 "Penna rivelailsuomodo di scriverechepero e' ancheunarivelazione di come luiconsapevolmentecostru-
250 isceilsuomito" Ibidem, E Vaglio . p. 28.

251 [Fonzo ()] 27 "sembrava/ che un diocattivo/avesse con un sol gesto/ tuttopietrificato, Di Fonzo . 1939. Poesie. p.
252 116.

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258 [Garboli ()] C Garboli . Penna Papers. Milan: Garzanti, 1984.

259 [Guardando un ragazzodormire ()] Guardando un ragazzodormire, 1976. Stranezze.

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263 [Ginzburg (ed.) ()] Introduzione. Il Viaggiatore Insonne. By Sandro Penna, N Ginzburg . Edizioni San Marco dei
264 Giustiniani (ed.) 2002. Genoa.

265 [Vaglio ()] Invito alla lettura di Penna, A Vaglio . 1993. Milan: Mursia.

266 [Robb (1990)] issue of The Times Literary Supplement, P Robb . 1990. March. March 1990. (Poise of the
267 powerless)

268 [Ginzburg et al. (1888)] 'It is not necessary, nor even desirable, to take my part: on the contrary, a dose of
269 curiosity -as with an unknown plant -with an ironic resistance, would seem to me an incomparably more
270 intelligent attitude toward me'. N Ginzburg , Il Inpenna , Viaggiatore . KSB 8: 1075. 24. Città 'inPoesie 29
271 July 1888, 1888. 1939. (Nietzsche, F.)

272 [Bruni et al. (ed.) ()] L'inquietudine Del Vivere: Sandro Penna, la sua fortuna all'estero e la poesia del XX
273 secolo, P N Bruni , Del (l'inquietudine , Vivere . Pierfranco Bruni, Neria De Giovanni (ed.) 2007. Cosenza:
274 Pellegrini. (Sandro Penna, la sua fortuna all'estero e la poesia del XX secolo)

275 [Giannelli ()] L'uomo che sognava i cavalli. La leggenda di Sandro Penna, E Giannelli . 2007. Rome: Armando
276 Curcio Editore.

277 [Fontanella ()] La parola aleatoria: avanguardia e sperimentalismo nel novecento italiano, L Fontanella . 1992.
278 Florence: Le Lettere.

279 [Deidier ()] Le parole nascoste, le carte ritrovate di Sandro Penna, R Deidier . 2008. Palermo: Sellerio.

280 [Montale ()] Lettere e minute 1932-1938, E S Montale . 1995. Milan: Archinto.

281 [Pasolini] Passione e ideologia, P P Pasolini . p. .

282 [Pasolini ()] Passione e Ideologia, P P Pasolini . 1985. Turin: Einaudi.

283 [Penna ()] S Penna . Poesie. Milan: Garzanti, 2000.

284 [Sandro Penna ; L'uomo Ha Bisogno Di Miti E Sandro Penna and Giannelli] 'Penna sapeva di essere un grande
285 e pretendeva incensi e allori, ma non aveva quell'animo di lacchè, requisito indispensabile, secondo La Bruyère,
286 per riuscire a conquistare la fortuna nella vita'. Perchè ha voluto conoscere Sandro Penna ; L'uomo Ha Bisogno
287 Di Miti E Sandro Penna , E Giannelli . Ibidem (9) p. 213. (Conoscendolo mi son reso conto che i miti non
288 esistono. Esiste solo l'incanto. E quello è rimasto)

289 [Mengaldo ()] Poeti Italiani del Novecento, P V Mengaldo . 1990. Milan: Mondadori.

290 [Robinson (ed.) ()] Remember Me, God of Love. Sandro Penna translated by, B Robinson . B. R. Manchester:
291 Carcanet (ed.) 1993.

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292 [Robb] P Robb . *References Références Referencias*,

293 [Singh ()] 'Sandro Penna'. G Singh . *Tutte le poesie*. "Forum Italiacum, 1982.

294 [Pecora ()] *Sandro Penna, Una cheta follia*, E Pecora . 1984. Milan: Frassinelli.

295 [Giuliani ()] *Sandro Penna: Poesie*, in "II Verri, A Giuliani . 1958. 1958. Milan: Feltrinelli. II. (later in Immagini
296 e maniere)

297 [Riccardis ()] *Sandro Penna: Un poeta oltre*, G D Riccardis . 1997. Lecce: Milella.

298 [Deidier] *The actual sentence reads: "la stessa immagine vulgata dal poeta, con la mitografia della solitudine e
299 della disappartenenza alia società letteraria e artistica*, R Deidier . p. 84.

300 [Bloom ()] *The Anxiety of Influence*, H Bloom . 1973. New York: Oxford University Press.

301 [Braudy ()] *The Frenzy of Renown*, L Braudy . 1986. New York: Oxford University Press.

302 [Piero ()] *This Strange Joy. By Sandro Penna*, Di Piero , WS , T . 1982. Columbus: Ohio State University Press.

303 [" ()] 'un fondamentale trattato della psicologia penniana, indirizzata, secondo la prospettiva di Nietzsche, ver-
304 sol'accettazione di unacompresezenza del male e del bene, del dolore e dellagioia che contemporaneamente can-
305 disconogniesperienza'. " . *Letteratura* in *Stranezze* 1976. 29 p. 38. (Didier, R.)

306 [Napoletano ()] *Una diversa modernità*, P E Napoletano . 2000. p. 451.

307 [Bo (1970)] 'Vento di poesia'. C Bo . *Corriere della Sera*, 18 June 1970. p. 11.

308 [Bo (1970)] 'Vento di poesia'. C Bo . *Corriere della Sera* 1970. June 1970. 18 p. 11.