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Notes

INTRODUCTION: FROM BABEL TO A POSSIBLE PENTECOST: THE ABRACADABRANT WORD AND THE INVENTION OF “XENOGLOSSIA”

1. Howard Morphy, “From Dull to Brilliant: The Aesthetics of Spiritual Power Among the Yolngu,” *Man* 24, no. 1 (1989): 21–40, <https://doi.org/10.2307/2802545>; Deborah Bird Rose, “Shimmer: When All You Love Is Being Trashed,” in *Arts of Living on a Damaged Planet*, ed. Anna Lowenhaupt Tsing, Elaine Gan, and Nils Bubandt (University of Minnesota Press, 2017), 51–63. The concept of “reciprocal capture” was developed by the philosopher Isabelle Stengers, and I am indebted to Bird Rose for having first introduced me to her work; see Isabelle Stengers, *Cosmopolitics*, trans. Robert Bononno (University of Minnesota Press, 2010), which specifies early on that “cosmopolitics” does not mean to invoke the Kantian form of cosmopolitan civility, but Deleuze’s idiot, that speaker of the idiolect who slows things down.

A note on standards of transcription: I do not italicize terms hailing from languages other than English in this book unless italicized in my source texts, out of respect for the continuum out of which all languages hail. For an argument against italicization, see, for instance, Divya Victor, *Kith* (Fence Books, 2017), which deitalicizes terms from the languages of India as part of a dismantling of Orientalist stances that insists on the ambivalence of belonging, of “writing what I know alongside what I don’t yet know” (189): “I have refused to remain foreign in a language that is as much mine as it is yours” (187), Victor asserts, “& so I began this manuscript. & so I made of poetry something / other than an explanation / —of an ‘us’ you couldn’t know / —of kith unitalicized” (188).

2. Adolf Hitler, *Mein Kampf (My Battle)*, trans. E. T. S. Dugdale (Riverside Press Cambridge, 1933), 47, 26–27; Victor Klemperer, *The Language of the Third Reich: LTI, Lingua Tertii Imperii: A Philologist’s Notebook*, trans. Martin Brady (Athlone Press, 2000), 20–21.
3. See Gabriella Klein, “L’italianità della lingua e l’Accademia d’Italia. Sulla politica linguistica fascista,” *Quaderni Storici* 16, no. 47 (2) (August 1981): 639–75, for this comparison and for the thorough analysis of Italian linguistic purism and Fascist neopurism relied upon in the above summary.
4. George Orwell, “Politics and the English Language,” *Horizon* 13, no. 76 (April 1946): 265, 257–58, 264.
5. See for instance Brett Samuels, “Trump Escalates Anti-Migrant Rhetoric Ahead of Biden Match-Up,” *The Hill*, March 10, 2024, <https://thehill.com/homenews/campaign/4519783-trump-immigration-rhetoric-biden-matchup/>.

6. Jacques Derrida, *Monolingualism of the Other, or, the Prosthesis of Origin*, trans. Patrick Mensah (Stanford University Press, 1998), 23. The quote from Pierre Joris, theorist of “nomad poetics,” hails from his *Justifying the Margins* (Salt, 2009), 7.
7. Édouard Glissant, *Le Discours antillais* (Seuil, 1981), 231.
8. “The critique of culture is confronted with the last stage in the dialectic of culture and barbarism: to write poetry after Auschwitz is barbaric, and that corrodes also the knowledge which expresses why it has become impossible to write poetry today.” Theodor W. Adorno, *Prisms*, Studies in Contemporary German Social Thought, trans. Samuel and Shierry Weber (MIT Press, 1981), 34. The original 1949 text (published in 1955) reads, “Kulturkritik findet sich der letzten Stufe der Dialektik von Kultur und Barbarei gegenüber: nach Auschwitz ein Gedicht zu schreiben, ist barbarisch, und das frisst auch die Erkenntnis an, die ausspricht, warum es unmöglich ward, heute Gedichte zu schreiben.”
9. Amelia Rosselli, *Le poesie*, ed. Emmanuela Tandello (Garzanti, 2016), 111. This volume will hereafter be cited as *LP*, and I will refer to it principally in citing her poetry due to its availability in the Anglophone world.
10. In *Locomotrix*, I translated the title of this book as *Bellicose Variations*, though I could have retained Rosselli’s more Latinate and warlike *Bellic*. This poem appears in Amelia Rosselli, *Locomotrix: Selected Poetry and Prose of Amelia Rosselli*, ed. and trans. Jennifer Scappetone (University of Chicago Press, 2012), 73.
11. Umberto Eco, “Ur-Fascism, Adapted from a Speech Delivered at Columbia University in Commemoration of the Liberation of Europe,” *New York Review of Books* 42, no. 11 (June 22, 1995): 15.
12. Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment: Philosophical Fragments*, ed. Gunzelin Schmid Noerr, trans. Edmund Jephcott (Stanford University Press, 2002), xvii.
13. Horkheimer and Adorno, 1969 preface to *Dialectic of Enlightenment*, xi.
14. Carlo Rosselli, “Primo maggio,” in *Giustizia e libertà*, April 30, 1937, reprinted in Carlo Rosselli, *Scritti dell’esilio: Dallo scioglimento della concentrazione antifascista alla guerra di Spagna (1934–1937)*, 2 vols. (Einaudi, 1992), 2:512.
15. These impressions were collected soon thereafter in *The American Scene* (1907). “New York and the Hudson: A Spring Impression,” in Henry James, *Collected Travel Writings: Great Britain and America*, ed. Richard Howard (Library of America/Random House, 1993), 453, 458.
16. James, “New York and the Hudson,” 456.
17. See, for instance, C. K. Ogden and I. A. Richards, *The Meaning of Meaning: A Study of the Influence of Language Upon Thought and of the Science of Symbolism*, 5 vols., ed. W. Terrence Gordon (Routledge/Thoemmes, 1994), 1:86. Ernest Weekley, *An Etymological Dictionary of Modern English* (John Murray, 1921), 6, identifies it as cabalistic, from Greek, composed of letters whose numerical values equal 365.
18. James, “New York and the Hudson,” 452, 453.
19. A *Ford Times* reporter from November 1916 narrated: “In contrast to the shabby rags they wore when they were unloaded . . . , all wore neat suits. . . . And ask anyone of them what nationality he is, and the reply will come quickly, ‘American!’ ‘Polish-American?’ you might ask. ‘No, American,’ would be the answer. For they are taught in the Ford school that the hyphen is a minus sign.” Quoted in Werner Sollors, *Beyond Ethnicity: Consent and Descent in American Culture* (Oxford University Press, 1986), 91.
20. Gilles Deleuze and Félix Guattari, *Kafka: Toward a Minor Literature*, trans. Dana Polan (University of Minnesota Press, 1986), 19.
21. Walt Whitman, “Crossing Brooklyn Ferry,” in *Leaves of Grass* (D. McKay, 1900), 181.
22. James, “New York and the Hudson,” 454, 461, 454.
23. James, “New York and the Hudson,” 461, 455.
24. James, “New York and the Hudson,” 453, 457, 460, 455.
25. James, “New York and the Hudson,” 456, 452. It would be fruitful to compare James’s reflections with other literature of muckraking journalism, such as Hutchins Hapgood, *Types from City Streets*

- (Funk & Wagnalls, 1910). Such passages make it clear why the future Fascist Ezra Pound would admire James's representations of "race against race, immutable," forces that far from being transient "are the forces of race temperaments, are major forces and are . . . great protagonists." Ezra Pound, *Literary Essays of Ezra Pound* (New Directions, 1968), 298, 301.
26. On the "global village," see Marshall McLuhan, *The Gutenberg Galaxy: The Making of Typographic Man* (University of Toronto Press, 1962).
 27. Theodore Roosevelt, *Works* (Scribner's, 1926), vol. 24, 554. Despite a long history of multilingual American literature, which was suppressed by World War I-era propaganda against foreign languages that endures, the consequence of what Joshua L. Miller calls "English-only Americanism" has been the unquestioned dominance of a cloudy overweening construct known as American English (often taking forms as mild as those of suspicion or indifference). See Joshua Miller, *Accented America: The Cultural Politics of Multilingual Modernism* (Oxford University Press, 2011). The result for poetic expression that spans multiple languages has been an alternating rarefaction and marginalization. Werner Sollors discusses the history and diversity of multilingual publications in *Ethnic Modernism* (Harvard University Press, 2008); see especially "American Languages," 85–91.
 28. James, "New York and the Hudson," 471.
 29. James, "New York and the Hudson," 464.
 30. James, "New York and the Hudson," 464; Louis Zukofsky, "'A'-18," in *A* (Johns Hopkins University Press, 1993), 397.
 31. Charles Richet, "Xénoglossie: l'écriture automatique en langues étrangères," *Proceedings of the Society for Psychological Research* 19 (1905–7): 162–266.
 32. For another example of this term being used as breath, see Genesis 2:7: "And the Lord God formed man of the dust of the ground, and breathed into his nostrils the *breath of life*; and man became a living soul."
 33. Acts of the Apostles 2:9–11, King James version cited here as elsewhere. My reading here relies on Darrell L. Bock, *Acts* (Baker Academic, 2007), 101–4. Bock cites Virgil's *Aeneid* and Pliny the Elder's list of conquests as examples of the Roman claim to universal rule.
 34. Jing Tsu, *Sound and Script in Chinese Diaspora* (Harvard University Press, 2010), 12.
 35. This term is glossed throughout Roger Griffin, *The Nature of Fascism* (St. Martin's, 1991).
 36. See the deservedly famous and still pertinent Eco, "Ur-Fascism."
 37. For an overview of the incipient internationalist language and vision sparked by the Movement for Black Lives, see Adom Getachew, "The New Black Internationalism," *Dissent*, Fall 2021, <https://www.dissentmagazine.org/article/the-new-black-internationalism/>. On errantry as a formation of identity opposing the monolithic "rooted" form (already critiqued by Deleuze and Guattari in *A Thousand Plateaus* but opposing the invasive or determinist nomadism potentially implicit in their work), see Édouard Glissant, *Poetics of Relation*, trans. Betsy Wing (University of Michigan Press, 1997), 11–22.
 38. See for instance Agamben's conflation of the two and reduction of both to heralds of the death of language: "Glossolalia and xenoglossia are the ciphers of the death of language: they represent language's departure from its semantic dimension and its return to the original sphere of the pure intention to signify." I cited this moment from *Categorie italiane* in my first writing on this topic: Roland Greene et al., eds., "Xenoglossia," in *The Princeton Encyclopedia of Poetry and Poetics* (Princeton University Press, 2012), 1543–44. A recent example is Daniel Tiffany, "Speaking in Tongues: Poetry and the Residues of Shared Language," ed. Kristina Marie Darling, *Tupelo Quarterly*, March 14, 2020, <https://www.tupeloquarterly.com/prose/speaking-in-tongues-poetry-and-the-residues-of-shared-language/>. The forum contains various incisive commentaries on multilingualism by writers such as Edgar Garcia and Eugene Ostashevsky, departing from Tiffany's own fine attention to the diction of what Julian Talamantez Brolaski has called "mongrelitude." For an empirical, analytical, and theoretical study of glossolalia as a sociolinguistic fact drawing on Korean Christian practices of tongues, see Nicholas Harkness, *Glossolalia and the Problem of Language* (University of Chicago

- Press, 2021). For a succinct working bibliography on glossolalia, see Watson E. Mills, ed., *Speaking in Tongues: A Guide to Research on Glossolalia* (W. B. Eerdmans, 1986), 13–31; or simply Watson E. Mills, *Glossolalia: A Bibliography* (E. Mellen, 1985). In a fascinating divergence from the standard idioms of multilingual criticism, Harris Feinsod echoes “xenoglossia” in his looser use of the term “xenoglossary” to refer to the deployment of foreign words by Wallace Stevens, Jorge Luis Borges, and José Lezama Lima in a postwar period of Anglophone supranational provincialism wherein foreign terms in poems “amplify or confirm geopolitical divisions, but they cumulatively construct . . . a shared auxiliary lexicon open to poets across the Americas.” Harris Feinsod, *The Poetry of the Americas: From Good Neighbors to Countercultures* (Oxford University Press, 2017), 98. His use of the term and the poets he studies provide a fascinating contrast with the more opaque and awkward work within this book.
39. See these critiques recapitulated in Marshall Sahlins, *What Kinship Is—and Is Not* (University of Chicago Press, 2014). These poets propose a different form of the “sym-poiesis” advocated for by Donna J. Haraway in *Staying with the Trouble: Making Kin in the Chthulucene* (Duke University Press, 2016).
 40. I cite the poet-theorist’s form of resistance to demands for colonized peoples’ transparency voiced in 1969 by Édouard Glissant: “Nous réclamons le droit à l’opacité.” Édouard Glissant, *Le discours antillais* (Éditions du Seuil, 1981), 11; Édouard Glissant, *Caribbean Discourse: Selected Essays*, trans. and intro. J. Michael Dash (University of Virginia Press, 1989), 1.
 41. See Wail S. Hassan, “Agency and Translational Literature: Ahdaf Soueif’s ‘The Map of Love,’” *PMLA* 121, no. 3 (May 2006): 753–68, and “Translational Literature and the Pleasures of Exile,” *PMLA* 131, no. 5 (October 2016): 1435–43.
 42. From biblical times, “[t]he movement breaches the walls of the largest cities, even Rome, the capital of the empire; today, Pentecostalism breaks down rigid traditional ecclesiastic structures and joins the secular, modern world, reaching out in all languages to all peoples and nations.” See Waldo César, “From Babel to Pentecost: A Social-Historical-Theological Study of the Growth of Pentecostalism,” in *Between Babel and Pentecost: Transnational Pentecostalism in Africa and Latin America*, ed. André Corten and Ruth Marshall-Fratani (Indiana University Press, 2001), 32. See also André Droogers, “Globalisation and Pentecostal Success,” in *Between Babel and Pentecost: Transnational Pentecostalism in Africa and Latin America*, ed. André Corten and Ruth Marshall-Fratani (Indiana University Press, 2001).
 43. Quoted in Cecilia Rasmussen, “Vision of a Colorblind Faith Gave Birth to Pentecostalism,” *Los Angeles Times*, June 14, 1998. Headline and breathing quote hail from a front-page article of *Los Angeles Daily Times*, April 18, 1906. See also Gary B. McGee, “Shortcut to Language Preparation?: Radical Evangelicals, Missions, and the Gift of Tongues,” *International Bulletin of Missionary Research* 25, no. 3 (July 2001): 118–23, which narrates precursors at Bethel College in Topeka, Kansas, as well, adding the following to the mix of languages reputedly gifted to participants: Zulu, Swahili, Tibetan, Bengali, “Esquimaux,” and sign language, among others.
 44. Jenny Evans Moore, who would go on to marry William J. Seymour, “Music from Heaven,” *The Apostolic Faith* 1, no. 8 (May 1907): 3, archived at <https://pentecostalarchives.org/?a=d&d=AFL190705-01.1.3>.
 45. Republished as Frank Bartleman, *Azusa Street* (Whitaker House, 2000), 51.
 46. James, “New York and the Hudson,” 454.
 47. William J. Seymour, in the widely distributed Pentecostal journal *The Apostolic Faith*, quoted in Paul Harvey, *Freedom’s Coming: Religious Culture and the Shaping of the South from the Civil War Through the Civil Rights Era* (University of North Carolina Press, 2005), 133. See also Cecil M. Robeck Jr. and Amos Yong, eds., *The Cambridge Companion to Pentecostalism* (Cambridge University Press, 2014). Charles Fox Partham, Seymour’s teacher, is credited with developing the practice of tongues through a belief in xenolalia and founding the Pentecostal church; regardless, the Azusa Street mission is credited with launching its global mission. See Amos Young and Tony Richie, “Missiology and the Interreligious Encounter,” in *Studying Global Pentecostalism: Theories and Methods* (University of California Press, 2010), <https://www.jstor.org/stable/10.1525/j.ctt1ppt8r>. See also Murray W.

- Dempster, Byron D. Klaus, and Douglas Peterson, *The Globalization of Pentecostalism: A Religion Made to Travel* (Regnum, 1999); David Martin, *Pentecostalism: The World Their Parish* (Blackwell, 2002); and Sturla J. Stålssett, ed., *Spirits of Globalization: The Growth of Pentecostalism and Experiential Spiritualities in a Global Age* (SCM, 2006).
48. Ashon T. Crawley, *Blackpentecostal Breath: The Aesthetics of Possibility* (Fordham University Press, 2016), 6–7, 38.
 49. Crawley, *Blackpentecostal Breath*, 37. Another example of tongues as resistance appears in James K. A. Smith's "Tongues as Resistance Discourse," in *Speaking in Tongues: Multi-Disciplinary Perspectives*, ed. Mark J. Cartledge (Paternoster, 2006), 81–110.
 50. Crawley, *Blackpentecostal Breath*, 227.
 51. Macchia writes, "the scattering of Babel also held out a promise that humanity might rediscover a unity that does not dissolve but rather embraces the diversity of idioms, backgrounds and stories that God willed to provisionally release in history. The unity of Pentecost is thus not . . . abstract and absolute but rather concrete and pluralistic." See Frank Macchia, "Baptized in the Spirit: A Global Pentecostal Theology" in *Speaking in Tongues: Multi-Disciplinary Perspectives*, ed. Mark J. Cartledge (Paternoster, 2006), 45.
 52. Christine F. Cooper-Rompato, *The Gift of Tongues: Women's Xenoglossia in the Later Middle Ages* (Penn State Press, 2010), 15, 16. Cooper-Rompato uses medieval accounts of women's miraculous translation capacities to illuminate the gendered anxieties and dreams surrounding an upwelling of literary and scriptural translation from Latin to emerging vernaculars as well as between European vernaculars.
 53. Gloria Anzaldúa, "Speaking in Tongues: A Letter to Third World Women Writers," in *The Gloria Anzaldúa Reader*, ed. AnaLouise Keating (Duke University Press, 2009), 26, 34.
 54. Emilio Villa, "Cy Twombly: Talento bianco," *Appia Antica* 1 (July 1959): 36. Reproduced in Emilio Villa, *Attribuiti dell'arte odierna: 1947–1967*, Vol. 1, ed. Aldo Tagliaferri (Le Lettere, 2008), 127. All translations in this text are my own unless otherwise noted.
 55. Jhumpa Lahiri, *In Other Words*, trans. Ann Goldstein (Alfred A. Knopf, 2016), 84–85, retranslated by me. Lahiri identifies her impulse to write in Italian as "born from my realization that I am a writer without a true mother tongue; from feeling, in some sense, linguistically orphaned." See Jhumpa Lahiri, *Translating Myself and Others* (Princeton University Press, 2022), 10.
 56. Dante Alighieri, *De vulgari eloquentia*, trans. Steven Botterill (Cambridge University Press, 1996), 3.
 57. Gary P. Cestaro, *Dante and the Grammar of the Nursing Body* (University of Notre Dame Press, 2003), 18.
 58. Kamau Brathwaite, *History of the Voice: The Development of Nation Language in Anglophone Caribbean Poetry* (New Beacon, 1984), 14, 10.
 59. The literature on ethnic modernisms and diasporic avant-gardes is voluminous, uncontainable even within a telegraphic footnote. See, for example, Carrie Noland and Barrett Watten, eds., *Diasporic Avant-Gardes: Experimental Poetics and Cultural Displacement* (Palgrave Macmillan, 2009) and other volumes on multilingual literature concentrated below.
 60. Lisa Robertson, *Nilling: Prose Essays on Noise, Pornography, the Codex, Melancholy, Lucretius, Folds, Cities and Related Aporias* (BookThug, 2012), 76, 80.
 61. Robertson, *Nilling*, 84. Robertson is fascinated by the polylingual and polycultural origins of European lyric, including its Arabic influences, and cites within this "Untitled Essay" Maria Rosa Menocal's *Shards of Love: Exile and the Origins of the Lyric* (Duke University Press, 1993).
 62. Robertson, *Nilling*, 83–84, 87. The term "geopoetics" appears to hail from Meschonnic but can also be traced to Daniel Maximin, *Les fruits du cyclone: Une géopoétique de la Caraïbe* (Seuil, 2006). See Lyn Hejinian, *The Beginner* (Tuumba Press, 2002).
 63. Marianne Shapiro, *De Vulgari Eloquentia: Dante's Book of Exile* (University of Nebraska Press, 1990), 9.

64. “The weak *child*, who is so aptly called a child-without-any-say [Unmündige], does it not have to accept language, since it consumes the milk of its mother and the spirit of its father with language?” Johann Gottfried Herder, “Treatise on the Origin of Language,” in *Sourcebook in the History of Philosophy of Language: Primary Source Texts from the Pre-Socratics to Mill*, ed. Margaret Cameron, Benjamin Hill, and Robert J. Stainton (Springer, 2016), 942. This is not to say that Herder had simplistic monoglot ideals, as suggested by the literature in sociolinguistics; see Charles L. Briggs and Richard Bauman, “Language, Poetry, and Volk in Eighteenth-Century Germany: Johann Gottfried Herder’s Construction of Tradition,” in *Voices of Modernity: Language Ideologies and the Politics of Inequality* (Cambridge University Press, 2003); see, for instance, Herder’s 1764 essay “On Diligence in the Study of Several Learned Languages,” in Johann Gottfried Herder, *Johann Gottfried Herder: Selected Early Works, 1764–1767*, ed. Ernest A. Menze and Karl Menges (Penn State Press, 2010). “The nursing hears the first words at his mother’s breast spoken to him from the soft and gentle maternal voice, and they cling to his virgin memory, before he yet has power over his own speech organs.” Jakob Karl Ludwig Grimm, *On the Origin of Language*, trans. Raymond A. Wiley (Brill Archive, 1984), 13.
65. Yasemin Yildiz, *Beyond the Mother Tongue: The Postmonolingual Condition* (Fordham University Press, 2012).
66. *Sangiuliano: «Dante è Il Fondatore del Pensiero di destra italiano»*, from a video recording hosted at the *Corriere della Sera*’s YouTube channel, January 14, 2023, <https://www.youtube.com/watch?v=UrcPb-kzXKg>.
67. Mikhail Bakhtin, *Rabelais and His World*, trans. Helene Iswolsky (Indiana University Press, 1984), 470–71.
68. Shapiro, *De Vulgari Eloquentia*, 8.
69. Emily Apter, *Against World Literature: On the Politics of Untranslatability* (Verso, 2013), 4, 2.
70. On the rich topic of universal languages, see, for example, Umberto Eco, *The Search for the Perfect Language*, trans. James Fentress (Blackwell, 1995).
71. Barbara Cassin, ed., *Vocabulaire européen des philosophies: Dictionnaire des intraduisibles* (Le Robert, 2004); and Barbara Cassin et al., eds., *Dictionary of Untranslatables: A Philosophical Lexicon* (Princeton University Press, 2014), 1223.
72. Gayatri Chakravorty Spivak, *Death of a Discipline* (Columbia University Press, 2003), 73.
73. Gayatri Chakravorty Spivak, “The Politics of Translation,” in *The Translation Studies Reader*, ed. Lawrence Venuti (Routledge, 2000), 407.
74. To those who would charge that these poets are not widely known or taught, I would offer, with Spivak, “I cannot see why the publishers’ convenience or classroom convenience or time convenience for people who do not have the time to learn should organize the construction of the rest of the world.” Spivak, “The Politics of Translation,” 404. Spivak’s translation practice lends nuance to the dyad of self and other that pervades so much criticism in the West; for a useful corrective of learning “to think about some others’ others,” I suggest Haun Saussy, *The Making of Barbarians: Chinese Literature and Multilingual Asia* (Princeton University Press, 2022).
75. See Victor, *KITH*.
76. Spivak, “The Politics of Translation,” 397, 398. See Mahasweta Devi, *Breast Stories*, trans. Gayatri Chakravorty Spivak (Seagull, 1997), <http://archive.org/details/breast-stories-by-mahasweta-devi-mahasweta-debi-gayatri-chakravorty-spivak>. Spivak reads the protagonist of this short story, Jashoda, not only as a mythical “suckler of the world” (75) but also as an allegory of postcolonial India.
77. Spivak, “The Politics of Translation,” 397–99.
78. J. M. Coetzee, *Doubling the Point: Essays and Interviews* (Harvard University Press, 1992), 342; Gayatri Chakravorty Spivak, “Bonding in Difference: Interview with Alfred Artega,” in *The Spivak Reader: Selected Works of Gayatri Chakravorty Spivak*, ed. Donna Landry and Gerald M. MacLean (Routledge, 1996), 22. Spivak is quoting from Coetzee’s linguistic autobiography in J. M. Coetzee, *Doubling the Point: Essays and Interviews* (Harvard University Press, 1992), 342.

79. Caroline Bergvall, "A Cat in the Throat: On Bilingual Occupants," *Jacket* 37 (Early 2009), <http://jacketmagazine.com/37/bergvall-cat-throat.shtml>.
80. Later version of the text published in *Meddle English* and at Academy of American Poets, "Cat in the Throat," text, Poets.org, accessed March 31, 2024, <https://poets.org/text/cat-throat>.
81. Bergvall, "A Cat in the Throat." For further critique of the voice as a naturalized concept and praise for works that highlight the separation of body and voice, see Yoko Tawada, "The Art of Being Non-synchronous," trans. Susan Bernofsky, in *The Sound of Poetry, the Poetry of Sound*, ed. Marjorie Perloff and Craig Douglas Dworkin (University of Chicago Press, 2009), 184–95. For a critical overview of "voice" in lyric poetry, see Jonathan Culler, *Theory of the Lyric* (Harvard University Press, 2017).
82. Later version of the text published in *Meddle English* and at Academy of American Poets, "Cat in the Throat."
83. Caroline Bergvall, *Meddle English: New and Selected Texts* (Nightboat, 2011), 17.
84. Peter Ives, *Gramsci's Politics of Language: Engaging the Bakhtin Circle and the Frankfurt School* (University of Toronto Press, 2004) provides a valuable account of the relation of the "language question" (as it was referred to in Italy at the time) to Gramsci's conceptions of hegemony and subalternity—a relation largely overlooked in Anglophone criticism.
85. Antonio Gramsci, *Selections from Cultural Writings*, ed. David Forgacs and Geoffrey Nowell-Smith, trans. William Boelhower (Harvard University Press, 1985), 27.
86. Louis Zukofsky, "Basic," in *Prepositions: The Collected Critical Essays of Louis Zukofsky* (Horizon, 1968), 147, 155.
87. Eugene Jolas, *Man from Babel* (Yale University Press, 1998), 272–73. See also Marjorie Perloff, "Logocinema of the Frontiersman": Eugene Jolas's Multilingual Poetics and Its Legacies," in *Differentials: Poetry, Poetics, Pedagogy* (University of Alabama Press, 2004), 83–102.
88. Preface to Eugène Jolas, *Words from the Deluge* (Gotham Book Mart, 1941), reprinted in Eugène Jolas, *Eugene Jolas: Critical Writings, 1924–1951*, ed. Klaus H. Kiefer and Rainer Rumold (Northwestern University Press, 2009), 178.
89. Eugène Jolas, "From Jabberwocky to Lettrism," ed. George Duthuit, *Transition* 1 (January 1948): 104. On Jolas's "amerigrating" Atlantica and his move to a vertical language beyond translation as "an ideal of universal utterance that can only be realized through futuristic fantasy," see Emily Apter, *The Translation Zone: A New Comparative Literature* (Princeton University Press, 2006), 52–58.
90. Michael North, *Reading 1922: A Return to the Scene of the Modern* (Oxford University Press, 1999), 58–64.
91. Indeed, as Jolas narrates, *Pearson's* rejected his poems in the 1920s with a dismissal quite interesting for—because diametrically opposed to—our argument: "There is, in fact," Harris remarked, "no example in history of a poet who abandoned his native language in adolescence, and later succeeded in penetrating the mysteries of a new one. There are so many grammatical pitfalls that can never be overcome, unless the words have been felt in childhood." See *Man from Babel*, 49.
92. See Ezra Pound, *The Cantos of Ezra Pound* (New Directions, 1996), 706, 708. Readers such as Yunte Huang take a rather more playful approach, and I offer his chapter on Pound's "translational" writing in *Chinese Whispers: Toward a Transpacific Poetics* (University of Chicago Press, 2022), 66–80, as one example of how the practices of translation and poetry in combination with scholarly research can lead to less stultifying interpretative trajectories.
93. See Pier Paolo Pasolini, *Volgar' eloquio*, ed. Antonio Piromalli e Domenico Scafoglio (Athena-Materiali e strumenti, 1976). For a reading of how Pound's expression also eulogizes Wang Youpu's translation of the imperial Sacred Edict into vernacular Chinese, or baihua/guanhua, see Haoming Liu, "Pharmaka and Volgar'Eloquio: Speech and Ideogrammic Writing in Ezra Pound's Canto XCVIII," *Asia Major* 22, no. 2 (2009): 179–214.
94. Konstantin Balmont, *Poetry as Sorcery*, quoted in Gerald Janecek, *Zaum: The Transrational Poetry of Russian Futurism* (San Diego State University Press, 1996), 212; Rosselli, *LP*, 141.

95. Taking the experiments of Marinetti and his cohort further by displacing the letter with images or non-semantic signs, lithographed works of Russian *zaum* or “transense” and Dada collages formulated modernist fantasies of nonrationalized communication capable of incorporating the fragmented tongues of Babel and transgressing the codes of the nation-state. Although I would largely distinguish the more appreciably xenoglossic poetics from the glossolalia of *zaum*, traces of intelligibility haunt these languages of laughter, birds, and gods. *Zaum* founders Velimir Khlebnikov, who was of mixed Russian, Armenian, and Zaporozhian Cossack descent, and Aleksei Kruchenykh, born to a Ukrainian peasant family, were working in an empire that had just completed a bloody two-hundred-year expansionist project to form the largest contiguous country in the world. Although the new subjects were obliged to speak Russian, their native tongues ranged from Finnish in the north to Georgian in the south, Mongolian in the east, and Polish in the west. Russian native speakers, too, encountered hundreds of languages unknown to them in the streets and beyond, and these sounds were invoked, albeit in floating bits and pieces, in *zaum*. Gerald Jarecek draws out the fragments of Georgian and Armenian that Kruchonykh would have heard on the street in Tiflis (now Tbilisi), for example, amid the “Russian” *zaum*, coinages, onomatopoeia, and pure nonsense in his 1917 book *1918*. See Gerald Jarecek, *Zaum: The Transnational Poetry of Russian Futurism* (San Diego State University Press, 1996), 223–25. Harsha Ram describes Khlebnikov’s experiments with verbal roots and neologisms to “the intuition of a specifically Russian and Slavic linguistic continuum that was folk-romantic, philological as well as Pan-Slavic in inspiration,” whereas his later work was Pan-Asianist, “stretching to and beyond the limits of the Russian empire to project alliances between Asiatic states.” In this way, it anticipates the philological strivings we will study in Emilio Villa. See Harsha Ram, “Futurist Geographies: Uneven Modernities and the Struggle for Aesthetic Autonomy: Paris, Italy, Russia, 1909–1914,” in *The Oxford Handbook of Global Modernisms*, ed. Mark Wollaeger and Matt Eatough (Oxford University Press, 2012), 11. For a thorough overview of sound poetry, see Perloff and Dworkin, eds., *The Sound of Poetry, the Poetry of Sound*.
96. George Steiner, *After Babel: Aspects of Language and Translation* (Oxford University Press, 1975), as summarized by Lydia He Liu, *Translingual Practice: Literature, National Culture, and Translated Modernity—China, 1900–1937* (Stanford University Press, 1995), 13.
97. Mikhail M. Bakhtin, *The Dialogic Imagination: Four Essays*, ed. Michael Holquist, trans. Michael Holquist and Caryl Emerson (University of Texas Press, 1981), 270.
98. Bakhtin, *The Dialogic Imagination*, 287; Mikhail M. Bakhtin, *Problems of Dostoevsky’s Poetics*, ed. Caryl Emerson (University of Minnesota Press, 1984), 200.
99. Emilio Villa, “Os puristas são enfadonhos e inúteis” (“Purists Are Irksome and Futile”), *Habitat* 7 (July 1952): 2. Original text in Portuguese; translation mine. See also Bakhtin, *The Dialogic Imagination*, 278. Even Khlebnikov’s dream of creating a new artificial language is reduced to a “utopian philosopheme of poetic discourse” expressing a Ptolemaic (rather than Galilean) conception of the world. Bakhtin, *The Dialogic Imagination*, 288. Jahan Ramazani is one of those critics who endeavors across many pointed works to correct the assumption that “poetry is far more nationally or locally rooted than the novel.” Ramazani makes a case for poetry that is rather weaker and more defensive than what I will propose here, possibly because the stylistic gambit of his analyses is narrower: “Despite Bakhtin’s privileging of the novel as the ultimate cross-generic genre, postcolonial poetry—while perhaps neither as rich in sociohistorical mimesis as the postcolonial novel nor as analytically astute as postcolonial theory, neither as enforceable as law, nor as musically and orally resonant as song, nor as devotionally pitched as liturgy—borrows from its generic others to create fresh formal amalgamations that make it new.” See “Poetry and Postcolonialism,” in *The Cambridge History of Postcolonial Literature*, ed. Ato Quayson (Cambridge University Press, 2012), 946, 978.
100. Critics of modernism devoted to an analysis of polyglossic diction, such as Michael North, began to question the association of modernism strictly with canonical authorities whose multilingual texts could be argued to resolve themselves in unitary tableaux in the late 1990s. See *Reading 1922: A Return to the Scene of the Modern* (Oxford University Press, 1999), 12. In recent work, Marjorie

Perloff outlines a distinction between high modernist multilingual collage and contemporary writing of migration. See “Language in Migration: Multilingualism and Exophonic Writing in the New Poetics,” *Textual Practice*, 24, no. 4 (2010): 725–48. My colleague Chicu Reddy built on Perloff’s theorization of “exophony” to feature poets mixing languages in his recent edited issue of *Poetry* magazine; see Srikanth Reddy, “Editor’s Note,” *Poetry*, April 2022, <https://www.poetryfoundation.org/poetrymagazine/articles/157567/editors-note-621f7691b7bc1>. On modernist multilingualism as kitsch, see Daniel Tiffany, *My Silver Planet: A Secret History of Poetry and Kitsch* (Johns Hopkins University Press, 2014). Canonical works of ethnic studies such as Gloria Anzaldúa, *Borderlands / La Frontera: The New Mestiza* (Aunt Lute, 1987), while stressing *la mezcla* (hybridity), assume an expressive use of language grounded in the proper lived experience of ethnic identities in conflict. The critical record tends to follow this premise. See, for example, *Code-Switching in Conversation: Language, Interaction and Identity*, ed. Peter Auer (Routledge, 1998); and Penelope Gardner-Chloros, *Code-Switching* (Cambridge University Press, 2009). This tendency began to be challenged in the attention to disidentification with existing structures and the “breathtaking vulnerability” of speaking one’s other language in Doris Sommer, ed., *Bilingual Games: Some Literary Investigations* (Palgrave Macmillan, 2003); quoted here from page 9.

101. See Édouard Glissant, *L’intention poétique*, trans. Nathanaël Stephens (Nightboat, 2010) and *Philosophie de la relation: poésie en étendue* (Gallimard, 2009) and Brathwaite, *History of the Voice*.
102. See, for example, “Discorso futurista di Marinetti ai veneziani,” in F. T. Marinetti, *Teoria e invenzione futurista*, ed. Luciano De Maria (Mondadori, 1983), 37, hereafter *TIF*. For a thorough reading of the phenomenon, see Lucia Re, “Barbari Civilizatissimi: Marinetti and the Futurist Myth of Barbarism,” *Journal of Modern Italian Studies* 17, no. 3 (2012): 350–68.
103. Lyn Hejinian, *The Language of Inquiry* (University of California Press, 2000), 326.
104. See Daniel Maximin, *Les fruits du cyclone: Une géopoétique de la Caraïbe* (Seuil, 2006); Henri Meschonnic, *Politique du rythme: Politique du sujet* (Verdier, 1995); and Angela Last, “Fruit of the Cyclone: Undoing Geopolitics Through Geopoetics,” *Geoforum* 64 (August 1, 2015): 56–64, <https://doi.org/10.1016/j.geoforum.2015.05.019>. Last advocates for a reimagining of global community fueled by cultural practices that eschew the “fantasies of mastery, stability, and control” that shape classical Western geography and geopolitics.
105. See, for instance, Jodi Melamed, *Represent and Destroy: Rationalizing Violence in the New Racial Capitalism* (University of Minnesota Press, 2011).
106. See Kwame Anthony Appiah, *Cosmopolitanism: Ethics in a World of Strangers* (Norton, 2006); and Homi Bhabha, Carol Breckenridge, Dipesh Chakrabarty, and Sheldon Pollock, “Cosmopolitanisms,” *Public Culture* 12, no. 3 (2000): 577–89.
107. See David Damrosch, *What Is World Literature?* (Princeton University Press, 2003), and *How to Read World Literature* (Wiley-Blackwell, 2009); Franco Moretti, *Distant Reading* (Verso, 2013); Pascale Casanova, *The World Republic of Letters*, trans. M. B. DeBevoise (Harvard University Press, 2004); Rebecca L. Walkowitz, *Cosmopolitan Style: Modernism beyond the Nation* (Columbia University Press, 2006), and *Born Translated: The Contemporary Novel in an Age of World Literature* (Columbia University Press, 2015).
108. See, for instance, Rey Chow, *The Age of the World Target: Self-Referentiality in War, Theory, and Comparative Work* (Duke University Press, 2006) on the violent self-referentiality of Western discourse, and James Clifford on “discrepant cosmopolitanisms” in “Mixed Feelings,” in Pheng Cheah and Bruce Robbins, eds., *Cosmopolitics: Thinking and Feeling Beyond the Nation* (University of Minnesota Press, 1998), 362–70.
109. See David Palumbo-Liu, *The Deliverance of Others: Reading Literature in a Global Age* (Duke University Press, 2012).
110. Wai Chee Dimock, “Genre as World System: Epic and Novel on Four Continents,” *Narrative* 14, no. 1 (2006): 85–101.

111. Spivak, "The Politics of Translation"; Lawrence Venuti, *The Scandals of Translation: Towards an Ethics of Difference* (Routledge, 1998).
112. See Cassin, ed., *Vocabulaire européen des philosophies*; and Apter, *Against World Literature*.
113. See Steven G. Kellman, *The Translingual Imagination* (University of Nebraska Press, 2014).
114. For a start, see Steven G. Kellman and Natasha Lvovich, eds., *The Routledge Handbook of Literary Translingualism* (Routledge, 2021). Some leading scholars in this trend still place surprising emphasis on "the plurality of Englishes worldwide" rather than the play between national languages. See Jerry Won Lee, *The Politics of Translingualism: After Englishes* (Routledge, 2017), 6. See also, for instance, A. Suresh Canagarajah, *Translingual Practice: Global Englishes and Cosmopolitan Relations* (Routledge, 2013); Sender Dovchin and Jerry Won Lee, eds., *Translinguistics: Negotiating Innovation and Ordinarity* (Routledge, 2020); and Jerry Won Lee, *Locating Translingualism* (Cambridge University Press, 2022).
115. Lydia He Liu, *Translingual Practice*, 26.
116. Rosselli, *LP*, 141. I will explore this phrase further in chapter 3.
117. Jahan Ramazani, *A Transnational Poetics* (University of Chicago Press, 2009), and *Poetry in a Global Age* (University of Chicago Press, 2020).
118. See Amitav Ghosh, "Speaking of Babel: The Risks and Rewards of Writing About Polyglot Societies," *Comparative Literature (University of Oregon)* 72, no. 3 (September 9, 2020): 292.
119. Ghosh, "Speaking of Babel," 294.
120. Sarah Dowling, *Translingual Poetics: Writing Personhood Under Settler Colonialism* (University of Iowa Press, 2018). See Werner Sollors, ed., *Multilingual America: Transnationalism, Ethnicity, and the Languages of American Literature* (New York University Press, 1998), and *Ethnic Modernism* (Harvard University Press, 2008); see also Lawrence Alan Rosenwald, *Multilingual America: Language and the Making of American Literature* (Cambridge University Press, 2008); Miller, *Accented America*; and Maria Lauret, *Wanderwords: Language Migration in American Literature* (Bloomsbury, 2014). Charles Bernstein's contributions to this literature consist of decades of translations, curation, and teaching as well as criticism, but for a representative essay on the dismantling of petrified collective and individual identities through "idiolectal" poetry, see "Poetics of the Americas," in *My Way: Speeches and Poems* (University of Chicago Press, 1999), 113–37. Juliana Spahr, an early student of Bernstein, was an early influence on this project in her placement of multilingual US poetry as central rather than marginal to her reading and teaching, and I am grateful for the PDFs she sent me nearly twenty years ago, when Glissant, Brathwaite, and creole and pidgin poets were less readily available than they are now. See Juliana Spahr, "Multilingualism in Contemporary American Poetry," in *The Cambridge History of American Poetry*, ed. Alfred Bendixen and Stephanie Burt (Cambridge University Press, 2014), 1123–43, <https://doi.org/10.1017/CHO9780511762284.054>, for a syncretic account. In her latest monograph, Spahr adds needed historiographical nuance to questions opened up by both Benedict Anderson and Pascale Casanova about the formation of nationalist and transnational literary communities. Spahr follows these questions through three moments: avant-garde modernism in a global English, reading its mongrel language use as a reflection of colonialism that yet points a capacious and critical way forward for the English language; a range of short-lived movement literatures flourishing in minority communities of the post–World War II period that were largely ignored by the literary establishment; and the state- and institutionally sponsored policies of multiculturalism at the turn of the twenty-first century, which threatened to absorb any potential literature of opposition. See Juliana Spahr, *Du Bois's Telegram: Literary Resistance and State Containment* (Harvard University Press, 2018). The phrase between quotation marks is from an editorial statement for *XCP: Cross-Cultural Poetics*, whose complete run is archived at Mark Nowak, ed., "XCP: Cross Cultural Poetics," *XCP: Cross Cultural Poetics*, 2010, 1997, <https://opendoor.northwestern.edu/archive/collections/show/21>. The radio broadcast "Cross-Cultural Poetics" by Leonard Schwartz also deals routinely with translingual work; see Leonard Schwartz, "Cross Cultural Poetics," audio archive of radio show, Pennsound, 2018, 2003, <https://writing>

- upenn.edu/pennsound/x/XCP.php. Other touchstones include the works of Yunte Huang, especially his most recent volume devoted to transpacific multilingual poetics under globalization, *Chinese Whispers*, and the early experimental *Sbi: A Radical Reading of Chinese Poetry* (Roof Books, 1997), and Erin Mouré, *My Beloved Wager: Essays from a Writing Practice* (NeWest Press, 2009).
121. See Eugene Ostashevsky, “Translingualism: A Poetics of Language Mixing and Estrangement,” *Boundary 2* 50, no. 4 (2023): 171–94, <https://doi.org/10.1215/01903659-10694267>; Johannes Göransson, *Transgressive Circulation: Essays on Translation* (Noemi, 2018); Johannes Göransson, “The Beautiful Betrayal: Translingual Poetry as Counterfeit Voice,” *Action Books* (blog), May 21, 2020, <https://actionbooks.org/2020/05/the-beautiful-betrayal-translingual-poetry-as-counterfeit-voice-by-johannes-goransson/>; and for a substantial selection of both poetry and prose in English that are the product of years of thinking through translation and translingualism, Uljana Wolf, *Sisters: Selected Poems*, trans. Sophie Seita (Belladonna*, 2017).
 122. Steiner, *After Babel*, 228.
 123. While the efforts of the historical avant-garde to implode the poetic stanza have given rise to essential studies by scholars such as Mary Ellen Solt, Willard Bohn, Johanna Drucker, Marjorie Perloff, and Steve McCaffery, analysis of the works’ graphic demands tends to be relegated to specialized discussions of visual poetry and artists’ books, and the revivification of Futurism by later generations of the avant-garde has yet to be adequately recognized. Beppe Cavatorta provides one exception; see his “Back to Futurism: The Ill-Digested Legacies,” in *Carte italiane* 2, no. 6 (2010): 23–48.
 124. Minae Mizumura, *The Fall of Language in the Age of English*, trans. Mari Yoshihara and Juliet Winters Carpenter (Columbia University Press, 2015), 175.
 125. See the concluding reflections of Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction,” in *Illuminations*, ed. Hannah Arendt (Shocken, 1969), 244; for authoritative readings of the meaning of this phrase, see Martin Jay, “‘The Aesthetic Ideology’ as Ideology; Or, What Does It Mean to Aestheticize Politics?,” *Cultural Critique*, no. 21 (1992): 41–61, <https://doi.org/10.2307/1354116>; and Roger Griffin, *Modernism and Fascism: The Sense of a Beginning Under Mussolini and Hitler* (Palgrave Macmillan, 2007), from which I cite here a passage on page 24.
 126. Emilio Villa, *17 variazioni su temi proposti per una pura ideologia fonetica*, with plates by Alberto Burri (Edizioni d’Origine, 1955), in Emilio Villa, *L’opera poetica*, ed. Cecilia Bello Minciocchi (L’Orma, 2014), 199–228.
 127. See Charles Olson, “Projective Verse,” in *The New American Poetry, 1945–1960*, ed. Donald Allen (Evergreen, 1960), 386.
 128. Naoki Sakai, *Translation and Subjectivity: On Japan and Cultural Nationalism* (University of Minnesota Press, 1997).
 129. For exhaustive accounts of Depero’s stay in New York, see Fortunato Depero, *Un futurista a New York*, ed. Claudia Salaris (Del Grifo, 1990); Maurizio Scudiero and David Leiber, *Depero futurista e New York* (Longo, 1986); Gabriela Belli’s catalogue, *Depero futurista: Rome—Paris—New York, 1915–1932* (Skira, 1999); Laura Chiesa, “Transnational Multimedia: Fortunato Depero’s Impressions of New York City (1928–1930),” *California Italian Studies* 1:2 (2010): 1–33; and Raffaele Bedarida, “‘Bombs Against the Skyscrapers’: Depero’s Strange Love Affair with New York, 1928–194,” *International Yearbook of Futurism* (2016): 43–70. Chiesa disagrees with Günther Berghaus’s interpretation of Depero’s aesthetic of “steel” which the elder scholar regards as less Futurist and more Fascist in *Futurism and Politics: Between Anarchist Rebellion and Fascist Reaction, 1909–1944* (Berghahn Books, 1996); she interprets it as parodic, as subversive, but I have a hard time reading it in such a strongly parodic light. In a different narrative trajectory, Depero could be generatively compared and contrasted with Francesco Cangiullo, the Futurist whose work also traversed media and languages yet relied on the richness of local Neapolitan idioms—and who broke appreciably with the group in 1924 and never signed on to Fascism through a party *tessera*.
 130. Fortunato Depero, *Depero Futurista, 1913–27* (Edizioni della Dinamo, 1927), 224–25.

131. See Bedarida, “Bombs Against the Skyscrapers,” 45, 53. See also Emilio Gentile, “Impending Modernity: Fascism and the Ambivalent Image of the United States,” *Journal of Contemporary History* 28, no. 1 (January 1993): 7–29. Gentile argues that Fascist culture of the late 1930s perceived Americanism ambivalently both as a fascinating metaphor of youth and candor to emulate and as terrifying.
132. Fortunato Depero, *Fortunato Depero nelle opere e nella vita* (Trento, 1940), 292–93; later edited as Fortunato Depero, *Un futurista a New York*, ed. Claudia Salaris (Editori del Grifo, 1990), 88.
133. On this symbol, see T. Corey Brennan, *The Fasces: A History of Ancient Rome’s Most Dangerous Political Symbol* (Oxford University Press, 2022).
134. From Gramsci’s notebook 29, in Antonio Gramsci, *Quaderni del carcere*, 4 vols. (Einaudi, 2014), 3:2343, 2350, translation mine. For an English translation, see David Forgacs, ed., *The Gramsci Reader: Selected Writings 1916–1935* (New York University Press, 2000), 354, 355.
135. This date hails to Emmanuela Tandello’s research and notes on *Sleep: Poesie in inglese* within Amelia Rosselli, *L’opera poetica*, ed. Stefano Giovannuzzi (Mondadori, 2012), 1495. This volume will be referred to as *OP*.
136. Amelia Rosselli, *Locomotrix: Selected Poetry and Prose of Amelia Rosselli*, ed. and trans. Jennifer Scappettone (University of Chicago Press, 2012), 233. Hereafter *Locomotrix*.
137. “La poesia è un piacere privato,” a 1977 interview with Gabriella Sica, in Monica Venturini and Silvia De March, eds., *È vostra la vita che ho perso: Conversazioni e Interviste, 1964–1995* (Le Lettere, 2010), 15. This volume will hereafter be referred to as *CI*.
138. Rosselli, *Locomotrix*, 233.
139. See Gilles Deleuze and Félix Guattari, *What Is Philosophy?*, trans. Hugh Tomlinson and Graham Burchell (Columbia University Press, 1994). They refer in turn to Dostoyevsky and to Nicholas of Cusa, *The Idiot* (trans. of *Idiota* [1450]) (London, 1650).
140. Rosselli, *Locomotrix*, 234. For the date of composition, see *OP*, 1490.
141. Rosselli, *Locomotrix*, 78–79. See also Amelia Rosselli, *Lettere a Pasolini, 1962–1969* (San Marco dei Giustiniani, 2008), 25.
142. 12:09 at “Con l’ascia dietro le spalle: 10 anni senza Amelia Rosselli,” ed. Andrea Cortellessa, *La musica, la metrica* (RAI 3, February 9, 2006), https://media.sas.upenn.edu/pennsound/groups/Italiana/Amelia-Rosselli/Amelia-Rosselli_03_Con-l-Ascia-Dietro-le-Spalle_February-09-2006.mp3.
143. *Ellis Island*, directed by Meredith Monk (Greenwich Film Associates and ZDF Germany, 1981); 28, <https://vimeo.com/ondemand/ellisland1981>.
144. See Krista Tippett, “Meredith Monk—Archaeologist of the Human Voice,” *On Being*, accessed May 3, 2019, <https://onbeing.org/programs/meredith-monk-archaeologist-of-the-human-voice/>.

I. WIRELESS IMAGINATION: FUTURIST DELUSIONS OF AUTARKY AND THE DREAM (OR NIGHTMARE) OF A TRANSNATIONAL LANGUAGE

1. Baker & Godwin, Printers, “The Laying of the Cable—John and Jonathan Joining Hands,” c. 1858, woodcut with letterpress, 42.5 × 56.5 cm, Prints and Photographs Division, Library of Congress, <http://www.loc.gov/pictures/item/2004665357/>.
2. “The Telegraphic Messages of Queen Victoria and President Buchanan,” August 28, 1858, wood engraving; illustration in *Frank Leslie’s Illustrated Newspaper*, p. 191, August 28, 1858, Prints and Photographs Division, Library of Congress, <http://www.loc.gov/pictures/item/2005694829/>.
3. William Clark, ed., *Empire Club Speeches; Being Addresses Delivered Before the Empire Club of Canada during Its Session of 1903–04* (William Briggs, 1904), 94. Fleming’s baldly imperialist “girdle” brings out the way that contemporary networks, as extensions of historical cabling infrastructure,

- manifest what Tung Hui-Hu identifies as “a *reemergence* of sovereign power within the realm of data,” despite their decentralized and apparently ethereal and democratic nature (emphasis in original). Tung-Hui Hu, *A Prehistory of the Cloud* (MIT Press, 2015), xiii.
4. For an argument that much of the global media system was in place before the high tide of imperialism, pointing to other factors that drove their proliferation, including corporate cartels and international law, see Dwayne R. Winseck and Robert M. Pike, *Communication and Empire: Media, Markets, and Globalization, 1860–1930* (Duke University Press, 2007).
 5. For a perspicuous discussion of the distinction between the wireless and radio, see Timothy C. Campbell, *Wireless Writing in the Age of Marconi* (University of Minnesota Press, 2006).
 6. The dominance of Anglo-American media infrastructure in the process of globalization and its befitting prominence in critiques of cultural and media imperialism from Herbert I. Schiller forward have had the effect of flattening the discourse somewhat, obscuring contributions to the understanding of these technologies by authors from cultures on the margins or “semiperiphery” (about which see below). For a pioneering study of cultural imperialism, see Herbert I. Schiller, *Mass Communications and American Empire* (A. M. Kelley, 1969).
 7. For a classic analysis in English of Futurist ideals, see Marjorie Perloff, *The Futurist Moment: Avant-Garde, Avant Guerre, and the Language of Rupture* (University of Chicago Press, 1986).
 8. For the helpful details about the French and English translations, which make it clear that the manifesto spurred discussion in both French and English and in prominent newspapers and journals, further disseminating the buzz about the Futurist movement, see Lawrence Rainey, Christine Poggi, and Laura Wittman, eds., *Futurism: An Anthology* (Yale University Press, 2009), 540n. Marinetti also delivered the manifesto as a lecture at the Galérie La Boétie in June of 1913.
 9. F. T. Marinetti, “Distruzione della sintassi—Immaginazione senza fili—Parole in libertà,” in *Teoria e invenzione futurista*, ed. Luciano De Maria (Mondadori, 1968), 65–80. Hereafter, this volume will be referred to as *TIF*. For lengthy passages I am relying on the translation from Rainey et al., eds., *Futurism*, 143–51; here 143. However, I have made certain key changes, most obviously to their substitution of “radio” for “wireless” (senza fili), and use my own translations from the Italian for short phrases.
 10. Rainey et al., eds., *Futurism*, 143.
 11. *TIF*, 68. On time-space compression, see David Harvey, *The Condition of Postmodernity: An Enquiry Into the Origins of Cultural Change* (Blackwell, 1989), particularly 201–83.
 12. *TIF*, 69.
 13. *TIF*, 303.
 14. *TIF*, 69, 72; Marinetti quotes the “Technical Manifesto” in the later manifesto, as he was wont to do; *TIF*, 48. Though it is not within the bounds of my argument to dwell on this, the Futurist approach to the lyric anticipates many quarrels with that genre as omnivorous and pedantically the expression of “overheard” “speech.” Such issues, although long preceded by a substantial literature among avant-garde practitioners themselves, were critically canonized for the broader Anglophone academy in historical poetics; see Virginia Jackson and Yopie Prins, eds., *The Lyric Theory Reader: A Critical Anthology* (Johns Hopkins University Press, 2014).
 15. Nikola Tesla, “When Woman Is Boss: An Interview with Nikola Tesla,” *Collier’s Weekly* 70, no. 5 (January 30, 1926): 17.
 16. “Distruzione della sintassi,” in *TIF*, 69, 66, 68.
 17. As Peter Bürger wrote in a follow-up to his *Theory of the Avant-Garde*, the paradox of the avant-garde’s failure is that it was so successful in being integrated by institutions. See Peter Bürger, “Avant-Garde and Neo-Avant-Garde: An Attempt to Answer Certain Critics of Theory of the Avant-Garde,” trans. Bettina Brandt, *New Literary History* 41 (2010): 695–715. Puzzlingly, Bürger mentions Fascism only once in *Theory of the Avant-Garde* as an extreme example of the liquidation of art’s autonomy as claimed by bourgeois cultural movements of the nineteenth century. See Peter Bürger, *Theory of the Avant-Garde*, trans. Michael Shaw (University of Minnesota Press, 1984), 24–25.

18. Claudio Fogu, *The Fishing Net and the Spider Web: Mediterranean Imaginaries and the Making of Italians* (Palgrave Macmillan, 2020), 167–68, <http://link.library.cui.edu/portal/The-Fishing-Net-and-the-Spider-Web-/uOJcNoNhy98/>.
19. Roger Griffin, *Modernism and Fascism: The Sense of a Beginning Under Mussolini and Hitler* (Palgrave Macmillan, 2007), 196.
20. For a discussion of this watershed moment in curating the memory of Fascism, see the introduction to Sharon Hecker and Raffaele Bedarida, eds., *Curating Fascism: Exhibitions and Memory from the Fall of Mussolini to Today* (Bloomsbury, 2022), 1–4.
21. Harsha Ram, “Futurist Geographies: Uneven Modernities and the Struggle for Aesthetic Autonomy: Paris, Italy, Russia, 1909–1914,” in *The Oxford Handbook of Global Modernisms*, ed. Mark Wollaeger and Matt Eatough (Oxford University Press, 2012), 2. Ram shows how the cases of Italy and the Russian Empire, identified as “semiperipheral,” resist early readings of the geography of the avant-garde based on center and periphery, from Bürger to Poggioli to Perloff, as well as more recent analyses of the republic of letters by Pascale Casanova and world-systems theory.
22. I refer of course to Pascale Casanova, *The World Republic of Letters*, trans. M. B. DeBevoise (Harvard University Press, 2004).
23. See Ashon T. Crawley, *Blackpentecostal Breath: The Aesthetics of Possibility* (Fordham University Press, 2016), 207–42. Crawley claims that xenolalia (also known as xenoglossia), in its urge to translate the other, represents “a settler colonial claim on language whereas glossolalia is a disruption of—because it is the grounds for, the flesh of—language” (227).
24. Recall the Divine Electric Light hailed in the “Against Passéist Venice” manifesto; Marinetti produced overtly heretical works in this period, such as *Le monoplan du pape: Roman politique en vers libre* (*The Pope’s Monoplane: Political Novel in Free Verse*, 1912, with an Italian edition published in 1914 bearing the subtitle *Romanzo profetico*, or *Prophetic Novel*), which, following a trip to the underworld, casts the pope into the Adriatic Sea. Schnapp and others have noted “how thoroughly the already secularized romantic language of transcendence and sublimity was grafted onto the technology of flight during these early years, even within the domains of aeronautic science and engineering.” See Jeffrey T. Schnapp, “Propeller Talk,” *Modernism/Modernity* 1, no. 3 (September 1, 1994): 162, <https://doi.org/10.1353/mod.1994.0063>. Campbell continues to elucidate the modernizing of a Romantic trope of dictation via the mechanical transcriptions of *marconisti*; however, as a result, he tends to lay heavy emphasis on the role of the aural in a manifesto that is resolutely trans sensory and that necessitated the revolutionizing of the visual field. See Campbell, *Wireless Writing in the Age of Marconi*, 79–96. Marinetti’s dictation narrative was published two years after he enjoyed one of Italy’s earliest passenger flights at the Milan International Air Week in September 1910.
25. See “Technical Manifesto of Futurist Literature,” in *TIF*, 50. Schnapp discusses this signature antihumanism in “Propeller Talk,” 161.
26. This program appears in the “Technical Manifesto of Futurist Literature,” in *TIF*, 46–54; the quotes hail from *TIF*, 74, 78.
27. *TIF*, 77. When Stéphane Mallarmé’s poetic constellation *Un coup de dés* (*A Throw of the Dice*) was published in the British journal *Cosmopolis* in 1897, it signaled the opening of new routes through which verse could address the disintegrating borders of geography and language in contexts of unprecedented circulation and migration. Although Mallarmé’s work is understood to have exploded verse’s formal horizons, the sociopolitical valences of the traditional poetic stanza’s eruption on (and beyond) the page have yet to be adequately sounded. The Futurist “destruction of syntax” and of orthographic decorum enabled by *Un coup de dés*, with works of “words-in-freedom” breaking down the linear, hieratic logic of hypotaxis, opened up a newly anarchic—and potentially expansionist—landscape of linguistic collision and recombination. In the far more frequently discussed “Lettre-Ocean,” Apollinaire simultaneously explored the possibilities of a “wireless” polyglot composition reflecting the trajectory of a letter crossing the Atlantic to his brother in Mexico.

28. *TIF*, 80.
29. *TIF*, 78–79.
30. *TIF*, 146, 145.
31. See Luca Cottini, *The Art of Objects: The Birth of Italian Industrial Culture, 1878–1928* (University of Toronto Press, 2018), who quotes from Pietro Gargano, *Una vita, una leggenda: Enrico Caruso, il più grande tenore del mondo* (Mondadori, 1997), 54.
32. Cottini, *The Art of Objects*, 103–4.
33. “Wireless Imagination,” Rainey et al., eds., *Futurism*, 143.
34. See “The Founding and Manifesto of Futurism,” the notorious and oft-repeated bullet point 9 of the manifesto, reprinted and translated in Rainey et al., eds., *Futurism*, 51. As James Leveque puts it, the Futurists “militariz[ed] the aesthetic, whose independence was taken for granted, rather than aestheticizing the martial.” James Leveque, “Futurism’s First War: Apocalyptic Space in F.T. Marinetti’s Writings from Tripoli,” *Romance Notes* 55, no. 3 (2015): 427.
35. These campaigns resulted in Italy’s seizure of the coastal Ottoman Tripolitania Vilayet. Jeffrey Schnapp points out that since 1910, wireless telegraphy and aviation were indissociably linked not only through journalism’s love affair with flight but also in the science of air-to-ground reconnaissance. See Schnapp, “Propeller Talk,” 167. For the ways in which these events fueled World War I, see Christopher M. Clark, *The Sleepwalkers: How Europe Went to War in 1914* (Allen Lane, 2012), especially “Air Strikes on Libya,” 242–50. For Marinetti’s boasts to Aldo Palazzeschi and narration of his having killed three Arabs with his own hands, constituting “the most beautiful two months of my life,” see Marinetti to Palazzeschi, letter of January 1912, in *F. T. Marinetti-Aldo Palazzeschi: Carteggio*, ed. Paolo Prestigiacomo (Mondadori, 1978), 61.
36. Filippo Tommaso Marinetti, *La Bataille de Tripoli, 26 Octobre 1911, vécue et chantée par F. T. Marinetti* (Edizioni futuriste di “Poesia,” 1912), 59, and F. T. Marinetti, *La battaglia di Tripoli (26 Ottobre 1911) vissuta e cantata da F. T. Marinetti* (Edizioni Futuriste di “Poesia,” 1912), 61. My translation.
37. Rainey et al., *Futurism*, 146.
38. Rainey et al., *Futurism*, 146.
39. “Risposto alle obiezioni” to the Technical Manifesto, dated August 11, 1912, in *TIF*, 58. “La distruzione del periodo tradizionale, l’abolizione dell’aggettivo, dell’avverbio e della punteggiatura determineranno necessariamente il fallimento della troppo famosa armonia dello stile, cosicché il poeta futurista potrà utilizzare finalmente tutte le onomatopee, anche le più cacofoniche, che riproducono gl’innumerabili rumori della materia in movimento.”
40. Rainey et al., *Futurism*, 129. I have substantially altered the translation.
41. Christine Poggi, “The Futurist Noise Machine,” *The European Legacy* 14, no. 7 (December 1, 2009): 824, <https://doi.org/10.1080/10848770903363912>.
42. F. T. Marinetti, *Zang Tumb Tumb: Adrianopoli Ottobre 1912. Parole in libertà* (Edizioni futuriste di “Poesia,” 1914), 36. A section of the poem was translated into English in *The World Magazine*, August 9, 1914.
43. “I am at war with the precious, ornamental aesthetics of Mallarmé and his quest for the rare word.” “Distruzione della sintassi,” *TIF*, 77.
44. For a recent, careful analysis of the possible influence of Marinetti’s journeys to Moscow and St. Petersburg in the winter of 1914 upon Russian Cubofuturists (especially Vasily Kamensky’s groundbreaking typographic visual poems), incorporating information about the Russian translation of manifestos between 1913 and 1914 (including precepts from “Destruction of Syntax”), see Eugene Ostashevsky, “Vasily Kamensky and F. T. Marinetti: Italian Words-in-Freedom and Russian Typographic Visual Poetry,” in *International Yearbook of Futurism Studies*, ed. Günter Berghaus (De Gruyter, 2022), 190–223, <https://doi.org/10.1515/9783110800920-007>. Ostashevsky concludes that these writers drew imaginatively on the main principles of the manifestos surrounding *parole in libertà* but would not have had access to much of the poetry and, ultimately, appropriated the precepts that had reached them for their own needs.

45. Roman Jakobson, *My Futurist Years*, ed. Bengt Jangfeldt, trans. Stephen Rudy (Marsilio, 1997), 177.
46. Campbell, *Wireless Writing in the Age of Marconi*, 94.
47. For the *serata* proclamation, see “Discorso ai triestini,” in *TIF*, 249.
48. Tullio Panteo, *Il poeta Marinetti* (Società Editoriale Milanese, 1908), 115. It has been suggested that apart from a quick biographical sketch, the majority of Panteo’s book was ghostwritten by Marinetti. See Domenico Cammarota, *Filippo Tommaso Marinetti, Bibliografia* (Skira, 2002), 49–50. On the history of “Fatta l’Italia . . .” and its appropriation by Gabriele D’Annunzio and the Fascist regime, see Stephanie Malia Hom, “On the Origins of Making Italy: Massimo D’Azeglio and ‘Fatta l’Italia, Bisogna Fare Gli Italiani,’” *Italian Culture* 31, no. 1 (March 1, 2013): 1–16, <https://doi.org/10.1179/0161462212Z.00000000012>.
49. See Giovanni Lista, “Gli anni trenta: l’aeropittura,” in *Futurismo 1909–2009. Velocità + Arte + Azione*, ed. Giovanni Lista and Ada Masoero (Palazzo Reale di Milano, 2009), 237–72.
50. F. T. Marinetti, “Prefazione,” in Adelmo Cicogna, *Autarchia della lingua: Contributo ideale e pratico alla santa battaglia* (Edizioni dell’ autore brossura, 1940), 7.
51. See Tullio De Mauro, *Storia linguistica dell’Italia unita* (Laterza e Figli, 1970), 135. For pre-Fascist actions against multilingualism, see Gabriella Klein, *La politica linguistica del fascismo* (Il Mulino, 1986), 69. Roger Griffin provides an eloquent synthesis of the grounds that enabled ultranationalism to take root in Italy, many of which have to do with the clash of cultures within the peninsula and the weakness of the education system: “the diverse histories, traditions, cultures, and dialects of Italy’s component regions; its deeply entrenched social divisions; the acute poverty, anarchy, and feudal conditions of large areas of the South; the rapid and poorly planned industrialization and wild capitalism of the North West corner of the country (the ‘industrial triangle’), out of step with economic conditions elsewhere; the comparative weakness of the technocratic, industrial classes and ‘new bourgeoisie’ within the political class; the widespread illiteracy; the rudimentary educational system, and inadequate social infrastructure in much of the peninsula and especially in the islands; the arch-conservatism of the Catholic Church . . ., and its alienation from the new state; the endemic egoism and corruption of a ‘political class’ out of touch with the living conditions and needs of the growing masses; the state’s repressive use of the police and the military to quell public disorder. . . . The cumulative effect was a yawning gap between the ‘legal’ and ‘real’ Italy which hampered the nationalization and democratization necessary to make the ‘actually existing’ nation an effective source of personal and collective identity.” Roger Griffin, *Modernism and Fascism*, 196.
52. For an early expression of the need for “defense” of the language, see Tommaso Tittoni, “La difesa della lingua italiana,” *Nuova Antologia* 61 (1926): 377–87. For an early grammar, see Ciro Trabalza and Ettore Allodoli, *La grammatica degli italiani* (Le Monnier, 1933). For contemporary studies, see Enzo Golino, *Parola di Duce: Il linguaggio totalitario del fascismo* (Rizzoli, 1994); Laura Ricci, *La Lingua dell’impero. Comunicazione, letteratura e propaganda nell’età del colonialismo italiano* (Carrocci, 2005); and Sergio Raffaelli, “‘Si dispone che . . .’: Direttive fasciste sulla lingua: antiregionalismo e xenofobia,” *Lingua Nostra* 58 (1997): 30–45.
53. For statistics on illiteracy, see De Mauro, *Storia linguistica dell’Italia unita*, 91. Once Gentile was removed from his cabinet position as Minister of Public Instruction the next year, the schools aimed more straightforwardly at fascistizing the population from childhood on. For a contemporary account of these developments, including Gentile’s “Faustian compact” with the regime and his demotion to the position of editor-in-chief of a national encyclopedia, see the address to the New School of Social Research by emigré Max Ascoli, friend and host to the Rosselli family. Max Ascoli, “Education in Fascist Italy,” *Social Research* 4, no. 3 (September 1937): 338–47. For an account of Gentile’s importance in providing action-oriented and thus modernist philosophical rationalizations of Fascism, see Claudio Fogu, *The Historic Imaginary: Politics of History in Fascist Italy* (University of Toronto Press, 2003).
54. Klein, *La politica linguistica del fascismo*, 38; Fabio Foresti, ed., *Credere, obbedire, combattere: Il regime linguistico nel ventennio* (Edizioni Pendragon, 2003), 32–48.

55. See Foresti, *Credere, obbedire, combattere*, 17.
56. From a 1929 conference in Pesaro on “Il Futurismo e il Novecento,” quoted in Giordano Bruno Guerri, *Filippo Tommaso Marinetti: Invenzioni, avventure e passioni di un rivoluzionario* (Mondadori, 2017), 226. For the inaugural address, see 227.
57. The term “deterritorialized cosmopolitanism” is Harsha Ram’s. See Ram, “Futurist Geographies,” 6.
58. Quoted in Panteo, *Il poeta Marinetti*, 186–87. I am grateful to Silvia Guslandi for first bringing my attention to this passage.
59. Milena Contini, *Le Afriche di Marinetti: Viaggio nelle pagine africane del “barbaro” futurista* (Aracne editrice, 2020), 19.
60. See F. T. Marinetti, *Critical Writings*, ed. Günter Berghaus, trans. Doug Thompson (Farrar, Straus, and Giroux, 2006), xix.
61. *TIF*, 9.
62. From “Autoritratto,” in Filippo Tommaso Marinetti, *Scatole d’amore in conserva* (Edizioni d’arte Fauno, 1927), 8, http://archive.org/details/scatole_images.
63. *TIF*, 7. The figure of the nurse will recur in his last work, *Venezianella e Studentaccio (Venezianella and the Punk Student)* (1943–1944, published posthumously), where the protagonist, the daughter of Venice, has returned from volunteering for the Red Cross at the battle of Tobruk against the Allies. See the volume edited by Paolo Valesio and Patrizio Ceccagnoli: Filippo Tommaso Marinetti, *Venezianella e studentaccio* (Oscar Mondadori, 2013). I write extensively about this work in *Killing the Moonlight: Modernism in Venice* (Columbia University Press, 2014), 171–91.
64. Antonio Gramsci, *Quaderni del carcere*, vol. 3, ed. Valentino Gerratana (G. Einaudi, 1975), 2021–22. Translation mine.
65. Gary P. Cestaro, *Dante and the Grammar of the Nursing Body* (University of Notre Dame Press, 2003), 48. See also Barbara Spackman, “Fascist Puerility,” *Qui Parle* 13, no. 1 (2001): 13–28.
66. Cestaro, *Dante and the Grammar of the Nursing Body*, 48.
67. *TIF* 37. For more on Marinetti’s self-identification with the barbarian see Lucia Re, “‘Barbari Civilizatissimi’: Marinetti and the Futurist Myth of Barbarism,” *Journal of Modern Italian Studies* 17, no. 3 (2012): 350–68.
68. See Julia Kristeva, *La révolution du langage poétique: L’avant-garde à la fin du XIXe siècle, Lautréamont et Mallarmé* (Éditions du Seuil, 1974).
69. In his critique of the naturalization of concepts of “mother tongue” and “native speaker” within contemporary formal and sociological linguistics, which seeks to restore the forgotten history of their status within organicist ideology and radical/nationalist identity politics, Christopher Hutton outlines the struggles within the National Socialist period to fix the link between the mother tongue and *Volk* in the face of colonization and the new states of Central and Eastern Europe created in 1917–1918: “German linguists were struggling with a sense of cultural insecurity and a perception that they were being submerged by more powerful cultural forces, the universalizing ‘West’ on one side, the Slavic hordes on the other and, most insidious of all, the Jews within. These Jews, who were ‘more German than the Germans,’ threatened the link between mother-tongue and race, for they came . . . heralding the dissolution of language and thought (since each nation could no longer be seen as having its own thought expressed in its own unique language), the end of the Herder–Humboldt dream of a world of autonomous authentic national essences living side by side but preserving their distinctiveness.” Hutton reminds us that “the rise of mother-tongues reflects a particular set of historical circumstances, not a transhistorical law of human identity formation.” Christopher Hutton, *Linguistics and the Third Reich: Mother-Tongue Fascism, Race and the Science of Language* (Routledge, 1999).
70. From “Autoritratto,” in Filippo Tommaso Marinetti, *Scatole d’amore in conserva. Illustrazioni di Pan-naggi; coperta e fregi di Carlo A. Petrucci* (Edizioni d’arte Fauno, 1927), 8. Translation mine. To translate the word for Black in the Italian of the time always poses a problem; because it is not necessarily derogatory, I have chosen to use contemporary standards.

71. Cestaro, *Dante and the Grammar of the Nursing Body*, 18.
72. Quintilian, *Institutio Oratoria, Book I*, ed. Harold Edgeworth Butler (Harvard University Press, 1920), 22.
73. For a brief reading, see Emilia Campagna, "Il rumore della musica, la musica dei rumori. Percorsi interdisciplinari tra suono, parola e disegno alla scoperta del futurismo," *Musicheria.Net: Bottega dell'educazione musicale*, November 25, 2011, <https://www.musicheria.net/2011/11/25/il-rumore-della-musica-la-musica-dei-rumori/>. The performance is reported on in "Inaugurazione dell'Esposizione Libera Futurista," *Lacerba* 2, no. 9 (May 1914): 143.
74. For a complication of the March on Rome as Fascist origin myth, see, for example, Chapter 4 of Robert O. Paxton, *The Anatomy of Fascism* (Knopf, 2004), 87–118.
75. See Lucia Re, "Italians and the Invention of Race: The Poetics and Politics of Difference in the Struggle Over Libya, 1890–1913," *California Italian Studies* 1, no. 1 (2010): 6, 7, <https://escholarship.org/uc/item/96k3w5kn>.
76. For an influential study of the avant-garde producing this equivocation, see Marjorie Perloff's pioneering study *The Futurist Moment*, xviii. Renato Poggioli, from whom Perloff draws her title, was explicit in arguing that the conflation of radical aesthetics with radical politics was both theoretically and historically erroneous and points out that Italian Futurism was always equal to nationalism, whereas Russian Futurism *became* nationalist; Poggioli posits that the relationship between aesthetics and politics is coincidental, capable of swinging right or left (as in the case of Italian Futurism's alliance with Fascism and Russian Futurism's alliance with Communism). Renato Poggioli, *The Theory of the Avant-Garde*, trans. Gerard Fitzgerald (Belknap, 1968), 95–96. My study of two different faces of "Pentecostal" poetics is meant to underscore this dual potential.
77. Re, "Italians and the Invention of Race," 11. The literature on racialization is too enormous to cite here, and Re produces a robust survey in "Race Studies and the Literary Construction of Race in Liberal and Giolittian Italy," in the same essay, pp. 20–29.
78. See W. E. B. Du Bois, "Inter-Racial Implications of the Ethiopian Crisis: A Negro View," *Foreign Affairs* 14, no. 1 (1935): 89. For South Asian solidarity with Ethiopia, see Arlena Buelli, "The Hands Off Ethiopia Campaign, Racial Solidarities and Intercolonial Antifascism in South Asia (1935–36)," *Journal of Global History* 1, no. 1 (February 21, 2022): 1–21, <https://doi.org/10.1017/S1740022822000092>.
79. For a general account of these efforts and of the importance of the invasion of Ethiopia to the African Diaspora, see Cedric J. Robinson, "The African Diaspora and the Italo-Ethiopian Crisis," *Race and Class* 27, no. 2 (01 1985): 51–65, <https://doi.org/10.1177/030639688502700204>; and Mohammed Elnaïem, "The Defense of Ethiopia from Fascism," *Black Radicals* (blog), April 22, 2020, <https://dailyjstor.org/the-defense-of-ethiopia-from-fascism/>.
80. Ruth Ben-Ghiat, "When Harlem and Little Italy Clashed Over Ethiopia," *Lucid* (blog), June 8, 2021, <https://lucid.substack.com/p/when-harlem-and-little-italy-clashed?s=r>. Robeson would soon star in *Jericho* (1937), the story of a medical student who is drafted into the US Army during World War I but deserts when he is unjustly accused of murder. Jericho escapes to the Sahara Desert where he joins a group of Tuaregs.
81. See Derrick M. Nault, "Haile Selassie, the League of Nations, and Human Rights Diplomacy," in *Africa and the Shaping of International Human Rights*, ed. Derrick M. Nault (Oxford University Press, 2020), <https://doi.org/10.1093/oso/9780198859628.003.0004>.
82. For more context, see Alberto Sbacchi, "Poison Gas and Atrocities in the Italo-Ethiopian War (1935–1936)," in *Italian Colonialism*, ed. Ruth Ben-Ghiat and Mia Fuller (Palgrave Macmillan, 2005), 47–56; Angelo Del Boca, *I gas di Mussolini. Il fascismo e la guerra d'Etiopia* (Editori Riuniti, 1996); Neve Gordon and Nicola Perugini, *Human Shields: A History of People in the Line of Fire* (University of California Press, 2020), 60–70; and Paolo Borruso, *Debre Libanos 1937: Il più grave crimine di guerra dell'Italia* (Laterza, 2020), 202.

83. Simon Tisdall, "The United Nations Has the Power to Punish Putin. This Is How It Can Be Done," *The Guardian*, April 6, 2022, sec. Opinion.
84. See his preface in Cicogna, *Autarchia della lingua*, 7.
85. Filippo Tommaso Marinetti, "Contro l'esterofilia. Manifesto futurista alle signore e agli intellettuali," *Gazzetta Del Popolo*, September 24, 1931, <https://collections.library.yale.edu/catalog/106660837>.
86. F. T. Marinetti and Bruno Munari, *Il poema del vestito di latte: parole in libertà futuriste*, ed. Ufficio Propaganda SNIA Viscosa (Officina Grafica Esperia, 1937). Hereafter *PVL*.
87. For the 1942 Einaudi-issued abecedarian for children containing the entry "hitleriano" for the letter H (bowdlerized without comment in later editions), see Luigi Mascheroni, "Quando Munari scelse la 'H' di Hitler," *ilGiornale.it*, June 10, 2021. On Munari's forging of a career split aimed at avoiding being regarded as a derivative Futurist, see Marco Meneguzzo, *Bruno Munari: Opere 1930–1995* (Fumagalli, 1995), 7. For an argument that helpfully excavates Munari's relationship to Futurism despite the artist's disavowals, while absolving him of political responsibility for the affiliation, see Pierpaolo Antonello, "Beyond Futurism: Bruno Munari's Useless Machines," in *Futurism and the Technological Imagination*, ed. Günter Berghaus (Rodopi, 2009), 315–36: "Although he played lip-service to Futurism and, above all, to Fascism in some of his writing of the period, there were no ideological motivations behind Munari's artistic activities" (317). Ironically, Antonello provides a brief exegesis of *Il poema del vestito di latte* in the same essay.
88. Balla's manifesto was first published as an independent leaflet in Italian on May 20, 1914, and then as independent leaflet in French, also in May 1914. "Manifesto della moda femminile futurista" was first published in the journal *Roma futurista* (February 29, 1920). Both manifestos are reproduced in Rainey et al., eds., *Futurism*, 254.
89. Dante Alighieri, *De vulgari eloquentia*, trans. Steven Botterill (Cambridge University Press, 1996), 3.
90. For more on the way the regime fetishized artificial fabrics, see Karen Pinkus, *Bodily Regimes: Italian Advertising Under Fascism* (University of Minnesota Press, 1995).
91. See Jeffrey T. Schnapp's work tracing Marinetti's correspondence at the Beinecke, published in "The Fabric of Modern Times," *Critical Inquiry* 24, no. 1 (October 1997): 196, 197, <https://doi.org/10.1086/448872>.
92. *PVL*, unpaginated. For an analysis of the puerile in relation to Fascist rhetorics of virility, see Spackman, "Fascist Puerility."
93. *PVL*, closing verse.
94. *PVL*.
95. For an early analysis of aeropoetry in English by one of Futurism's most consistent commentators, see Willard Bohn, "The Poetics of Flight: Futurist 'Aeropoesia,'" *MLN* 121, no. 1 (2006): 207–24.
96. See Antonello, "Beyond Futurism," 321.
97. *PVL*.
98. *PVL*.
99. See Schnapp, "The Fabric of Modern Times," 237.
100. *PVL*. Quicklime was likely used in ancient naval warfare as a blinding agent; on the other hand, quicklime was used to plaster the hair in nineteenth-century Somalia.
101. *PVL*.
102. See Klaus Theweleit, *Male Fantasies, Volume 1* (University of Minnesota Press, 1987).
103. *PVL*.
104. Schnapp, "The Fabric of Modern Times," 238.
105. In the 1918 poem "Love—Chemical Relationship," the Baroness cast the two "characters," the young Marcel Duchamp as "A Futurist" and herself as "A Future Futurist." See Elsa von Freytag-Loringhoven, *Body Sweats: The Uncensored Writings of Elsa von Freytag-Loringhoven*, ed. Irene Gammel and Suzanne Zelazo (MIT Press, 2011), 253, hereafter *BS*.

106. See Amelia Jones, *Irrational Modernism: A Neurasthenic History of New York Dada* (MIT Press, 2004), for this proposition and an avant-garde inclusive of “the messy, subjective, and disorderly practices identified in some way with irrationality, often . . . by proximity to the creative bodies of women, queers, colored, and/or otherwise ‘grotesque’ subjects” (25–26).
107. Irene Gammel, *Baroness Elsa: Gender, Dada, and Everyday Modernity: A Cultural Biography* (MIT Press, 2003), 108.
108. Quoted in Gammel, *Baroness Elsa*, 156.
109. Gammel, *Baroness Elsa*, 8, 3, 6, 10.
110. Quoted in Gammel, *Baroness Elsa*, 351.
111. Quoted in Gammel, *Baroness Elsa*, 350.
112. *BS*, 270.
113. *BS*, 91–2.
114. See *BS*, 350n.
115. See the chapter on the Mostra Augustea della Romanità in Joshua Arthurs, *Excavating Modernity: The Roman Past in Fascist Italy* (Cornell University Press, 2012), 91–124.
116. “Logos,” *transition* 16–17 (June 1929): 25–27. Reprinted in Eugène Jolas, *Eugene Jolas: Critical Writings, 1924–1951* (Northwestern University Press, 2009). See also Gammel, *Baroness Elsa*, 388.
117. Manuscript housed at the Beinecke quoted in Kelbert, “Eugene Jolas: A Poet of Multilingualism,” *L2 Journal* 7, no. 1 (2015): 51.
118. For the “Pentecostal word” and for an extended discussion of the differing modes of multilingualism proposed by Jolas’s poetry, see Eugenia Kelbert, who cites from the Eugene and Maria Jolas Papers at the Beinecke Library: “Eugene Jolas: A Poet of Multilingualism,” 52. For the description of *Atlantica*, see Jolas, *Eugene Jolas*, 284.
119. Eugène Jolas, “Super-Occident,” *transition* 15 (February 1929): 15.
120. C. K. Ogden, *Debabelization: With a Survey of Contemporary Opinion on the Problem of a Universal Language* (Kegan Paul, Trench, 1931). For relations between Joyce and Jolas, see Jean-Michel Rabaté, “Joyce and Jolas: Late Modernism and Early Babelism,” *Journal of Modern Literature* 22, no. 2 (Winter 1998–1999): 245–52.
121. Emily Apter, *The Translation Zone: A New Comparative Literature* (Princeton University Press, 2006), 52.
122. “Technical Manifesto of Futurist Literature,” in *TIF*, 50.
123. The published version of the poem appears in *BS*, 195.
124. Had Elsa von Freytag-Loringhoven and her agent, literary executor, friend, and lover Djuna Barnes succeeded in pulling together a collection of her poetry before her untimely 1927 death at age fifty-three, we might have some definitive idea of the Baroness’s ultimate intention for what would appear fixed on the page. Regardless, her life’s work in restless, revisionary manuscript, readymades, ephemeral assemblages, and shock-costumed spontaneities at every imaginable locus—from the offices of the *Little Review* to Broadway subway stations and the French Consulate in Berlin—suggests that fixing was contrary to her nature. So does the poem itself. For the “mother of Dada” reference, see Robert Reiss, “‘My Baroness’: Elsa von Freytag-Loringhoven,” in *New York Dada*, ed. Rudolf E. Kuenzli (Willis Locker & Owens, 1986), 81. In the case of “X-RAY,” I have paid attention to the variants housed at Elsa Von Freytag-Loringhoven, “Xray—The Versioning Machine 5.0,” accessed April 9, 2024, <https://digitalmitford.org/v-machine/samples/xray.html>.
125. See Gammel, *Baroness Elsa*, 161. She gave the work to her friends, the Chicagoan pianist Allen Tanner and Russian painter Pavel Tchelitchew, while living in Berlin in 1923 in gratitude for their financial support. See Gammel, *Baroness Elsa*, 323.
126. Daniel Headrick, *The Invisible Weapon: Telecommunications and International Politics, 1851–1945* (Oxford University Press, 1991), 116.
127. *BS*, 49–50.

128. Quoted in Gammel, *Baroness Elsa*, 351.
129. Quoted in Gammel, *Baroness Elsa*, 352.
130. From “A Dozen Cocktails—Please,” in von Freytag-Loringhoven, *BS*, 50.
131. *BS*, 270.
132. *BS*, 270–71.
133. *BS*, 271. The translation is by the editors of the volume and appears on p. 388*n* but has been altered by me to reflect the English term and to imagine a defamiliarized English in which the Baroness herself might translate.
134. *BS*, 271–72.
135. Quoted in *BS*, 388*n*.
136. Kenneth Rexroth remembered asking Duchamp whether he considered the Baroness a Futurist or a Dadaist, and his response was: “She is not a Futurist. She is the future.” See Kenneth Rexroth, *American Poetry in the Twentieth Century* (Herder & Herder, 1971), 77.
137. *BS*, 225.

2. ANTIFASCIST PHILOLOGY AND THE REJECTION OF LINGUISTIC PURITY IN EMILIO VILLA

1. Emilio Villa, “Sulla traduzione dei testi biblici,” *Il verri* 43, nos. 7–8 (November 1998): 13. Translations from this piece, as with all other unattributed translations in the book, are mine.
2. See Villa’s commentary on 1:2 in Emilio Villa, “Genesi [Traduzione e note di commento],” circa 1953–1985, Archivio Emilio Villa, Biblioteca Panizzi.
3. Villa, “Sulla traduzione dei testi biblici,” 13.
4. Notes to typescript prepared for Feltrinelli, Archivio Emilio Villa, Biblioteca Panizzi.
5. Adriana Cavarero, *For More Than One Voice: Toward a Philosophy of Vocal Expression*, trans. Paul A. Kottman (Stanford University Press, 2005), 20. *Qol*, signifier of the acoustic sphere, is present in the Psalms, Cavarero explains. Note that I have re-translated the title to reflect the polyphonic implications of Cavarero’s original title.
6. Cavarero, *For More Than One Voice*, 20. For another example of ruach’s interpretation through the ages, see James Arthur Diamond, “Maimonides, Spinoza, and Buber Read the Hebrew Bible: The Hermeneutical Keys of Divine ‘Fire’ and ‘Spirit’ (Ruach),” *The Journal of Religion* 91, no. 3 (2011): 320–43, <https://doi.org/10.1086/659772>.
7. Villa, “Genesi [Traduzione e note di commento].” I have left out the Italian here only because translating it was relatively straightforward.
8. Villa, “Genesi [Traduzione e note di commento].”
9. My understanding of the Hebrew text and its exegesis is indebted to readings from and conversations with Rachel Havrelock, author of *River Jordan: The Mythology of a Dividing Line* (University of Chicago Press, 2011) and *The Joshua Generation: Israeli Occupation and the Bible* (Princeton University Press, 2020), and Ilana Pardes, author of *Countertraditions in the Bible: A Feminist Approach* (Harvard University Press, 1992).
10. Villa, “Genesi [Traduzione e note di commento].” Notes to unpublished typescript prepared for Feltrinelli, Archivio Emilio Villa, Biblioteca Panizzi.
11. Cecilia Bello Minciachchi, editor of his *Proverbi e Cantico*, insists on the “absolute secularity” of Villa’s work with those biblical texts. Cecilia Bello Minciachchi, ed., *Proverbi e Cantico: Traduzioni dalla Bibbia*, trans. Emilio Villa (Bibliopolis, 2004), 9.
12. Villa, notes to “Genesi” not included in *Il verri*’s printing of “Sulla traduzione dei testi biblici,” “Genesi [Traduzione e note di commento],” Archivio Emilio Villa, Biblioteca Panizzi.

13. Villa, "Sulla traduzione dei testi biblici," 13.
14. Resonance of this story in the story of Zipporah ("bird" in Hebrew) is brought out in Pardes, *Countertraditions in the Bible*, 79–97.
15. Emilio Villa, "L'Enuma Eliš (Tavola I)," *Letteratura* 3, no. 3 (July 1939): 24*n*.
16. See for instance Carolyn Valone, "The Pentecost: Image and Experience in Late Sixteenth-Century Rome," *The Sixteenth Century Journal* 24, no. 4 (1993): 801–28, <https://doi.org/10.2307/2541602>. Valone's intention is to trace the work of the popes to unite the churches of East and West and to practice conversion in the East and the so-called New World.
17. Ashon T. Crawley, *Blackpentecostal Breath: The Aesthetics of Possibility* (Fordham University Press, 2016), 212, 216, 217.
18. Emilio Villa, "Sopra il ritorno al canto," *Il Frontespizio* (1937).
19. "Note sul concetto di senso," unpublished manuscript, circa 1960–1970, Archivio Emilio Villa, Biblioteca Panizzi.
20. Unpublished manuscript, Archivio Emilio Villa, Biblioteca Panizzi.
21. Andrea Zanzotto, "Come sta Villa?," *Il verri* 43, nos. 7–8 (November 1998): 60. For a thorough treatment of the relation between the two writers, see Chiara Portesine, "Un 'Orfeo robot.' Zanzotto a contatto con lo sperimentalismo laterale di Villa," in *Emilio Villa e i suoi tempi: Finestre per la monade*, ed. Aldo Tagliaferri and Chiara Portesine (Mimesis, 2016), 43–174.
22. Zanzotto, "Come sta Villa?," 61.
23. See Emilio Villa, trans., *Antico teatro ebraico: Giobbe, Cantico dei Cantici, a cura di Emilio Villa* (Poligono Società Editrici, 1947), and Minciocchi, ed., *Proverbi e Cantico*, as well as the notes and fragment of Genesis 3 within a dossier dedicated to Villa and edited by Aldo Tagliaferri, *Il verri* 43, nos. 7–8 (November 1998): 8–25.
24. Villa, "Sulla traduzione dei testi biblici," 18, 19.
25. Villa, "Genesi [Traduzione e note di commento]," Archivio Emilio Villa, Biblioteca Panizzi.
26. Robert Alter, *Genesis* (W.W. Norton, 1997).
27. Villa, "Sulla traduzione dei testi biblici," 12.
28. Villa, "Sulla traduzione dei testi biblici," 14*n*.
29. Villa, "Genesi [Traduzione e note di commento]," typescript.
30. Villa, "L'Enuma Eliš (Tavola I)," 3.
31. Villa, "Genesi [Traduzione e note di commento]."
32. Rachel Havrelock argues that this separation narrative is part of a priestly myth that establishes the need to maintain social dualities between human and divine, Israel and other nations, holy and profane, and pure and impure. See Havrelock, *River Jordan*, 8.
33. For Villa's 1974 petition to Milanese friends in the editorial world aimed at publishing the project, see the manuscript in the Archivio Emilio Villa at the Biblioteca Panizzi, cited in Aldo Tagliaferri, in his headnote to Villa's "Sulla traduzione dei testi biblici," 9.
34. Tagliaferri, headnote to Villa's "Sulla traduzione dei testi biblici," 9.
35. Villa, "Genesi [Traduzione e note di commento]."
36. Villa, "Sulla traduzione dei testi biblici," 13.
37. For English-language treatments of this genealogy, see Stefan Arvidsson, *Aryan Idols: Indo-European Mythology as Ideology and Science* (University of Chicago Press, 2006); Bruce Lincoln, *Theorizing Myth: Narrative, Ideology, and Scholarship* (University of Chicago Press, 2000); George L. Mosse, *Toward the Final Solution: A History of European Racism* (University of Wisconsin Press, 1985); Maurice Olender, *The Languages of Paradise: Aryans and Semites, a Match Made in Heaven*, rev. and augm. ed. (Other Press, 2002); Martin Bernal, *Black Athena: The Afroasiatic Roots of Classical Civilization* (Rutgers University Press, 1987); and Léon Poliakov, *The Aryan Myth: A History of Racist and Nationalist Ideas in Europe* (New American Library, 1977).

38. See Alfredo Trombetti, *L'unità d'origine del linguaggio* (Libreria Treves di Luigi Beltrami, 1905). Aldo Tagliaferri notes that Villa had begun an essay on Trombetti in *Il clandestino: Vita e opere di Emilio Villa* (Mimesis, 2016), 31.
39. James B. Pritchard, *Ancient Near Eastern Texts Relating to the Old Testament with Supplement* (Princeton University Press, 2016).
40. For a particularly sensitive treatment of the continuum between poetry and criticism in Villa's oeuvre, see Chiara Portesine, "Un sistema di rischi e possibilità: Emilio Villa e la sfida oratorale alla prosa critica," *L'Ulisse* 21 (October 10, 2018): 97–109.
41. Cecilia Bello Minciacci, "Emilio Villa, l'esilio nella lingua," *Avanguardia* 25, no. 74 (January 2020): 124. Villa's journal explicitly refused the label "avant-garde," calling the tendency out as "drowning in a boring confusion of superficiality, exhibitionism, and forgeries"; see Emilio Villa, *Appia antica. Atlante di arte nuova* 1 (July 1959), headnote.
42. Zanzotto, "Come sta Villa?," 60. Chiara Portesine rightly points out, however, that in excessively accentuating the figure of the "clandestine" artist, Villa scholarship has lost opportunities to trace connections with his contemporaries—a labor she begins to take up. See Chiara Portesine, "The Flippant Ball-Feel e l' «armonia dinamica»," *Diaforia* 18 (March 2017): 163–64.
43. See Anton Deimel, *Šumerisch—Akkadisches glossar* [1934] (Verlag des Pöpstl. Bibelinstituts, 1962), with annotated copy in the Archivio Emilio Villa at the Biblioteca Panizzi.
44. See Ernesto Buonaiuti, *Storia del cristianesimo* (Corbaccio, 1943), as well as the anonymous works he later claimed credit for: *Lettere di un prete modernista* (Libreria editrice Romana, 1908) and Ernesto Buonaiuti, *The Programme of Modernism: A Reply to the Encyclical of Pius X, Pascendi Dominici Gregis* (T. Fisher Unwin, 1908). For information on Villa's work devoted to "Trombetti (teorista monogenista del linguaggio)," see the most complete biographical account of his life to date: that of Tagliaferri, in *Il clandestino*, 31—this biography unfortunately lacks notes.
45. For this episode, see Tagliaferri, *Il clandestino*, 50.
46. This article of December 1941 is quoted in Tagliaferri, *Il clandestino*, 29–30.
47. The Biblioteca Panizzi keeps the most complete bibliography of these writings in their inventory for the Archivio Emilio Villa.
48. For this precious narrative of his life during the war, see Tagliaferri, *Il clandestino*, 39–41.
49. A telling statement of Villa's lasting ties to the modernist spirit of the autonomy of art appears in a text titled "Essential notes on poetics": "in the face of the imposing coercive communications media, of the vastness of bourgeois exhibitionism, of the visceral search for public consensus, of the stockpiling of (a-expressive) cultural consumption of the masses (class-men) on the part of current economic and political powers, poetic writing, originary Writing demands the freedom of being for itself and against, of not collaborating, of not communicating, of being . . . nature and condition of its own self-constitution." Quoted in Portesine, "Un 'Orfeo robot,'" 88. Translation here, as elsewhere, is my own.
50. Emilio Villa, *Conferenza* [1984], with a preface by Aldo Tagliaferri (Coliseum, 1997), 44.
51. See Tommaso Tittoni, "La difesa della lingua italiana," *Nuova Antologia* 61 (1926): 377–87, as well as Gabriella Klein, "L'italianità della lingua e l'Accademia d'Italia. Sulla politica linguistica fascista," *Quaderni Storici* 16, no. 47 (2) (August 1981): 639–75. See also Ruth Ben-Ghiat, "Language and the Construction of National Identity in Fascist Italy," *The European Legacy, Toward New Paradigms* 2, no. 3 (1997): 438–43, <https://doi.org/10.1080/10848779708579754>.
52. Ben-Ghiat, "Language and the Construction of National Identity in Fascist Italy," 440.
53. See Fabio Zinelli, "Una «lamentosa cosmogonia supposta con la semplice innocenza di materiali usuali». Emilio Villa Lombardo," in *Letteratura e filologia tra Svizzera e Italia: Studi in onore di Guglielmo Gorni* (Edizioni di Storia e Letteratura, 2010), 249–71.
54. Emilio Villa, *L'opera poetica*, ed. Cecilia Bello Minciacci (L'Orma, 2014), 115. This volume will be referred to as *OP*.

55. *OP*, 115.
56. Cover of Emilio Villa, *Green* (La nuova foglio, 1971).
57. Tagliaferri, *Il clandestino*, 211.
58. Emilio Villa, *Brunt H: Options: 17 Eschatological Madrigals Captured by a Sweetromatic Cybernetogamig Vampire*, by Villadrome (Foglio editrice d'arte, 1968). Various page spreads may be found online.
59. Villa, *Brunt H*, unpaginated.
60. See "La Tenzone" (1948), in *OP*, 309.
61. Manzoni was elected president of a commission of the young government of Italy aimed at propounding the Florentine dialect as national tongue (which had little success in a country with an 80 percent illiteracy rate). He would be challenged by, among others, Graziadio Isaia Ascoli, founder of the journal *Archivio glottologico italiano*, who believed that the national language needed to be disseminated through school, where dialects would need to be a starting point for instruction.
62. Gramsci criticized the laissez-faire attitude toward subaltern populations implicit in Gentile's subtraction of grammar from school curricula, seeing in grammar a route toward betterment. See "Questa tavola rotonda è quadrata," in Antonio Gramsci, *Quaderni del carcere*, vol. 3 (Einaudi, 2014), 2349.
63. For an exhaustive English-language analysis of the role of language and of the relation of Gramsci's background in linguistics to his political philosophy, see Peter Ives, *Language and Hegemony in Gramsci* (Pluto, 2004).
64. Gramsci, *Quaderni del carcere*, vol. 3, 2345. See also Antonio Gramsci, *Selections from Cultural Writings*, ed. David Forgacs and Geoffrey Nowell-Smith, trans. William Boelhower (Harvard University Press, 1985), 27.
65. Gramsci, *Quaderni del carcere*, vol. 3, 2343, 2350.
66. Gramsci, *Quaderni del carcere*, vol. 2, 1376–78.
67. Gramsci, *Quaderni del carcere*, vol. 3, 2344.
68. Gramsci, *Quaderni del carcere*, vol. 2, 1376.
69. Gramsci, *Quaderni del carcere*, vol. 3, 2345.
70. Gabriele D'Annunzio, *Italia o Morte. La Pentecoste d'Italia* (La Fionda, 1919), 46.
71. These two articles were republished, with Villa's preceding Marinetti's and a jocose editorial statement, in a limited-edition chapbook of two hundred copies by Luciano Caruso and Stelio Maria Martini as Emilio Villa and F. T. Marinetti, *Dannunziana* (Visual Art Center, 1974). For these citations, see pp. 21, 17, and 24. Original texts published in *Letteratura* 3, no. 4 (October 1939).
72. Villa and Marinetti, *Dannunziana*, 10.
73. Stefan Arvidsson, *Aryan Idols*, 179.
74. Villa and Marinetti, *Dannunziana*, 16.
75. Villa and Marinetti, *Dannunziana*, 3.
76. See the text *Poesia è, quaderni del Fondo Moravia*, no. 1 (2002): 23–4. It was later collected in Emilio Villa, *The Selected Poetry of Emilio Villa*, ed. Dominic Edward Siracusa (Contra Mundum Press, 2014), 579–92.
77. *OP*, 85, 88. Minciacchi compares Villa to the soldier in his verse, but I would emphasize the rebellious poet's heavily ironic stance toward this dead and servile soldier, which refuses identification. See Cecilia Bello Minciacchi, "Emilio Villa, l'esilio nella lingua," accessed July 13, 2022, <https://iris.uniroma1.it/handle/11573/1544842>.
78. See Aldo Tagliaferri, *Presentimenti del mondo senza tempo: Scritti su Emilio Villa*, ed. Gian Paolo Renello (Argolibri, 2022), for instance, 45, and Gian Paolo Renello's preface, 20.
79. Andrea Cortellessa, "Poesia informe?," in *Emilio Villa: Poeta e scrittore*, ed. Claudio Parmiggiani (Mazzotta, 2008), 46.
80. Quoted in *OP*, 307.

81. Instituto Lina Bo e P. M. Bardi, Casa de Vidro, Pietro M. Bardi, Arquivo Documental, poem included in undated letter from Villa to Bardi.
82. Villa, poem included in undated letter to Bardi.
83. Although I have lectured on this topic, this is not the place to delve into Bardi's spotty history of complicity within the regime, as he did sign on to the Fascist Party and advocated vociferously—to the point of falling into disgrace with the authorities—for Rationalist architecture and modernist ideals; Bardi had had a gallery in Milan and founded the Studio d'Arte Palma in Rome in 1944, a few months before the city's liberation by the Allies. For a thorough reflection on this, see Adrian Anagnost, "Limitless Museum: P. M. Bardi's Aesthetic Reeducation," *Modernism/Modernity Print Plus*, December 27, 2019, <https://modernismmodernity.org/articles/anagnost-limitless-museum>.
84. Brazil's place in the geopolitical context was complex, to say the least. At the outbreak of the war, the only overseas nations hosting flights to Brazil were Italy and Germany, and they were coaxed to allow these flights to operate until American air fields were put into place; nonetheless, Brazil was coaxed to enter the war on the side of the Allies in 1944 and was the only South American nation to send troops overseas.
85. Pietro Maria Bardi, "Para uma nova cultura do omem," *Habitat 2* (November): 1–2, translation mine.
86. Bardi, "Para uma nova cultura do omem," 2.
87. S. M. Caffey, and G. Campagnol, "Dis/Solution: Lina Bo Bardi's Museu de Arte de São Paulo," *Journal of Conservation and Museum Studies* 13, no. 1 (2015): 5, <http://dx.doi.org/10.5334/jcms.1021221>.
88. This may be a developing field. Following the international conference on Emilio Villa and Brazil (O Continente Involuntário) of November 2024 in which I presented fragments of this chapter, there is an edited collection in press placing Emilio Villa in a transatlantic context: Gianluca Rizzo, ed., *Emilio Villa visto da entrambe le sponde dell'Atlantico* (Editrice ZONA, 2024).
89. See Adriano Spatola, *Toward Total Poetry*, trans. Guy Bennett and Brendan W. Hennessey (Otis/Seismicity Editions, 2008), 19. On the relationship between typographically innovative modernist poetry and structuralist linguistics, see Johanna Drucker, *The Visible Word: Experimental Typography and Modern Art* (University of Chicago Press, 1994). For an art-historical treatment of the postwar turn in the visual arts toward language and informational representative strategies, see Eve Meltzer, "The Dream of the Information World," *Oxford Art Journal* 29, no. 1 (2006): 115–35; the broader argument has since been published in Eve Meltzer, *Systems We Have Loved: Conceptual Art, Affect, and The Antihumanist Turn* (University of Chicago Press, 2013).
90. See Villa's letters to Bardi at the Bardi Foundation, São Paulo, April 19, 1949, and October 5, 1951.
91. Villa, *Green*, cover.
92. Theory of Tables and Figures, for the "1ST MEDITERRANEAN CULTURES after 1000 A.C." panels, Acervo do Centro de Pesquisa do Museu de Arte de São Paulo Assis Chateaubriand. Translation from Italian text mine.
93. See Bruno Migliorini, *Storia della lingua italiana* (Sansoni, 1960) and Bruno Migliorini, *Manuale di Esperanto* [1922], ed. Renato Corsetti (Cooperativa Editoriale Esperanto, 1995), <https://www.esperanto.it/wp-content/uploads/2019/08/Bruno-Migliorini-MANUALE-ESPERANTO.pdf>
94. Klein, "L'italianità della lingua," 643–44.
95. Emilio Villa, "Os puristas são enfadonhos e inúteis (Purists Are Irksome and Futile)," *Habitat 7* (July 1952): 1, 2. Original text in Portuguese; translation mine.
96. Villa, "Os puristas são enfadonhos e inúteis," 1, 2.
97. Villa, "Os puristas são enfadonhos e inúteis," 2.
98. Tagliaferri, *Il clandestino*, 85.
99. Villa, *Conferenza*, 46.
100. I have some confidence that the experiments of Noigandres would have had an absorptive influence on Villa, though in an email message of July 26, 2019, Augusto de Campos assured me that the only member of that group with whom Villa had direct contact was the Roman-born Waldemar Cordeiro, and my conclusion is simply that more research needs to be done in this vein.

101. Crawley, *Blackpentecostal Breath*, 212, 216, 217.
102. Carlo Mascaretti, *Et ab hic et ab hoc: Stranezze, bizzarrie, scherzi e bisticci letterari*, 12 vols. (Unione Tipografico-Editrice Torinese, 1915–1934). See also Jean Guiart, *Les religions de l'Océanie* (Presses Universitaires de France, 1962).
103. Aldo Tagliaferri, "Su E. Villa," *Il verri* 43, nos. 7–8 (November 1998). The "Scrittura / germinante" quote is from *Attributi dell'arte odierna*, 127.
104. Emilio Villa, *17 variazioni su temi proposti per una pura ideologia fonetica*, with plates by Alberto Burri (Edizioni d'Origine, 1955).
105. Giulio Busi, "Datene notizia ad Abramo il Bandito. Il laboratorio biblico di Emilio Villa," in *Emilio Villa: Poeta e scrittore*, 17. See also Giancarlo Lacerenza, "Villa traduttore della Bibbia ebraica," in *Segnare un secolo. Emilio Villa: La parola, l'immagine* (DeriveApprodi, 2007), 49–70. Lacerenza notes that a certain "Emilio Villa" contributed twice on "Aryan, or Indo-European" languages to the outwardly Fascist journal *La difesa della razza* in 1938–1939 and sporadically contributed on ancient languages to the Fascist journal *Il Meridiano di Roma* in 1937–1938. Tagliaferri attests that these texts were by another scholar, unrelated to Villa.
106. Active between Milan and Rome from 1950 to 1958, Gruppo Origine dissolved after one group show at the Galleria Origine in Rome but transmuted quickly into the Fondazione Origine, with its related journal, *Arti visive*. The group, embracing the nonfigurative, opposed what they viewed as the decorative tendencies in abstraction, as well as the progressivist utopia of the Fronte Nuovo delle Arti. For an account of the postwar interest in Genesis on the part of Abstract Expressionists, see Robert Rosenblum, "The Abstract Sublime," *Art News* 59, no. 10 (February 1961), 350–359. For more background on Villa's interest in origins, see Tagliaferri's afterword to Emilio Villa, "Il Testo e il contesto," in *L'arte dell'uomo primordiale* (Abscondita, 2005), 107–23.
107. Reprinted in *OP*, 153.
108. See "Ciò che è primitivo," in Villa, *L'arte dell'uomo primordiale*, 90, and 89–92, first published in May 1953 in Fondazione Origine's journal, *Arte visiva*.
109. Villa, *L'arte dell'uomo primordiale*, 90.
110. Villa, *L'arte dell'uomo primordiale*, 92.
111. Villa, *L'arte dell'uomo primordiale*, 57; see also 60–61.
112. Villa, *L'arte dell'uomo primordiale*, 15–19.
113. Villa, "Sulla traduzione dei testi biblici," 19.
114. From a January 1973 article in the weekly *Tempo*, Emilio Villa, quoted by Aldo Tagliaferri in his introduction to *Odissea* (1964), trans. Emilio Villa (Derive Approdi, 2005), 8.
115. Emilio Villa, "Progetto per un nuovo Dizionario etimologico," in *Emilio Villa: Poeta e scrittore*, 388.
116. Villa, "Progetto per un nuovo Dizionario etimologico," 385.
117. Ernest Fenollosa et al., *The Chinese Written Character as a Medium for Poetry* (Fordham University Press, 2010), 41, 42.
118. Villa, "Progetto per un nuovo Dizionario etimologico," 385.
119. Giovanni Semerano, *Le origini della cultura europea: Rivelazioni della linguistica storica* (Leo S. Olschki, 1984); and in English translation, Giovanni Semerano, *The Origins of European Culture: English Translation of the Introduction to the Second Volume: Etymological Dictionaries*, trans. Eleanor Daunt (Leo S. Olschki, 1996).
120. Quoted in Tagliaferri, *Il clandestino*, 57. See Alessandro Manzoni, *I promessi sposi. Storia Milanese del secolo XVII scoperta e rifatta da Alessandro Manzoni*, vol. 3 (Baudry, 1828), 260.
121. I am grateful to Claudio Sansone for conversations surrounding the accuracy (or lack thereof) and intrigue of these interpretations.
122. See Fenollosa's first examples, in Fenollosa et al., *The Chinese Written Character as a Medium for Poetry*, 44–46.
123. Fenollosa et al., *The Chinese Written Character as a Medium for Poetry*, 54, 55, 51.

124. Emilio Villa, editor's note signed "e.v.," *Appia Antica* 1 (July 1959): 15.
125. This text was eventually republished with the date 1957 as "allusion et," part of the translingual *Heurvarium / Emilio Villa 1947-1961* (Edizioni Ex, 1961), 38-39.
126. John Keats, "Ode to Psyche," in *The Odes of John Keats*, ed. Helen Vendler (Harvard University Press, 1985), 45.
127. As such, it seems to answer Mallarmé's nostalgia in "The Crisis of Verse" for "the primacy of the perceptible rhythm of respiration or the classic lyric breath." Stéphane Mallarmé, "Crisis of Verse," in *Divagations* [1897], trans. Barbara Johnson (Belknap, 2007), 208. Jacobus discusses the implications of Twombly's 1957 assertion that he had been reading Mallarmé. See Mary Jacobus, *Reading Cy Twombly: Poetry in Paint* (Princeton University Press, 2016), 82-87.
128. Emilio Villa, "Cy Twombly: Talento bianco," *Appia Antica* 1 (July 1959): 36. Reproduced in Emilio Villa, *Attributi dell'arte odierna: 1947-1967*, vol. 1, 127. All translations in this text are my own unless otherwise noted.
129. This phrase is Ezra Pound's: he described the Cantos as needing to be integrated "as reading matter, singing matter, shouting matter, the tale of the tribe." Pound borrowed the formulation from Rudyard Kipling, who at an address to the Royal Academy Dinner of 1906 described the poet's role in producing the "Record of the Tribe," describing a people's common beliefs, values, and unifying myths. For a thorough analysis of this phenomenon and how it relates to Pound's forging of a new epic, see Michael André Bernstein, *The Tale of the Tribe: Ezra Pound and the Modern Verse Epic* (Princeton University Press, 2014).
130. Roland Barthes, "Cy Twombly: Works on Paper," in *The Responsibility of Forms: Critical Essays on Music, Art, and Representation*, trans. Richard Howard (University of California Press, 1985), 161. This essay hails from 1979.
131. In a now famed anecdote, "Twombly recalls . . . that [while still in the army as a cryptographer] he often drew at night, with lights out, perfecting a kind of meandering and imprecise graphology for which he would shortly be esteemed." See Robert Pincus-Witten, "Learning to Write," in *Cy Twombly: Paintings and Drawings* (Milwaukee Art Center, 1968), n.p. Reprinted in *Eye to Eye: Twenty Years of Art Criticism* (UMI Research Press, 1984), 87-91.
132. Jacobus sets out to read Twombly through cryptography, but given the methodological difficulties of knowing exactly what Twombly did in the US Army, her chapter falls back on a discussion of blankness and the signature/gesture in general. Mary Jacobus, *Reading Cy Twombly: Poetry in Paint* (Princeton University Press, 2016), 81-102.
133. Villa, "Cy Twombly," 36; Villa, *Attributi dell'arte odierna*, 125.
134. Emilio Villa, "Cy Twombly: Talento bianco," *Appia Antica* 1 (July 1959): 36.
135. This part of the text was first published in *Cy Twombly, e una parafrasi per Cy Twombly di Emilio Villa* (Galleria La Tartaruga, 1961) and is reprinted in Aldo Tagliaferri, ed., *Attributi dell'arte odierna: 1947-1967, Nuova edizione ampliata*, vol. 1 (Le Lettere, 2008), 127, where the date 1957 is given without explanation and is possibly incorrect because it differs from the date given in the notes to the text in vol. 2, 384. *Attributi* was originally published in 1970, and the selections and edits are chiefly Villa's own.
136. Villa, revised poem as printed in Tagliaferri, ed., *Attributi*, 124, 126.
137. Villa, revised poem as printed in Tagliaferri, ed., *Attributi*, 127.
138. Keats, "Ode to Psyche," 44.
139. See the reproduction of Duchamp's postcard of June 3, 1963, to Villa from Etna, and "Marcel Duchamp: In Memoriam," in *Emilio Villa: Poeta e scrittore*, 186-87.
140. Katrina Martin, "Marcel Duchamp's *Anémic Cinéma*," *Studio International* 189, no. 973 (January-February 1975): 53-60. Martin performs a thorough reading of each roto-relief in a way I cannot do justice to in this space.
141. Marcel Duchamp, *The Writings of Marcel Duchamp*, ed. Michael Sanouillet and Elmer Peterson (Da Capo, 1989), 31.

142. Another version in hot pink, orange, yellow, and black exists at the Fondazione Bonotto, but I have not been able to see it in person.
143. From a 1970 manifesto broadside by Emilio Villa, Silvio Craia, and Giorgio Cegna, Galleria Il Centro, Napoli, held at the Fondazione Caruso, Florence.
144. Emilio Villa, Silvio Craia, and Giorgio Cegna, *Idrologie, con 6 serigrafie: Galleria Il Centro, Napoli, 16 Febbraio 1970* (Edar, 1969).
145. Emilio Villa, Silvio Craia, and Giorgio Cegna, *Le Idrologie* (Foglio OG, 1968).
146. Villa's text, unpaginated, is the same in both Edar and Foglio OG editions, although in the former, it is partly redoubled in the dizzying two-tone type.
147. Villa, text for *Idrologie*, both editions.
148. Villa, text for *Idrologie*, both editions.

3. AMELIA ROSSELLI'S DISINTEGRATING CANTO(N)S AND THE HOLY GHOST OF PARENTAL TONGUES

1. See Carlo Rosselli, *Socialismo liberale* (Edizioni U, 1945), 5. Carlo Rosselli's political thought is encapsulated in this 1930 volume calling for a reformed socialism inspired by the Risorgimento of Mazzini, English Labourism, and Scandinavian social democracies.
2. Piero Calamandrei, *Inventario della casa di campagna* (Le Monnier, 1941), 258.
3. Istituto Storico della Resistenza in Toscana (ISRT), Firenze, Fondo Piero Calamandrei, Amelia Rosselli a Piero Calamandrei, Larchmont, December 12, 1945. Translation from Italian here and throughout my own unless otherwise indicated.
4. On these relationships to the latest developments in musicology, see for example Valentina Peleggi, "Amelia Rosselli: Musica in poesia," *Quaderni del Circolo Rosselli* 30, no. 107 (2010): 67–104; Chiara Carpita, "'Spazi metrici' tra post-webernismo, etnomusicologia, gestalttheorie ed astrattismo. Sulle fonti extra-letterarie del 'nuovo geometrismo' di Amelia Rosselli," *Moderna* 15, no. 2 (2013): 61–105; and Laura Barile, "'Trasposizioni': I due mestieri di Amelia Rosselli," *California Italian Studies* 8, no. 1 (2018), <https://doi.org/10.5070/C381038273>. Barile does a thorough job of laying out the post-war interest in subaltern cultures by intellectuals frequented by Rosselli. I previously published in English on Rosselli's relation to musicology in "'Cantonidisintegratedella / miaviata': Closure and Implosion of the Canto(n) in Amelia Rosselli, and the Dream (or Nightmare) of a Transnational Language," *Moderna* 15, no. 2 (2013): 131–54. Since this publication, a more extensive bibliography on Rosselli and musicology has appeared in Emmanuela Tandello's introduction to Amelia Rosselli, *Due parole per chiederti notizie: Lettere (inedite) a David Tudor*, ed. Roberto Gigliucci (Fondazione Giorgio e Lilli Devoto, 2015), 12–14.
5. Amelia Rosselli in Adele Cambria, "Un armadio tutto per sé," in Amelia Rosselli, *È vostra la vita che ho perso. Conversazioni e interviste 1963–1995*, ed. Monica Venturini and Silvia De March, preface by Laura Barile (Le Lettere, 2010), 61. Hereafter, this volume will be referred to as *CI*. Rosselli later claimed that she left music around 1965. See also the correspondence, biography, and bibliography surrounding "La serie degli armonici" at the Fondo Rosselli in Pavia.
6. Amelia Rosselli, "Musica e poesia: Dibattito su Dorazio," in *Una scrittura plurale: Saggi e interventi critici*, ed. Francesca Caputo (Interlinea, 2004), 38. Hereafter, this volume will be referred to as *USP*.
7. See Alain Danielou, *Music and the Power of Sound: The Influence of Tuning and Interval on Consciousness* (Simon and Schuster, 1995)—first published in 1946 in English and then in 1959 in French.
8. She dated this "Diary in Three Tongues" to the mid-1950s, although it was only published belatedly with her other early writings in 1980. For an analysis of the difficulty of dating Rosselli's works and the reasoning behind the Meridiano edition's chronology of her career, see Stefano Giovannuzzi,

- “Bilanci di un curatore tra filologia e pratica editoriale,” *Prassi ecdotiche della modernità letteraria*, no. 2 (August 1, 2017): 143–67. In *Locomotrix*, which was published shortly before the collective Meridiano edition, the product of a team based in Italy and the United Kingdom with easier access to archives, I followed the chronology of Emmanuela Tandello’s edition of Rosselli’s collected poetry for Garzanti, which took the author at her word—an approach that can be justified, in my opinion, against all literary-historical positivism because the author’s understanding and narrative of her development are itself essential factors in literary history. See Amelia Rosselli, *Le poesie*, ed. Emmanuela Tandello (Garzanti, 2016), hereafter *LP*. Because this remains the most accessible and nearly complete edition of Rosselli’s poetry, available in more compact, economical, and digital editions for an international readership that will be reading this book, I will refer chiefly to it in this chapter despite its relative lack of philological attention, reserving the Meridiano edition of complete writings (*L’opera poetica*) for the rich scholarly apparatus and the additional texts that it restored to the public. Because *Locomotrix* is the one critical edition of Rosselli’s selected works in English, containing a scholarly apparatus and a biography that can lead interested readers to new material, I will refer to it as English-language default rather than to the now numerous editions of individual Rosselli volumes that have arisen since by translators such as Gian Maria Annovi and Diana Thow, Deborah Woodward, and Giuseppe Leporace—a reception history that began with Amelia Rosselli, *War Variations*, trans. Lucia Re and Paul Vangelisti (Green Integer, 2005).
9. See Amelia Rosselli, *Locomotrix: Selected Poetry and Prose of Amelia Rosselli*, ed. and trans. Jennifer Scappetone (University of Chicago Press, 2012). Months after my anthology was published in the United States, the monumental Meridiano edition of Rosselli’s poetry was finally issued in Italy: Amelia Rosselli, *L’opera poetica*, ed. Stefano Giovannuzzi (Mondadori, 2012), with crucial critical apparatuses from Francesco Carbognin, Chiara Carpita, Silvia De March, Gabriella Palli Baroni, and Emmanuela Tandello. That essential volume will hereafter be referred to as *OP* when its documentary contexts are most needed.
 10. Isabelle Richet, “Marion Cave Rosselli and the Transnational Women’s Antifascist Networks,” *Journal of Women’s History* 24, no. 3 (2012): 119, <https://doi.org/10.1353/jowh.2012.0033>. This work has been expanded as the full-scale biography, Isabelle Richet, *Women, Antifascism and Mussolini’s Italy: The Life of Marion Cave Rosselli* (I.B. Tauris, 2018).
 11. A 1944 interview with a daily paper in Larchmont, New York, quoted in Richet, “Marion Cave Rosselli and the Transnational Women’s Antifascist Networks,” 121.
 12. See Ruth Nattermann, “The Female Side of War: The Experience and Memory of the Great War in Italian-Jewish Women’s Ego-Documents,” in *The Jewish Experience of the First World War*, ed. Edward Madigan and Gideon Reuveni (Palgrave Macmillan, 2018), 233–54. See also Patrizia Gabrielli, *Tempio di virilità: L’antifascismo, il genere, la storia* (FrancoAngeli, 2008) as well as Patrizia Gabrielli, *Col freddo nel cuore: Uomini e donne nell’emigrazione antifascista* (Donzelli, 2004).
 13. See Isabelle Richet, “Marion Cave Rosselli and the Transnational Women’s Antifascist Networks.”
 14. Letter to John Rosselli, November 13, 1952, Fondo Rosselli, Centro di ricerca sulla tradizione manoscritta di autori moderni e contemporanei, Università degli Studi di Pavia; hereafter Fondo Rosselli.
 15. From a 1992 radio transmission with Gabriella Caramore and Emmanuela Tandello, printed in *CI*, 276.
 16. For a study of the tendency by “upside-down intellectuals” from Pier Paolo Pasolini to Rocco Scotellaro to Danilo Dolci to reoccupy Mussolini’s dictate to “go towards the people,” see David Gutherz, “Towards the People: The Search for Subjugated Knowledges in Post-Fascist Italy” (PhD diss., University of Chicago, 2019).
 17. In stressing the importance of the aural dimension as a harbor for totalizing possibilities, I am drawing a contrast with the “non meglio precisato visioni” that probably appeared to Rosselli for the first time in 1954, which in the first instance led to her recovery in a Swiss clinic—psychic disturbances that plagued her to the point of her suicide in 1996 and interrupted (rather than driving) her writing

- practice. See for example Silvia De March, *Amelia Rosselli tra poesia e storia* (L'Ancora del Mediterraneo, 2006), 88.
18. Marta Baiardi, "Le tavole del ricordo. Shoah e guerre nelle lapidi ebraiche a Firenze e dintorni, Part II: Guerre mondiali, persecuzioni e Shoah: La presenza ebraica nelle epigrafi fiorentine," *Margini* 12 (2018), https://www.margini.unibas.ch/web/rivista/numero_12/saggi/articoloz/baiardi.html.
 19. For a narrative of the continuities and ruptures between Fascist and democratic Italy that argues for the value of literary works as a key source of dissent in the immediate postwar period, see Franco Baldasso, *Against Redemption: Democracy, Memory, and Literature in Post-Fascist Italy* (Fordham University Press, 2022).
 20. Stanislao G. Pugliese, *Carlo Rosselli: Socialist Heretic and Antifascist Exile* (Harvard University Press, 1999), 223.
 21. Rosselli's story is particularly haunted by the Cold War in ways that this chapter will not have space to explore. She was an avowed communist, turning away from the revolutionary liberal socialism of her father; in paranoid schizophrenic episodes that lasted through the end of her life, she swore that the Central Intelligence Agency (CIA) was inhabiting her brain—a torment about which she wrote in the essay "History of an Illness," published implausibly in the leading literary journal *Nuovi Argomenti* in 1977. While my requests to the US government have not turned up a CIA file devoted to Rosselli's family, her fears were well grounded.
 22. Claudio Pavone, *Una guerra civile: Saggio storico sulla moralità nella Resistenza* (Bollati Boringhieri, 1991).
 23. Rosario Forlenza, "Sacrificial Memory and Political Legitimacy in Postwar Italy: Reliving and Remembering World War II," *History and Memory* 24, no. 2 (2012): 89. A different picture of literary resistance arises in Baldasso, *Against Redemption*.
 24. Salvatore Quasimodo, *Giorno dopo giorno* (1947), with an introduction by Carlo Bo (Mondadori, 1965), 41. Translation here and unless otherwise indicated is my own.
 25. Sergio Romano, "The Heteroglossism of European Diplomacy," in *The Fairest Flower: The Emergence of Linguistic National Consciousness in Renaissance Europe* (University of California Los Angeles Center for Medieval and Renaissance Studies and Accademia della Crusca, 1985), 195. While Romano's underscoring of the bellicosity of American English is well taken, it must be noted that he was complicit in and even responsible for the deification of right-wing figures such as guerrilla fighter Amedeo Guillet. See for instance Bastian Matteo Scianna, "Forging an Italian Hero? The Late Commemoration of Amedeo Guillet (1909–2010)," *European Review of History / Revue Européenne d'histoire* 26, no. 3 (May 4, 2019): 369–85.
 26. Romano, "The Heteroglossism of European Diplomacy," 197, 195–96.
 27. The word "homicide" appears in "Ashore's the great serenity," from *Sleep*: "A soldier wooden he / staked by the running homicide / flash-deep"; *OP*, 884. For an introduction in English to "Metrical Spaces" and an extended discussion of the "homicide" as key concept, see my introduction to *Locomotrix*, 1–47.
 28. Frederick Bodmer, *The Loom of Language*, ed. Lancelot Thomas Hogben (George Allen, 1944). Citation is from the 1985 Norton edition, 3. Amelia Rosselli worked with the 1944 edition, a copy of which is preserved in the Fondo Rosselli at the University of Viterbo.
 29. H. G. Wells, *Travels of a Republican Radical in Search of Hot Water*, taken as epigraph for Bodmer, *The Loom of Language*.
 30. See United Nations High Commissioner for Refugees (UNHCR), "Global Appeal 2025: Executive Summary," UNHCR Operations Worldwide, accessed May 9, 2025, <https://reporting.unhcr.org/global-appeal-2025-executive-summary>. See also "UNHCR: Number of Humanitarian Emergencies in 2023 the Highest in a Decade," UNHCR US, accessed January 22, 2024, <https://www.unhcr.org/us/news/press-releases/unhcr-number-humanitarian-emergencies-in-2023-highest-in-decade>.

31. For the note on “stonature,” see the letter to Pasolini of June 21, 1962, included in *Locomotrix*, 275. I have translated the poem from *Variazioni belliche* naming the “grammar of the poor” in *Locomotrix*; see p. 77.
32. This translation formed the epigraph to *Locomotrix*.
33. Amelia Rosselli, “October Elizabethans” (1956) in *OP*, 571.
34. *USP*, 293. I translated the entirety of this crucial interview with Giacinto Spagnoletti for *Locomotrix*, 253–66.
35. The correspondence with Amelia Pincherle Rosselli, which I studied extensively in Florence and which is (as I will argue here) central to the story of “My Clothes to the Wind” and to the eventual volume of early writings collected as *Primi scritti* (published in 1980), is missing from the valuable etiology outlined by Chiara Carpita in *OP*, 1382.
36. Letter of September 23, 1950, from Melina Rosselli in Rome to Amelia Rosselli in Bagno a Ripoli, Archivio Rosselli, Archivio di Stato, Firenze.
37. Letter written in English to John Rosselli, September 28, 1953, Fondo Rosselli.
38. Letter written in English to John Rosselli, March 21, 1959(?), Fondo Rosselli.
39. “I will not serve that in which I no longer believe, whether it calls itself my home, my fatherland, or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defense the only arms I allow myself to use—silence, exile, and cunning.” James Joyce, *A Portrait of the Artist as a Young Man* (Wordsworth Editions, 1992), 191.
40. See Tandello’s reading of this Bachmann fragment from Rosselli’s papers in Pavia: Emmanuela Tandello, “Amelia Rosselli. Cortocircuiti del senso,” in *Poeti della malinconia*, ed. Biancamaria Frabotta (Donzelli, 2001), 179–90.
41. For accessible details of Rosselli’s biography such as these, see “Extreme Facts: An Interview with Giacinto Spagnoletti,” in *Locomotrix*, 253–66.
42. Caterina Venturini, “‘A mother dead is any body dead.’ Madre e materno in Amelia Rosselli,” *Nuovi Argomenti*, no. 74 (June 2016): 45.
43. Silvia Mondardini, “Amelia fu Marion: «I me you the others»». Appunti per il recupero degli scritti inglesi di Amelia Rosselli,” *Cahiers d’études italiennes*, no. 16 (June 30, 2013): 282. This essay is an excellent study of a terrain less explored by criticism. All quotations are my own translations of Mondardini.
44. See the 1976 essay “La venue à l’écriture” in Hélène Cixous, *Entre l’écriture* (Des Femmes, 1986), 9–69. Hereafter I will often cite the translation in English, while occasionally retranslating. Hélène Cixous, “*Coming to Writing*” and *Other Essays*, ed. Deborah Jensen (Harvard University Press, 1991).
45. Mondardini, “Amelia fu Marion,” 286, 285, 286–87.
46. Interview with Giacinto Spagnoletti translated in *Locomotrix*, 259. For her reconstruction of her father through literature, see the same piece, 266.
47. Letter in English from Amelia Rosselli to John Rosselli, January 14, 1952, Fondo Rosselli.
48. Letter in Italian from John to Marion Rosselli, July 15, 1946, Fondo Rosselli.
49. For an English version, see Cixous, “*Coming to Writing*” and *Other Essays*, 22.
50. Hélène Cixous, *Entre l’écriture* (Des Femmes, 1986), 24, or Cixous, “*Coming to Writing*,” 15. I have changed the translation.
51. Cixous, “*Coming to Writing*,” 22. My retranslation.
52. Cixous, *Entre l’écriture*, 31, 30; Cixous, “*Coming to Writing*,” 22, 21.
53. Letter of September 26, 1946, to John Rosselli from Marion Cave Rosselli, Fondo Rosselli.
54. This may be read as an Oedipal complex in reverse, a fairly classic Electra complex, yet Rosselli’s transgression of heteronormative gender roles makes it unwise to shoehorn readings into any antique Freudian or Jungian frameworks.
55. Gian Maria Annovi, *Altri corpi: Poesia e corporalità negli anni sessanta* (Gedit, 2008), 106–7.
56. Cixous, “*Coming to Writing*,” 22.

57. Se
 questa tetra verginità non può
 rimuovere dal cuore i suoi salmi
 allora non v'è nessuna pace per
 chi scuce, notte e di, trite cose
 dai suoi labbri.
- If
 this tetric virginity cannot
 remove its psalms from the heart
 then there prevails no peace at all for
 she who unstitches, night and day, trite things
 from the lips.

See *LP*, 555; *Locomotrix*, 130–31.

58. See Eco's 1971 critical eulogy, "The Death of the Gruppo 63," now reprinted in Umberto Eco, *The Open Work. With an Introduction by David Robey*, trans. Anna Cancogni (Harvard University Press, 1989), 236–49. Eco's concept of the open work was itself inspired both by the theorization of space in architecture by Bruno Zevi and by the new music coursing through Italy. See Bruno Zevi, *Saper vedere l'architettura* (Einaudi, 1948), translated as *Architecture as Space: How to Look at Architecture* (Horizon Press, 1957). Eco first delivered his lecture "The Open Work" at the Twelfth International Philosophy Conference in Venice in 1958, shortly before John Cage performed "Sounds of Venice" on a Radio Audizioni Italiane (RAI) quiz show.
59. See "Scienza e istinto," an interview with Elio Pecora, in *CI*, 21, and "Il dolore in una stanza," on p. 65 of the same volume. On the problematic gender dynamics at play in this movement, see Lucia Re, "Language, Gender, and Sexuality in the *Neoavanguardia*," in *Neoavanguardia: Italian Experimental Literature and Arts in the 1960s*, ed. Mario Moroni, Luca Somigli, and Paolo Chirumbolo (University of Toronto Press, 2010), 171–211.
60. Letter from Amelia Rosselli to John Rosselli, June 9, 1952, Fondo Rosselli.
61. "La poesia è un piacere privato," a 1977 interview with Gabriella Sica, in *CI*, 15.
62. See Gilles Deleuze and Félix Guattari, *Kafka: Toward a Minor Literature* (University of Minnesota Press, 1986).
63. For an extended treatment of Pasolini's rejection of the avant-garde in English, see Ara H. Merjian, *Against the Avant-Garde: Pier Paolo Pasolini, Contemporary Art, and Neocapitalism* (University of Chicago Press, 2019).
64. See Amelia Rosselli, *Lettere a Pasolini, 1962–1969*, ed. Stefano Giovannuzzi (San Marco dei Giustiniani, 2008), 78.
65. Rosselli, "La poesia è un piacere privato," *CI*, 14.
66. An exception appears in Chiara Carpita's thorough commentary on *Primi scritti* as a whole in the Meridiano edition, which devotes several sentences to "Chiesa," reading it as a parodic invocation of the experiments of the Gruppo 63. See *OP*, 1413.
67. Rosaria Lo Russo offers a compelling argument for the way that Rosselli's "glorious and violent mystical-erotic inspiration" occupies the tradition of feminine mystic "oral writing"—particularly the trope of the mystic marriage to Christ—in order to "seduce the Father-God into a 'parity' of communication." This argument stresses the way that phonic dissolution of the poems in *La libellula*, *Variazioni belleliche*, and *Serie ospedaliera* enacts a parodic de- and resemanticization of the paternalistic canon. See "I santi padri e la figlia dal cuore devastato," in *La furia dei venti contrari: Variazioni Amelia Rosselli, con testi inediti e dispersi dell'autrice*, ed. Andrea Cortellessa (Le Lettere, 2007), esp. 69–74. Hereafter, this volume will be cited as *FVC*.

68. For “fusedwords-in-freedom,” see, for example, Filippo Tommaso Marinetti, *Selected Poems and Related Prose. With an Essay by Paolo Valesio*, ed. Luce Marinetti, trans. Elizabeth R. Napier and Barbara R. Studholme (Yale University Press, 2002), 244.
69. “Laboratorio di Poesia,” in *CI*, 237. An English translation of this talk and a re-translation of “Metrical Spaces” is in press as Amelia Rosselli, *Delirious Verse: A Talk on “Metrical Spaces,”* ed. and trans. Andrea di Serego Alighieri, with “Metrical Spaces,” trans. Jennifer Scappetone, *The Yellow Papers* 7 (The Last Books, 2025).
70. See “Partitura in versi,” in *CI*, 145.
71. “Il Cristo trainava,” in *OP*, 117.
72. Alessandro Baldacci writes of Rosselli’s answer to the “santi padri” (holy fathers) in *La libellula* taking the form of a “preghiera spaesata, con i modi di un ‘incanto vuoto’” (displaced prayer, with the means of an “empty enchantment”). See Alessandro Baldacci, *Amelia Rosselli* (Laterza, 2007), 53.
73. *OP*, 41, and my translation.
74. See Peleggi, “Amelia Rosselli,” 68.
75. “Dialogo con i poeti,” in *OP*, 265.
76. *LP*, 407. Cesare Catà provides a useful description in arguing against the “Brétonian” wing of Rosselli criticism (poetry as madness, as the irrational) in favor of a “Celanian” method: “la poesia di Amelia Rosselli è un linguaggio che nasce a partire da un’assenza esplosiva della lingua italiana, laddove essa è chiamata oltre se stessa.” Cesare Catà, “‘Il lapsus’ della critica italiana Novecentesca: Il caso letterario ‘Amelia Rosselli,’” *Italianistica: Rivista di letteratura italiana* 38, no. 1 (2009): 161.
77. Bodmer, *The Loom of Language*, 518.
78. “Contiamo infiniti morti!” in *LP*, 281. “The critique of culture is confronted with the last stage in the dialectic of culture and barbarism: to write poetry after Auschwitz is barbaric, and that corrodes also the knowledge which expresses why it has become impossible to write poetry today.” Theodor W. Adorno, *Prisms*, trans. Samuel and Shierry Weber (MIT Press, 1981), 34.
79. *LP*, 268; *Locomotrix*, 78–79.
80. “Notizia su Amelia Rosselli,” *Il menabò* 6 (1963): 66–69. My translation of the full essay appears in *Locomotrix*, 283. All unattributed translations in this piece are my own.
81. *Locomotrix*, 281. For a thorough analysis of the nuclear imagination in postwar Italy, see Maria Anna Mariani, *Italian Literature in the Nuclear Age: A Poetics of the Bystander* (Oxford University Press, 2023).
82. Letter to John Rosselli, October 25, 1963, Fondo Rosselli. Original text is in English. For more on this theme, see Emanuela Tandello, “Amelia Rosselli o la geometria della passione,” in *Amelia Rosselli. Un’apollide alla ricerca del linguaggio universale*, ed. Stefano Giovannuzzi, *Quaderni del Circolo Rosselli*, no. 17 (1999): 7–18.
83. This quote hails from “Glossarietto esplicativo,” in *USP*, 69. Rosselli’s glossary for Pasolini refers to individual incidences of words that are “fused”; see Amelia Rosselli, *Lettere a Pasolini*, 21, 25, 28, 30, 32, 33, 34, 36.
84. “Spazi Metrici,” first published as an appendix to *Variazioni belliche*, was reprinted most recently in the Meridiano edition of her collected works: see *OP*, 181–89. Among the crucial analyses of “Spazi metrici,” which are multiplying steadily, are Chiara Carpita, “La metrica tridimensionale di Amelia Rosselli,” *Soglie: Rivista quadrimestrale di poesia e critica letteraria* 2 (August 2004); Paolo Cairoli, “Spazio metrico e serialismo musicale. L’azione dell’avanguardia postweberiana sulle concezioni poetiche di Amelia Rosselli,” *Trasparenze*, Supplemento non periodico a *Quaderni di poesia* 17–19 (2003), ed. Giorgio Devoto and Emanuela Tandello: 289–300; “La poetica” in the introduction to Tatiana Bisanti, *L’opera plurilingue di Amelia Rosselli: Un distorto, inesperto, espertissimo linguaggio* (ETS, 2007), 28–55; and Francesco Carbognin, *Le armoniose dissonanze: “Spazio Metrico” e intertestualità nella poesia di Amelia Rosselli* (Gedit, 2008), 15–44. Following the considerable challenges of ordering the Meridiano edition of Rosselli’s collected works, and in the process of critiquing the

- “ideal” chronology created by Tanello for the Garzanti edition, Stefano Giovannuzzi lays out the complexity of yoking the “cubic” or “squared” system delineated in “Spazi Metrici” (published as a companion to *Variazioni belliche*) to the entirety of Rosselli’s career in publishing, highly skeptical of the author’s pronouncements never to have abandoned it. The trouble with this skepticism is that it takes “Spazi Metrici” too literally, setting aside its transdisciplinary and conceptual implications, or the attested relations of this system to an interest in the harmonic series that lasted for the rest of her life. See Giovannuzzi, “Bilanci di un curatore tra filologia e pratica editoriale.” With all due respect to a leading scholar in the field, the grip that this complex of inventions had on Rosselli—even when the poems she is writing are no longer appreciably (visibly) “cubic”—compels us to continue plumbing the relation of “Metrical Spaces” to her life’s work, because its presiding ideals continue to haunt.
85. My translation of “Metrical Spaces” appears in *Locomotrix*; here I am citing from p. 250.
 86. Interview with Ambrogio Dolce, “Amelia Rosselli: Poesia non necessariamente ascientifica,” *Idea XLIV* (1988), now quoted in *USP*, 329*n*.
 87. “Introduzione a ‘Spazi Metrici,’” in *USP*, 59. I translated this text for *Locomotrix*, 245–46.
 88. Rosselli and Gabriella Sica, “La poesia è un piacere privato,” *CI*, 17.
 89. In describing the early series “Poesie ‘59,” for example, she notes that for some poems “it was enough for me to play a prelude of Bach or Chopin to reinterpret it, almost immediately afterward, in poetic form.” See “Fatti estremi,” her 1987 interview with Giacinto Spagnoletti, in *CI*, 84.
 90. “Incontro con Amelia Rosselli sulla metrica,” in *OP*, 1254; Rosselli, *Delirious Verse*, 25.
 91. We have yet to comprehend the connotations of what Charles Olson in 1950 called “COMPOSITION BY FIELD” and the transnational exchanges that stimulated it as sociopolitical provocations. Charles Olson, “Projective Verse,” in *The New American Poetry, 1945–1960*, ed. Donald Allen (Evergreen, 1960), 386. In Rosselli’s personal copy at the Fondo Rosselli in Viterbo, marked “Rosselli ‘66” on the title page, this essay is heavily annotated.
 92. Stefano Giovannuzzi takes note of the 1961 translation in his commentary on *Variazioni belliche* in *OP*, 1283, 1299. See Allen, *The New American Poetry*, xiv.
 93. Olson, “Projective Verse,” in *The New American Poetry*, 386, 393.
 94. Rosselli rues this tendency of confessional writing in, for example, her 1979 interview with Mariella Bettarini. See *CI*, 32–33.
 95. The Olson discussion appears in “Poesia d’elite nell’America di oggi,” in *USP*, 160.
 96. “Spazi Metrici,” in *OP*, 186.
 97. “Notizia su Amelia Rosselli,” in *La libellula*, 103, was also translated for *Locomotrix*, 281–83.
 98. “Spazi metrici,” in *OP*, 186.
 99. Letter to John Rosselli, January 25, 1952, Fondo Rosselli.
 100. The modern definition of lyric, a notoriously contradictory and controversial task, is broached in a plurality of ways in Virginia Jackson and Yopie Prins, eds., *The Lyric Theory Reader: A Critical Anthology* (Johns Hopkins University Press, 2014). In their overview, Jackson and Prins note that despite critical differences, lyric has come to signify the domain of personal expression in modern and contemporary scholarship. Rosselli complicates such a view because she is well aware of critiques of the lyric launched by the historical avant-garde that were overlooked by a broad swath of Anglophone critics focused on the mainstream until recently; moreover, she has her own communist critique of bourgeois confessionalism. She needs, of course, to be seen as responding both to the European tradition of lyric and to the Anglo-American context in which she received her primary education.
 101. In a 1992 interview, Rosselli relates a telling anecdote about her 1960 performance with Merce Cunningham and David Tudor, during which her less minimalist aleatory impulses led her to break into the anachronism of a Gregorian chant until an audience member screamed “Amen!”—to Cage’s distaste. See “Partitura in versi,” in *CI*, 145.
 102. See “Paesaggio con figure,” in *CI*, 284, and “Introduzione a Spazi Metrici,” in *USP*, 59. Rosselli’s musical studies are reflected in the following publications, the first signed under her mother’s name

- Marion: Marion Rosselli, "Armonia di gravitazione," *Il Diapason* 1, nos. 8–9 (August–September 1950): 24–29; Marion Rosselli, "Nuovi esperimenti musicali con un nuovo strumento," *Il Diapason* 4, nos. 11–12 (1953): 12–14; Marion Rosselli, "La serie degli armonici," *Civiltà delle macchine* 2, no. 2 (1954): 43–44; and Amelia Rosselli, "La serie degli armonici (1953–1977)," *Il verri* 8, nos. 1–2 (1987): 166–83. "Armonia di Gravitazione" and "The Harmonic Series" are reprinted in *USP*, 27–33 and 45–58.
103. See Max Horkheimer, "Preface," in Theodor Adorno et al., *The Authoritarian Personality* (Norton, 1993), ix–x.
104. Ernesto de Martino, "Towards a History of the Subaltern Popular World," trans. David Guthertz and Daniela Licandro, *Chicago Review* 60, no. 4/61, no. 1 (Winter 2017): 67. See also Barile, "Trasposizioni: I due mestieri di Amelia Rosselli."
105. De Martino, "Towards a History of the Subaltern Popular World," 70.
106. See "La serie degli armonici" files, Fondo Rosselli. Citation hails from Rosselli's own English text.
107. Amelia Rosselli to John Rosselli, January 25, 1952, Fondo Rosselli, and Rosselli, "Armonia di gravitazione," in *USP*, 29.
108. Giuseppe Salviati, "Nel linguaggio dinamico della realtà. Conversazione con Amelia Rosselli," *ClanDESTINO* no. 1 (1997): 12; Peleggi, "Amelia Rosselli," 69.
109. "Introduzione a 'Spazi Metrici,'" in *USP*, 60.
110. "La serie degli armonici," in *USP*, 48–51.
111. See Richard Kostelanetz, ed., *Conversing with Cage* (Routledge, 2003), 67–68. For an initial discussion of Rosselli's relation to Cage, see Cairoli, "Spazio metrico e serialismo musicale," 295–98.
112. See Ulderico Pesce, "La donna che vola," *Quaderni del Circolo Rosselli* 19 (1999): 44, and Chiara Carpita's analysis of the figure of the mandala and use of the *I Ching*, "Amelia Rosselli e il processo di individuazione: alcuni inediti," in *CI*, 136–51.
113. See "La serie degli armonici" correspondence to professors Vladimir Ibler and Branko Soucek, dated to post-1981, Fondo Rosselli.
114. For more on metaphorical freedom and imprisonment as form and antiform, see Ambra Zorat, "Intorno a libertà e prigionia: Alcune riflessioni su *Variazioni belliche* di Amelia Rosselli," *RiLUne* no. 2 (2005): 1–11.
115. "Incontro con Amelia Rosselli sulla metrica," in *OP*, 1258; or *Delirious Verse*, 29, for a different translation by Andrea di Serego Alighieri.
116. Here I build upon the insights of Meredith Martin's *The Rise and Fall of Meter: Poetry and English National Culture, 1860–1930* (Princeton University Press, 2012), an innovative approach to the "military metrical complex" of nationalist poetics. Martin's argument highlights the way that prosody ensconced in the literary traditions of "national" languages tends to obscure the presence of metrics from other languages embedded within the dominant tongue.
117. "Spazi Metrici," in *OP*, 184.
118. *OP*, 184, 625.
119. Piet Mondrian, "Neoplasticism in Painting," in *Manifesto: A Century of Isms*, ed. Mary Ann Caws (University of Nebraska Press, 2001), 426.
120. Adriano Spatola, *Toward Total Poetry. With an Afterword by Guy Bennett*, trans. Brendan W. Hennessey and Guy Bennett (Otis/Seismicity Editions, 2008), 19, 38.
121. György Ligeti, "Pierre Boulez: Decision and Automatism in Structure Ia.," *Die Reihe* no. 4 ("Young Composers") (1960): 36; 53.
122. Piero Malvezzi and Giovanni Pirelli, ed., *Lettere di condannati a morte della Resistenza europea*, 3rd ed. (Einaudi, 1956).
123. Quoted in Martin Iddon, *New Music at Darmstadt: Nono, Stockhausen, Cage, and Boulez* (Cambridge University Press, 2013), 150.
124. Quoted in the 1960 essay "Testo—musica—canto," in Luigi Nono, *La nostalgia del futuro: Scritti scelti, 1948–1986*, ed. Angela Ida De Benedictis and Veniero Rizzardi (Il Saggiatore, 2007), 64.

125. "La poesia è un piacere privato," in *CI*, 16.
126. Rosselli, *Lettere a Pasolini, 1962–1969*, 29.
127. Rosselli, "Musica e pittura: Dibattito su Dorazio," in *USP*, 35.
128. "L'ironia un ginocchio ancora più duro," in *LP*, 491.
129. See Acts of the Apostles 2:10–11.
130. Translated in *Locomotrix*, 281. For a revision of the Freudian slip through aphasia and the play on "slip" and "sleep," see Tandello, "Amelia Rosselli. Cortocircuiti del senso."
131. The atomic aesthetic is skillfully sketched and historicized, although in the context of the United States, in Brooke Kamin Rapaport and Kevin Stayton, eds., *Vital Forms: American Art and Design in the Atomic Age, 1940–1960* (Brooklyn Museum of Art in association with Harry N. Abrams, 2001).
132. See Pheng Cheah and Bruce Robbins, eds., *Cosmopolitics: Thinking and Feeling Beyond the Nation* (University of Minnesota Press, 1998); Homi Bhabha, Carol Breckenridge, Dipesh Chakrabarty, and Sheldon Pollock, "Cosmopolitanisms," *Public Culture* 12, no. 3 (2000): 577–89; and Kwame Anthony Appiah, *Cosmopolitanism: Ethics in a World of Strangers* (Norton, 2006).
133. I have in mind the terms of Enlightenment established by the classic study by Theodor W. Adorno and Max Horkheimer, *Dialectic of Enlightenment*, trans. John Cumming (Continuum, 1999).
134. For a basic introduction to the harmonic series including graphs and audio samples, see overtone singer Wolfgang Saus's website devoted to the concept: Wolfgang Saus, "Harmonic Series—Structure, Application and Background," accessed February 19, 2024, <https://www.oberton.org/en/overtone-singing/harmonic-series/>.
135. Mark Van Tongeren, "Introduction: Where Art Meets Science and Contemplation," in *Overtone Singing: Harmonic Dimensions of the Human Voice* (Terra Nova, 2023).
136. See Rosselli, "Armonia di Gravitazione," in *USP*, 27.
137. See "La serie degli armonici" files, Fondo Rosselli.
138. "Musica e pittura," in *USP*, 39.
139. Quoted in Alain Daniélou, *Introduction to the Study of Musical Scales* (India Society, 1943), 6–7, <http://archive.org/details/in.ernet.dli.2015.234279>.
140. Louis Zukofsky, *Prepositions: The Collected Critical Essays of Louis Zukofsky* (Horizon Press, 1968), 26–27. See Harryette Mullen and Will Alexander, "Hauling up Gold from the Abyss: An Interview with Will Alexander," *Callaloo* 22, no. 2 (1999): 401.
141. Rosselli, "Armonia di Gravitazione," in *USP*, 29.
142. See letter of Amelia Rosselli to Pier Paolo Pasolini, June 21, 1962, translated in *Locomotrix*, 275.
143. The Italian original passage appears in *OP*, 1287.
144. Rosselli, "Armonia di Gravitazione," in *USP*, 27.
145. Amelia Rosselli to her grandmother Amelia Pincherle Rosselli, June 27, 1952, Archivio Rosselli, Archivio di Stato di Firenze.
146. Rosselli, "The Harmonic Series," Fondo Rosselli.
147. Caroline Bergvall, "A Cat in the Throat: On Bilingual Occupants," *Jacket* 37 (Early 2009), <http://jacketmagazine.com/37/bergvall-cat-throat.shtml>.
148. Listen to Andrea Cortellesa, ed., "I libri, la poesia," February 6, 2006, Broadcast 1 of the series "Con l'ascia dietro le spalle: 10 anni senza Amelia Rosselli," RAI Radio 3, https://media.sas.upenn.edu/pennsound/groups/Italiana/Amelia-Rosselli/Amelia-Rosselli_01_Con-l-Ascia-Dietro-le-Spalle_February-06-2006.mp3. Archived at PennSound | Italiana, ed. Jennifer Scappetone, <http://writing.upenn.edu/pennsound/x/Italiana.php>. For astute remarks on Rosselli's pronunciation as sign of a "lingua-corpo" (body-language), see Niva Lorenzini, *La poesia: Tecniche di ascolto: Ungaretti, Rosselli, Sereni, Porta, Zanzotto, Sanguineti* (Manni, 2003), 98–99.
149. Both criticism and translation—especially that of poetry—would benefit from contending directly with the challenge to the disembodied universal claims of logocentrism posed by Adriana Cavarero's *A più voci: Per una filosofia dell'espressione vocale* (Castelvecchi, 2003; translated to lose the title's

- "Polyphony" as *For More than One Voice: Toward a Philosophy of Vocal Expression*), which builds on Hannah Arendt's political theory to distinguish an embodied and relational ontology of acoustic emission. Recuprating the channels of reciprocal communication between singular voices, whether semantically laden or not, from Western philosophical abstractions of logos, Cavarero then moves discussions of voice from ontology into the sphere of politics by emphasizing the resonance, music, and acoustic correspondence *a più voci* (in plural voices; in polyphony).
150. Bergvall, "A Cat in the Throat." See Caroline Bergvall and Ciáran Maher, *Say: 'Parsley,'* Sound and language installation, 2004, with reprise in 2019, <https://carolinebergvall.com/work/say-parsley/>, textual features represented in the book *Fig.* 49–60.
 151. Pooja Rangan et al., eds., *Thinking with an Accent: Toward a New Object, Method, and Practice* (University of California Press, 2023), 4.
 152. Rangan et al., eds., *Thinking with an Accent*, 7.
 153. Rangan et al., eds., *Thinking with an Accent*, 5.
 154. Anedda is building on the discourse of the "lapsus" and likely on the "Cortocircuiti" essay surrounding "slips of the tongue" and "sleep" by Tandello cited above. Listen to Amelia Rosselli, Andrea Cortellesa, and Antonella Anedda, *Le lingue, la voce*, vol. 2, 5 vols., *Con l'ascia dietro le spalle: 10 anni senza Amelia Rosselli* (RAI 3, 2006), digitized for PennSound | Italiana by Jennifer Scappetone, https://media.sas.upenn.edu/pennsound/groups/Italiana/Amelia-Rosselli/Amelia-Rosselli_02_Con-l-Ascia-Dietro-le-Spalle_February-08-2006.mp3.
 155. Rosselli et al., *Le lingue, la voce*.
 156. Despite her attempts to get these poems to English-language readers, City Lights never responded, and the collection ended up in editions published in Rome (Rossi & Spera, 1989), a slim volume with translations by Antonio Porta, and in Milan, with translations by Rosselli and Emanuela Tandello (Garzanti, 1992). This poem first appeared in the latter and was republished in *OP*, 1006. "Faro" also appears on p. 238 of *Locomotrix*, the first collection in the Anglophone world to include selections from *Sleep*.
 157. Letter to John Rosselli of June 10, 1956, from Lungotevere Sanzio 5, Rome, Fondo Rosselli.
 158. *Locomotrix*, 126–27.
 159. A new generation of scholars and performers like Rosaria Lo Russo is in the process of changing this. Lo Russo performs an homage to Rosselli included in the CD included with *La furia dei venti contrari*.
 160. See, for example, her interview for *Videor: Videorivista di poesia diretta da Elio Pagliarini* no. 1 (1989), archived at <https://www.youtube.com/watch?v=GyitmHoE-W0&list=PLE1E11A737881A1C4>, accessed December 1, 2015; it has since been rendered private, and one hopes for a future publication of a more formal sort. In this interview, Rosselli also notes that Joyce, Montale, Musil, Pasternak, and even Dante all received some form of musical education.
 161. See Tatiana Bisanti, *L'opera plurilingue di Amelia Rosselli: Un Distorto, inesperto, espertissimo linguaggio* (ETS, 2007); and Sara Di Gianvito, *Nell'officina poetica di Amelia Rosselli: Il plurilinguismo dei Primi scritti e il ruolo del Diario in tre lingue* (Franco Cesati, 2022). See also Daniela La Penna, *"La promessa d'un semplice linguaggio": Lingua e stile nella poesia di Amelia Rosselli* (Roma: Carocci editore, 2013).
 162. Citation is from "Non si può diventare poeti forzati," a 1991 interview with Maria Pia Ammirati, in *CI*, 157.
 163. "Impromptu" appears in *LP*, 817–35 and its publication history is recounted in *OP*, 1415–27. The first editions were published by San Marco dei Giustiniani and Carlo Mancosu in 1981/2003 and 1993. A trilingual edition edited by Gian Maria Annovi containing translations into English and French in collaboration with Diana Thow and Jean-Paul Vegliante was issued shortly after this episode (Guernica Editions, 2014). To continue, it's imperative to listen to the recording of Rosselli's recitation, which I have cross-posted via PennSound | Italiana at <http://writing.upenn.edu/pennsound/x/Italiana.php>.

164. See "Partitura in versi," in *CI*, 145.
165. Chiara Carpita, "Amelia Rosselli, *Impromptu. A Trilingual Edition*," *Nuovi argomenti*, October 21, 2015, <http://www.nuoviargomenti.net/poesie/nota-introductiva-a-a-rosselli-impromptu-a-trilingual-edition/>.
166. Curt Sachs, *The Wellsprings of Music* (Springer, 1961), 112.
167. Compare *LP*, 822, with *OP*, 676, which both retain "stralunante."
168. I have written more extensively about this poem and my reperformance as a translation strategy in "Chloris in Plural Voices: Performing Translation of 'A Moonstriking Death,'" *Translation Review* 95 (July 2016): 25–40. The piece was translated with Silvia Guslandi as "Chlori a più voci: La performance della traduzione di una 'stralunante morte,'" *Nuovi argomenti* 74 (May 2016): 92–102.
169. Amelia Pincherle Rosselli, *Illusione, Commedia in tre atti; L'idea fissa [e] Lamica: Scene* (Casa Editrice Nazionale, 1906).
170. Amelia Rosselli to John Rosselli, February 12, 1951, reproduced in *Locomotrix*, 270. Aldo Rosselli, *La famiglia Rosselli: Una tragedia italiana. With a Foreword by Sandro Pertini and Preface by Alberto Moravia* (Leonardo, 1992), 19.
171. I first established Rosselli's ties to the Anglo-American literary world, including the tie to Ashbery, in the introduction to *Locomotrix*.
172. Lyn Hejinian, *The Language of Inquiry* (University of California Press, 2000), 326.

4. "FOG IS MY LAND": THE LUMINOUS OPACITY OF ETEL ADNAN'S PAINTING IN ARABIC AND THE REINVENTION OF BELONGING

1. Etel Adnan, *Sitt Marie-Rose: A Novel*, trans. Georgina Kleege, 3rd ed. (Post-Apollo Press, 1992), 76.
2. Emilio Villa, *Attributi dell'arte odierna: 1947–1967*, ed. Aldo Tagliaferri (Le Lettere, 2008), 127.
3. Adnan, *Sitt Marie-Rose*, 29.
4. Omar Berrada, "J'ai suivi des lignes que je n'ai mais vues: Motif du lien et de la séparation dans l'oeuvre d'Etel Adnan," in *Écrire, c'est dessiner: d'après une idée d'Etel Adnan*, ed. Jean-Marie Gallais (Centre Pompidou-Metz, 2021), 59. Translation here, as throughout the book, is mine unless otherwise cited.
5. This show was curated by Steve Dickison and staff at the San Francisco State University Poetry Center; sadly, no catalog exists.
6. Buland Haydari, *Ilā Bayrūt ma'a tahīyātī* (Dār al-Sāqī, 1989). Duncan McNaughton, *Valparaíso* (Listening Chamber, 1995).
7. Etel Adnan, *In the Heart of the Heart of Another Country* (City Lights Books, 2005).
8. Jennifer Scappettone, Etel Adnan, and Lyn Hejinian, *Belladonna Elders Series 5: Poetry, Landscape, Apocalypse*, ed. Jennifer Scappettone (Belladonna*, 2009). See also Cuguoglu Cacekli Naz, "An Analysis of the Discovery Narrative: The Case of Etel Adnan" (Curatorial Practice MA Program, San Francisco, California College of the Arts, 2020), <https://vault.cca.edu/items/fo30b30d-1453-469f-9326-be26c3a57817/2/>.
9. Etel Adnan, *Of Cities and Women: Letters to Fawwaz* (Post-Apollo Press, 1993), 81.
10. I am using the terminology of Lyn Hejinian in invoking the beginner and senses of astonishment. I met Adnan through Hejinian and invited the two of them into my *Belladonna** book honoring women elders. See Lyn Hejinian, *The Beginner* (Tuumba Press, 2002) and Lyn Hejinian, *My Life and My Life in the Nineties* (Wesleyan University Press, 2013).
11. See Walter Mignolo, *Local Histories/Global Designs: Coloniality, Subaltern Knowledges, and Border Thinking* (Princeton University Press, 2012), 203.

12. Adnan, *Sitt Marie-Rose*, 95.
13. From Fouad's monologue, Adnan, *Sitt Marie-Rose*, 37.
14. Inez Reider and Etel Adnan, "Tribal Mentality," *Off Our Backs* 13, no. 8 (September 1983): 32.
15. Robert O. Paxton, "The Five Stages of Fascism," *The Journal of Modern History* 70, no. 1 (1998): 1–23, <https://doi.org/10.1086/235001>.
16. Reider and Adnan, "Tribal Mentality," 32.
17. See Etel Adnan, *Voyage, War, Exile: Three Essays* (Litmus Press, 2025), 11–32, first published as Etel Adnan, "To Write in a Foreign Language," *Electronic Poetry Review* 1 (1996), <http://www.epoetry.org/issues/issue1/alltext/esadn.htm>. For useful detailed biographical notes on Adnan, see Lisa Suhair Majaj and Amal Amireh, eds., *Etel Adnan: Critical Essays on the Arab-American Writer and Artist* (McFarland, 2002), 15–24; and Kaelen Wilson-Goldie, *Etel Adnan* (Lund Humphries, 2018). In Lynne Tillman and Etel Adnan, "Etel Adnan: Children of the Sun," *Bidoun*, no. 18: Interviews (Summer 2009), <https://bidoun.org/articles/etel-adnan>, we learn that Assaf Kadri first married a woman from Damascus, with whom he had three children. Adnan hypothesizes that he found her mother, a beautiful yet destitute woman of sixteen (twenty years his junior), "in the street" of Smyrna during World War I when he was its governor and that she might have been reduced to prostitution had she not married him. It is not clear when Adnan's mother learned about Kadri's earlier wife and children.
18. This reference to Arab students as "les indigènes" hails from an interview that I conducted with Adnan in her Paris home on September 23 and 24, 2017, a lightly edited video recording of which is published at her new author page at PennSound, the University of Pennsylvania's audiovisual archive of contemporary experimental poetry: <http://writing.upenn.edu/pennsound/x/Adnan.php>. Much of the biographical information that I lay out here, when not otherwise cited, derives from this set of interviews.
19. See Frantz Fanon, *Black Skin, White Masks*, trans. Charles Lamb Markmann (Pluto, 2008), 8 (17–18 in French edition).
20. Fawwaz Traboulsi, *A History of Modern Lebanon* (Pluto Press, 2012), 110, <https://doi.org/10.2307/j.ctt183p4f5>. Traboulsi is the "Fawwaz" to whom the letters of *Of Cities and Women* are addressed.
21. Interview with Jennifer Scappetone, <http://writing.upenn.edu/pennsound/x/Adnan.php>.
22. I use this term (Levant) as the nearest English, and thus relatively accessible, equivalent to the term al-Mashriq, which is Etel Adnan's preferred term for the region commonly referred to as the Middle East. In both its French (Levant) and Arabic permutations, it refers to a "land where the sun rises." Says Adnan, "'Mashriq' means 'the place where the sun rises'; it also means the rays of light. . . . Historically, the Mashriq is the Eastern Arab world. So we can say 'the Mashriq and Iran.' Arabs themselves say 'the Mashriq,' but also make the mistake of saying 'the Middle East,' which is a name that comes from Britain calling it 'halfway down the spice route to the Indies.' It's a colonial notion." See Hans Ulrich Obrist and Etel Adnan, "Conversations with Etel Adnan," in *Etel Adnan in All Her Dimensions = ʿĪl ʿAdnān bi-kullī abʿādībā*, ed. Hans Ulrich Obrist (Mathaf, 2014), 31.
23. Adnan, "To Write in a Foreign Language," 28.
24. Adnan calls Beirut "a child of WWII": "In 1920 we had refugees from Armenia. WWII brought foreign armies, not bloodshed. Beirut profited, because when armies are around, there's money." Tillman and Adnan, "Etel Adnan: Children of the Sun."
25. As with Roselli's siblings, those of Adnan's mother ended up in Alexandria, Genova, Limassol, and Thessaloniki, as Serhan Ada notes in "The Impossible Homecoming," a text for the exhibition *Etel Adnan: Impossible Homecoming* held at the Pera Museum in Istanbul in 2020.
26. Yogita Goyal, "We Need New Diasporas," *American Literary History* 29, no. 4 (December 2017): 640–63, <https://doi.org/10.1093/alh/ajx030>.
27. Reider and Adnan, "Tribal Mentality," 32.
28. Adnan explains that by the time she was sixteen, Beirut had become a boom town due to the Second World War and offices had multiplied; the French needed help, inflation was on the rise, and it

- became acceptable that girls find jobs as secretaries. Adnan took an exciting and politically intense job at the French Information Bureau. See Etel Adnan, "Growing Up to Be a Woman Writer in Lebanon (1986)," in *Voyage, War, Exile*, 53–55.
29. By "acritical ethnocentrism," I mean to distinguish this habit from forms of ethnocentrism that were mobilized toward political progressivism in the twentieth century, invoking Ernesto De Martino's concept of "critical ethnocentrism." For a gloss, see George R. Saunders, "'Critical Ethnocentrism' and the Ethnology of Ernesto De Martino," *American Anthropologist* 95, no. 4 (1993): 875–93.
 30. See Acts of the Apostles 2:1–13, and Charles Richet, "Xénoglossie: l'écriture automatique en langues étrangères," *Proceedings of the Society for Psychical Research* 19 (1905): 162–266. Richet is better known for having won the Nobel Prize for his research into anaphylaxis.
 31. Xenoglossia resonates with the "minor," in the sense developed in Deleuze and Guattari's analysis of the deterritorialization of a major language deployed from a marginal position; see Gilles Deleuze and Félix Guattari, *Kafka: Toward a Minor Literature* (University of Minnesota Press, 1986). I am interested in a host of propositions staked out by this seminal work while being aware of its limits, which lead me to adopt the language of xenoglossia instead. For the purposes of this chapter, I am particularly interested in the assertion that minor literature has no subjects but only "collective assemblages of enunciation" (italics in original, 18). The assumption of the collective voice is distressed in this case both by Adnan's status as a queer woman writer and her status as perpetual outsider. To read her is to presume the critiques of subalternization present in Edward W. Said, *Culture and Imperialism* (Knopf, 1993), 79, who stresses the need for a "contrapuntal" reading of imperialism and resistance to it as interrelated processes, and in Gayatri Chakravorty Spivak, *A Critique of Postcolonial Reason: Toward a History of the Vanishing Present* (Harvard University Press, 1999), which underscores the constitutive place of gender in constituting the subject of language and power. See also, for example, the legacy of Spivak's canonical 1988 essay registered in Gayatri Chakravorty Spivak, *Can the Subaltern Speak? Reflections on the History of an Idea*, ed. Rosalind C. Morris (Columbia University Press, 2010).
 32. Emilio Villa, "Cy Twombly: Talento bianco," *Appia Antica* 1 (July 1959): 36. Translation mine.
 33. Mohammed Melehi, "Questionnaire," *Souffles*, special issue on "Situation arts plastiques Maroc," 7–8 (1967): 56–68.
 34. Melehi, "Questionnaire," 62: "mobilité et vibration restent les seules intrigues pour le spectateur où se manifestent un message et une éducation visuels. C'est un art qui ne fait pas appel dans sa communication à une culture littéraire ou historique." See Salwa Mikdadi Nashashibi, *Forces of Change: Artists of the Arab World* (International Council for Women in the Arts; National Museum of Women in the Arts, 1994), 36. See also Abdelkebir Khatibi, "A Note on the Calligraphic Sign," originally published in *Intégral* 2 nos. 3/4 (January 1973), now published in translation by Teresa Villa-Ignacio in Anneka Lennsen, Sarah Rogers, and Nada Shabout, eds., *Modern Art in the Arab World* (Museum of Modern Art, 2018), 352–54.
 35. Adnan, "To Write in a Foreign Language," 31. Both Ammiel Alcalay and Cole Swensen have built on Adnan's intimations that she turned to painting as a rejection of her French linguistic indoctrination. See their contributions to *To Look at the Sea Is to Become What One Is: An Etel Adnan Reader*, ed. Thom Donovan and Brandon Shimoda (Nightboat Books, 2014), vol. 1, i–xv, and vol. 2, 377–83.
 36. See Obrist and Adnan, "Conversations with Etel Adnan," 73.
 37. Adnan, "To Write in a Foreign Language," 17.
 38. Édouard Glissant, *Le discours antillais* (Éditions du Seuil, 1981), 11; Édouard Glissant, *Caribbean Discourse: Selected Essays*, trans. and intro. J. Michael Dash (University of Virginia Press, 1989), 1.
 39. Bird Rose, "Shimmer: When All You Love Is Being Trashed," in *Arts of Living on a Damaged Planet*, ed. Anna Lowenhaupt Tsing, Elaine Gan, and Nils Bubandt (University of Minnesota Press, 2017), G53.
 40. Adnan, "To Write in a Foreign Language," 25.
 41. Daniel Kurjaković and Etel Adnan, "Etel Adnan: Every One of Us Is a Radio Transmitter," trans. Patrick Gillot, *ArtAsiaPacific*, no. 101 (December 2016): 91.

42. Tillman and Adnan, "Etel Adnan: Children of the Sun." The pun between sun and son recurs throughout her work.
43. See Tyler Bradway and Elizabeth Freeman, eds., *Queer Kinship: Race, Sex, Belonging, Form* (Duke University Press, 2022), here quoting from pages 4 and 2.
44. Adnan, "To Write in a Foreign Language," 32. Adnan invokes the first chapter of Fanon's *Peau noire, masques blancs* (Seuil, 1952); she also notes that Arab writers have not seen their languages eradicated by colonization as Black African writers have. She uses the term "international" to refer to languages like English in scare quotes within "To Write in a Foreign Language," 31.
45. Adnan, "To Write in a Foreign Language," 32.
46. Obrist and Adnan, "Conversations with Etel Adnan," 42.
47. Adnan, "To Write in a Foreign Language," 25.
48. Adnan, "Growing Up to Be a Woman Writer in Lebanon," 43.
49. Adnan, "To Write in a Foreign Language," 27.
50. Etel Adnan and Lisa Robertson, "Etel Adnan by Lisa Robertson," *BOMB Magazine*, no. 127 (April 1, 2014), <https://bombmagazine.org/articles/etel-adnan/>.
51. Adnan, "Growing Up to Be a Woman Writer in Lebanon (1986)," 60.
52. Adnan's narrative is consistent throughout her written work and interviews, but this statement appears recently in Obrist and Adnan, "Conversations with Etel Adnan," 40.
53. "The Enemy's Testament," in Walter Lowenfels, ed., *Where Is Vietnam? American Poets Respond: An Anthology of Contemporary Poems* (Anchor, 1967), 3.
54. Adnan recalls learning about sexual difference through innocent play with this boy. See Adnan, "Growing Up to Be a Woman Writer in Lebanon," 36–37.
55. This "we" refers to Maksoud and her husband Clovis Maksoud, ambassador of the Arab League to the United Nations and the United States from 1979 through 1990, who worked with presidents from Kennedy through George W. Bush. "We were committed to the Palestinian cause but we could not identify with many of the practices of individual Palestinians in Beirut. We were committed to an Arab secular Lebanon and we saw our slogans being misused and old friends jumping on the bandwagon of the new emerging sectarian movements in our midst." Hala Salaam Maksoud, *Hala: Hala Salaam Maksoud: A Life Dedicated to Social Progress and Human Dignity* (Foundation for Arab Policy Studies, 2003), available at <https://www.abu-omar-hanna.info/?article73&lang=ar>.
56. Mary N. Layoun, "Mobile Belonging? The Global 'Given' in the Work of Etel Adnan," in *The Edinburgh Companion to the Arab Novel in English: The Politics of Anglo Arab and Arab American Literature and Culture*, ed. Nouri Gana (Edinburgh University Press, 2013), 131.
57. See Adnan, "To Write in a Foreign Language," 26–27.
58. Adnan, "To Write in a Foreign Language," 28.
59. "Yusuf integrated me into Arabic poetry. Before even reading a line. It changed my life." Obrist and Adnan, "Conversations with Etel Adnan," 79. See also my PennSound interview with Adnan at https://media.sas.upenn.edu/app/public/watch.php?file_id=223293.
60. Al-Khal's translation from the English was published as *Khams Hawas Li Mouten Wahed* (Gallery One, 1973). See also Wilson-Goldie, *Etel Adnan*, 93, which is likely citing Muhsin al-Musawi, "The Republic of Letters: Arab Modernity?," *Cambridge Journal of Postcolonial Literary Inquiry* 1, no. 2 (September 2014): 265–80.
61. Etel Adnan, "On Small Magazines," *Bidoun*, September 22, 2015, <https://bidoun.org/news/etel-adnan-collection>. Issandr El Amrani notes that the journal's trademark cover (which was designed by Mohammed Melehi), "emblazoned with an intense black sun, radiated rebellion"; see his "In the Beginning There Was Souffles: Reconsidering Morocco's Most Radical Literary Quarterly," *Bidoun* 13: Glory (Winter 2008), <https://bidoun.org/articles/in-the-beginning-there-was-souffles>. See also Abdellatif Laâbi, "La culture nationale, donée et exigence historique," *Souffles* 4 (1966): 5.
62. Majaj and Amireh, eds., *Etel Adnan: Critical Essays*.

63. On the strangeness of Adnan's name, see Simone Fattal, "A Few Years in Journalism," Etel Adnan, accessed October 22, 2017, <http://www.eteladnan.com/journalism/>. On the adoption of the family surname, see Wilson-Goldie, *Etel Adnan*, 50.
64. I am indebted to my Stanford colleague Alexander Key for this connection. See the entry for Adnan in H. A. R. Gibb, *The Encyclopaedia of Islam* (Brill, 1960), <http://pi.lib.uchicago.edu/1001/cat/bib/260038>.
65. Adnan, *Sitt Marie Rose*, 58.
66. Adnan, *Sitt Marie Rose*, 104–5. This novel was published in French and banned in the Christian sector of East Beirut.
67. She continues, "The circulation of the blood. The blood of cities. The blood of a territory." Hans-Ulrich Obrist, ed., *Mapping It Out: An Alternative Atlas of Contemporary Cartographies* (Thames & Hudson, 2014), 182.
68. Obrist and Adnan, "Conversations with Etel Adnan," 30.
69. Simone Fattal's essay "On Perception: Etel Adnan's Visual Art," a pioneering and intimate contribution to the expanding literature on the topic, stresses that "these books are [Adnan's] greatest contribution to the contemporary visual arts." See Majaj and Amireh, eds., *Etel Adnan: Critical Essays*, 101.
70. For this quote and narration of her discovery, see Etel Adnan, "The Unfolding of an Artist's Book," *Discourse: Journal for Theoretical Studies in Media and Culture* 20, no. 1 (March 2013): 12, 20.
71. See Obrist and Adnan, "Conversations with Etel Adnan," 73. Al-Sayyab esteemed the writing of T. S. Eliot notwithstanding the latter's condition as "the poet of death, feudalism, and world imperialism." Quoted in Elliott Colla, "Badr Shakir Al-Sayyab, Cold War Poet," *Middle Eastern Literatures* 18, no. 3 (2015): 257. Colla illuminates the political contradictions in this poet's oeuvre and his eventual work with the CIA front organization, the Congress for Cultural Freedom. Colla underscores the way al-Sayyab's "pan-Arab ideologies could be married with blatantly pro-American positions, and do so in the name of anti-imperialism, art and modernity" (259).
72. Theresa Hak Kyung Cha, *DICTEE* (Third Woman Press, 1995).
73. Etel Adnan, "Writing Mountains," *Ab Print* 4 (Fall/Winter 2014): 57.
74. See Wijdan Ali, *Modern Islamic Art: Development and Continuity* (University Press of Florida, 1997), 163–68.
75. Megan N. Liberty, David Solo, and Corina Reynolds, "A New Manifesto for Book Art Criticism," *Book Art Review*, 2020, <https://centerforbookarts.org/bar/about>. See for instance Johanna Drucker, *The Visible Word: Experimental Typography and Modern Art, 1909–1923* (University of Chicago Press, 1994); Johanna Drucker, *Figuring the Word: Essays on Books, Writing, and Visual Poetics* (Granary Books, 1998); Johanna Drucker, *The Century of Artists' Books* (Granary Books, 2004); and Amaranth Borsuk, *The Book*, MIT Press Essential Knowledge Series (MIT Press, 2018). The book on Adnan's leporellos contains an essay by Anne Moeglin-Delcroix about accordion books that situates this form at the nexus of music, visual art, and sculpture (though without specific reference to Adnan); see "Pli sur pli," Etel Adnan, *Leporellos: Etel Adnan* (Galerie Lelong, 2020), 86–99.
76. See "Leporellos," in Adnan, *Leporellos*, 28–29. Lucy Ives also refers to the stifling arrangement in "Of Light & Folds," *ARTnews.Com* (blog), August 10, 2021, <https://www.artnews.com/art-in-america/features/etel-adnan-painting-poetry-artist-books-1234601190/>.
77. See Abdelkebir Khatibi, "A Note on the Calligraphic Sign," in Lennsen, Rogers, and Shabout, eds., *Modern Art in the Arab World*, 354. These ideas were fully developed in *The Wound of the Proper Name*: see Abdelkebir Khatibi, *La blessure du nom propre* (Les Lettres nouvelles, 1974).
78. Such acts stand in sharp contrast to the tradition outlined in Lawrence Venuti, *The Translator's Invisibility: A History of Translation* (Routledge, 2008).
79. For this and all other readings of the Arabic texts, I am immensely indebted to Ghenwa Hayek and Adrien Zakar.
80. In a lecture, Huda Fakhreddine described Adnan's 2001 leporello devoted to al-Sayyab's "Unshudat al-Matar" held at the Ramzi and Saeda Dalloul Art Foundation in Beirut as an "eloquent and

critically insightful visual translation," in which the repeating squares of the leporello reveal the form subtending al-Sayyab's free verse. Huda Fakhreddine, "Everyone Lives in Time and Poetry Begins at STOP: Etel Adnan and Arabic" (Etel Adnan: In the Rhythms of the World, *Giorno Poetry Systems*, New York City, 2025).

81. For more on the adoption of the term "arts plastiques" or "al-funun at-tashkiliyya" in the little magazine *Souffles* as a reference to explosives and its relation to armed anticolonial struggles throughout the third world, see Clare Davies, *Decolonizing Culture: Third World, Moroccan, and Arab Art in Souffles/Anfas, 1966–1972*, *Essays of the Forum Transregionale Studien 2* (Forum Transregionale Studien, 2015), 24–26. For more on *Souffles-Anfas*, see Olivia C. Harrison and Teresa Villa-Ignacio, *Souffles-Anfas: A Critical Anthology from the Moroccan Journal of Culture and Politics* (Stanford University Press, 2015).
82. Al-Tayyib Salih, *Bandarshah*, trans. Denys Johnson-Davies (Kegan Paul, 1996), 3. I have cited my colleague Ghenwa Hayek's translation rather than that of Johnson-Davies but provide the latter for reference. On the way colonizing reading practices have distorted and undermined *Bandarshah's* reception, see هيفاء سعود الفيصل / Haifa Saud Alfaisal, "World Reading Strategies: Border Reading Bandarshah / « بندرشاه » << استراتيجيات القراءة العالمية: قراءة حدودية لـ « بندرشاه »," *Alif: Journal of Comparative Poetics*, no. 34 (2014): 199–224.
83. Obrist and Adnan, "Conversations with Etel Adnan," 30.
84. Teresa Villa-Ignacio reads Adnan's *There: In the Light and the Darkness of the Self and of the Other* as imagination of a "postnationalist, post-terrorist, entirely deterritorialized planet on which national boundaries and global networks are unmade by the resurgence of natural environments. Recognizing the historical finitude of the nation-state structure, *There* envisions a deterritorialized future in order to begin that deterritorialization in the present." Teresa Villa-Ignacio, "Apocalypse and Poetical Daring in Etel Adnan's *There: In the Light and the Darkness of the Self and of the Other*," *Contemporary Literature* 55, no. 2 (2014): 304–35.
85. Adnan calls the visual parts of the leporellos an "equivalence," both response and counterpoint as opposed to illustration or analysis, and embraces the term "Illuminations." See Adnan, "The Unfolding of an Artist's Book," 22, 25.
86. See Etel Adnan, "Light: The Ultimate Material for Art" (1973), translated from French by Teresa Villa-Ignacio, in Lennsen, Rogers, and Shabout, eds., *Modern Art in the Arab World*, 355–56.
87. Adnan develops this process in an age when the developments in new media described by Jacob Edmond in *Make It the Same: Poetry in the Age of Global Media* (Columbia University Press, 2019) generate a culture of iteration and sampling. That said, working in a staunchly analog medium with the intimacy of the painted book as form causes this act of copying from the so-called periphery to produce very different effects.
88. Adnan, "The Unfolding of an Artist's Book," 25.
89. Johanna Drucker, *The Alphabetic Labyrinth: The Letters in History and Imagination* (Thames and Hudson, 1995).
90. Johannes Trithemius, *In Praise of Scribes: De Laude Scriptorum* (Coronado Press, 1974), 472.
91. Caroline Bergvall, *Fig* (Salt, 2005), 65.
92. See "Middling English," in Caroline Bergvall, *Meddle English: New and Selected Texts* (Nightboat Books, 2011), 5–19.
93. Bergvall, "Middling English," 5.
94. Bergvall, *Fig*, 65.
95. Obrist and Adnan, "Conversations with Etel Adnan," 31.
96. Etel Adnan, *Journey to Mount Tamalpais: An Essay* (Post-Apollo Press, 1986), 32.
97. For an argument that "the leporello opens a horizontal space that enables possibilities of being, of thinking, and of acting that are at once historical and new," see Rozen Whitworth, "The Unfolding of an Artist's Book: Etel Adnan, Relationality, and the Fold," *Journal of Middle East Women's Studies* 20, no. 1 (March 1, 2024): 141–48, <https://doi.org/10.1215/15525864-10961873>.

98. Adnan, "The Unfolding of an Artist's Book," 22.
99. Adnan and Robertson, "Etel Adnan by Lisa Robertson."
100. Adnan, "The Unfolding of an Artist's Book," 24.
101. Iftikhar Dadi, "Rethinking Calligraphic Modernism," in *Discrepant Abstraction*, ed. Kobena Mercer (MIT Press, 2006), 98. Treichl characterizes the artists of the Hurufiyya movement as modernizing Islamic calligraphy while enacting an evacuation of meaning: "The characters become pure signs, and temporarily emptied of their referential meaning, they become available for new meanings." See Christiane Treichl, *Art and Language: Explorations in (Post) Modern Thought and Visual Culture* (Kassel University Press, 2017), 3. Naef further contextualizes Adnan's place within this pan-Arab art movement, the only one of its kind, as she points out; see Silvia Naef, "'Painting in Arabic': Etel Adnan and the Invention of a New Language," *Manazir Journal* 1 (2019): 14–22.
102. Dadi, "Rethinking Calligraphic Modernism," 111. See also Dipesh Chakrabarty, *Provincializing Europe* (Princeton University Press, 2007).
103. Adnan and Robertson, "Etel Adnan by Lisa Robertson."
104. I have made a related argument regarding the first "English" translation of Ezra Pound's Fascist Italian *Cantos* in Jennifer Scappetone, "'Più MONdo i: / TUtti!': Traffics of Historicism in Jackson Mac Low's Contemporary Lyricism," *Modern Philology* 105, no. 1 (2007): 185–212, <https://doi.org/10.1086/587207>.
105. On the performed self-translation, see my dialogue with Adnan from September 2017 at https://media.sas.upenn.edu/app/public/watch.php?file_id=223293.
106. Etel Adnan, "Woman Between Cultures: Interview with Etel Adnan," by Allen Douglas and Fedwa Malti-Douglas, January 8, 1987, quoted in Lisa Suhair Majaj and Amal Amireh, introduction to *Etel Adnan: Critical Essays*, 18. Interview with Rushkowsky appears on page 52.
107. See Sonja Mejcher-Atassi, "Breaking the Silence: Etel Adnan's *Sitt Marie-Rose* and *The Arab Apocalypse*," in *Poetry's Voice—Society's Norms: Forms of Interaction between Middle Eastern Writers and their Societies*, ed. Andreas Pflitsch and Barbara Winckler (Reichert, 2006), 208; Caroline Seymour-Jorn, "*The Arab Apocalypse* as a Critique of Colonialism and Imperialism," in Majaj and Amireh, eds., *Etel Adnan: Critical Essays*, 43; and Aditi Machado, "On Etel Adnan's 'The Arab Apocalypse,'" *Jacket2*, November 30, 2016, <https://jacket2.org/article/etel-adnans-arab-apocalypse>.
108. Obrist and Adnan, "Conversations with Etel Adnan," 81.
109. See Chadwick Allen, *Trans-Indigenous: Methodologies for Global Native Literary Studies* (University of Minnesota Press, 2012), and Edgar Garcia's application of this methodology toward world poetry in *Signs of the Americas: A Poetics of Pictography, Hieroglyphs, and Khipu* (University of Chicago Press, 2020).
110. Etel Adnan, *The Arab Apocalypse* (Post-Apollo Press, 1989), 7. This volume will hereafter be referred to as *AA*.
111. *AA*, 7.
112. Toufic cites the figure of 38.7 percent tallied in 1999 when hailing the illiterate fraction of adult Arabs. See *AA*; Toufic's foreword has no pagination but is reproduced in Jalal Toufic, *The Withdrawal of Tradition Past a Surpassing Disaster* (Forthcoming Books, 2009), http://www.jalaltoufic.com/downloads/Jalal_Toufic_The_Withdrawal_of_Tradition_Past_a_Surpassing_Disaster.pdf.
113. See "Credits Included," in Toufic, *The Withdrawal of Tradition Past a Surpassing Disaster*, 11–12.
114. Toufic, *The Withdrawal of Tradition Past a Surpassing Disaster*, 12.
115. See Ammiel Alcalay, *To Look at the Sea Is to Become What One Is: An Etel Adnan Reader*, ed. Thom Donovan and Brandon Shimoda, vol. 1 (Nightboat Books, 2014), viii. For more on global solidarity with Palestine, see Olivia C. Harrison, "Cross-Colonial Poetics: *Souffles-Anfas* and the Figure of Palestine," *PMLA* 128, no. 2 (March 2013): 353–69. For a treatment of the place of Palestine in antiracist activism and anticolonial solidarity in France, see Olivia C. Harrison, *Natives Against Nativism: Antiracism and Indigenous Critique in Postcolonial France* (University of Minnesota Press, 2023).

116. Amelia Rosselli, "Paesaggio con figure," in *CI* 276.
117. Tillman and Adnan, "Etel Adnan: Children of the Sun." Schreber's *Grundsprache* has been translated as basic language or as "fundamental" language, emphasizing the fundament. See Daniel Paul Schreber, *Memoirs of My Nervous Illness* [1903], trans. Ida Macalpine and Richard A. Hunter (Harvard University Press, 1988), 119. To enumerate the many analyses of Schreber's work here, from Freud to Deleuze and Guattari's *Anti-Oedipus*, would be superfluous.
118. Toufic, *The Withdrawal of Tradition Past a Surpassing Disaster*, 29–30.
119. Obrist and Adnan, "Conversations with Etel Adnan," 81.
120. Adnan, "Light: The Ultimate Material for Art," 356.
121. See for instance Katherine Hayles, *How We Think: Digital Media and Contemporary Technogenesis* (University of Chicago Press, 2012).
122. Etel Adnan, *L'apocalypse arabe* (Galerie Lelong, 2021), 58. See Scappettone and Adnan, interview on PennSound, Part 7 on Cultural Identity, Multilingualism, and Translation, https://media.sas.upenn.edu/app/public/watch.php?file_id=223293
123. Toufic, *The Withdrawal of Tradition Past a Surpassing Disaster*, 86n.
124. Kurjaković and Adnan, "Etel Adnan: Every One of Us Is a Radio Transmitter," 91.
125. See "Dictation and 'A Textbook of Poetry,'" in Jack Spicer, *The House That Jack Built: The Collected Lectures of Jack Spicer*, ed. Peter Gizzi (Wesleyan University Press, 2010), 1–48.
126. For an analysis of Marinetti's claim in the manifesto opening, see Jeffrey T. Schnapp, "Propeller Talk," *Modernism/Modernity* 1, no. 3 (September 1, 1994): 153–78.
127. Ashon T. Crawley, *Blackpentecostal Breath: The Aesthetics of Possibility* (Fordham University Press, 2016), 201. Crawley is building on the analysis of the Arabic heterography and authorial ambiguity offered by Ronald A. T. Judy, *(Dis)Forming the American Canon: African-Arabic Slave Narratives and the Vernacular* (University of Minnesota Press, 1993). In my reading, xenoglossia would have been more scandalous to cultural commentators, who were unprepared to believe that Black congregants of multiple classes would find themselves able to read or speak natural languages in which they lacked training.
128. Crawley, *Blackpentecostal Breath*, 3. Others have read the irregularities of Bilali's manuscript not as cryptic but as innovations deriving from African vernacular usage and oral transcription. See Yusef Proglar, "Ben Ali and His Arabic Diary: Encountering an African Muslim in Antebellum America," *Muslim and Arab Perspectives*, no. 5–11 (2004): 19–60. Pentecostalism has evolved practices in which, in Fred Moten's terms, the personal becomes much larger, insofar as "We're sent to one another": "to be sent, to be transported out of yourself, it's an ecstatic experience. . . . It's not an experience of interiority, it's an experience of exteriority, it's an exteriorization." See Adam Fitzgerald, "An Interview with Fred Moten, Part 1," *Literary Hub* (blog), August 5, 2015, <https://lithub.com/an-interview-with-fred-moten-pt-1/>.
129. My argument thus resonates with Teresa Villa Ignacio's ultimate conclusion that "By . . . commemorating the future of the *you* and the *I* in its present tense, [Adnan] dares the impossibility of community into its tense present." See Villa-Ignacio, "Apocalypse and Poetical Daring in Etel Adnan's *There*," 333.
130. Adnan, "To Write in a Foreign Language," 32.
131. Édouard Glissant, *Poetic Intention*, trans. Nathanaël, with Anne Malena (Nightboat Books, 2010), 79–80; Édouard Glissant, *L'intention poétique: Poétique II* (Gallimard, 1997), 85.
132. Adnan and Robertson, "Etel Adnan by Lisa Robertson."
133. Etel Adnan, *Sea and Fog* (Nightboat Books, 2012), 101.
134. Obrist and Adnan, "Conversations with Etel Adnan," 50.
135. See Adnan, *Journey to Mount Tamalpais*, 10. Walter Benjamin, "The Task of the Translator," in *Selected Writings*, ed. Marcus Paul Bullock and Michael William Jennings, vol. 1 (Belknap, 1996), 258.
136. Adnan, *Journey to Mount Tamalpais*, 63.
137. Adnan, "The Unfolding of an Artist's Book," 24.

5. GLOTTAL STOP: XENOGLOSSIC BREATHING AND TRANSMUTATIONS OF THE MOTHER TONGUE IN LATASHA N. NEVADA DIGGS

1. Latasha N. Nevada Diggs, “2014: The Year According to LaTasha N. Nevada Diggs,” Walker Art Center, *Guest List* (blog), December 23, 2014, <https://walkerart.org/magazine/2014-the-year-according-to-latasha-n-nevada-diggs>.
2. Diggs, “2014.” Amid this litany, Diggs inserts the comment, “Something seems to be happening where, in social media, local concerns are becoming global matters and where we are witnessing and participating in mobilization more than we have in a dang long time.”
3. Theresa Hak Kyung Cha, *DICTEE* (Berkeley: University of California Press, 2001), 17, 18.
4. LaTasha N. Nevada Diggs, *TwoERK* (Belladonna, 2013), 89. Hereafter *T*.
5. Diggs, “2014.” The embedded quotation is from the promotional material for the show, archived at <https://thekitchen.org/event/bishi-albion-voice>.
6. Diggs, “2014.”
7. Matthew Hardern, director, *Albion Voice*, Digitized music video (Gryphon Records, 2012), <https://www.youtube.com/watch?v=QEWVhVmzWjIc>.
8. Bishi, *Albion Voice*, Album (Gryphon, 2012). A more thorough analysis of this album on the musical front appears in Simon Keegan-Phipps and Trish Winter, “*Albion Voice*: The Englishness of Bishi,” in *Mad Dogs and Englishness: Popular Music and English Identities*, ed. Lee Brooks, Mark Donnelly, and Richard Mills (Bloomsbury, 2017), 193–210. Keegan-Phipps and Winter present Bishi as an example of cosmopolitanism that problematizes the dualism of elite and discrepant hybridity, arguing that her voice is characterized by Received Pronunciation (RP) more than the regional or working-class accents of British pop: “Bishi’s RP represents a thoroughly standardized English voice, which not only disrupts common perceptions of vocal authenticity (as inalienable from the local, regional, working class voice) but also throws into sharp relief the extensive heterophony of other sounds and images from which the album is created” (204).
9. Ashon T. Crawley, *Blackpentecostal Breath: The Aesthetics of Possibility* (Fordham University Press, 2016), 2.
10. *T*, 5. For the generative dialogue across our projects and his thinking on metaphors of opacity versus iridescence, I wish to thank my colleague Edgar Garcia, author of *Signs of the Americas*.
11. LaTasha N. Nevada Diggs, Morgan Parker, and Virginia McLure, “LaTasha N. Nevada Diggs & Morgan Parker by Virginia McLure,” *BOMB Magazine*, March 26, 2014, <https://bombmagazine.org/articles/latasha-n-nevada-diggs-morgan-parker/>.
12. Fred Moten, *In the Break: The Aesthetics of the Black Radical Tradition* (University of Minnesota Press, 2003), 39–40; hereafter *ITB*.
13. For a recent rereading of global Black anglophone decolonial projects as acts of “worldmaking” rather than anticolonial nationalism, see Adom Getachew, *Worldmaking After Empire: The Rise and Fall of Self-Determination* (Princeton University Press, 2019).
14. *ITB*, 2. See Saidiya V. Hartman, *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America*, Race and American Culture (Oxford University Press, 1997); and Judith Butler, *The Psychic Life of Power: Theories in Subjection* (Stanford University Press, 1997).
15. Frantz Fanon, *Black Skin, White Masks*, trans. Charles Lamb Markmann (Pluto, 2008).
16. See Jacques Derrida, “The Law of Genre,” trans. Avital Ronell, *Glyph* 7 (1980): 202–32. See also the precursor to Derrida in Merleau-Ponty’s description of the “flesh” as “folding-back, invagination, or padding.” Maurice Merleau-Ponty, *The Visible and the Invisible*, ed. Claude Lefort (Northwestern University Press, 1968), 152. Although Moten cites a host of women theorists, the bulk of his artistic references in this early work are male jazz musicians and writers (including queer men); it will be productive to see how they might apply or necessitate reworking in light of performances by women.

17. For “surplus lyricism,” see *ITB*, 26. The seminal text is Hortense Spillers, “Mama’s Baby, Papa’s Maybe: An American Grammar Book,” *Diacritics* 17, no. 2 (1987): 65–81.
18. *ITB*, 38–39. “Wounded kinship” is Nathaniel Mackey’s phrase, with reference to the horn of Eric Dolphy, in *Paracritical Hinge: Essays, Talks, Notes, Interviews* (University of Wisconsin Press, 2005), 224.
19. See especially Latasha N. Nevada Diggs, “The Liquor Store Opens at 10 am,” *Quaderna* 2 (2014), <https://quaderna.org/wp-content/uploads/2014/05/the-liquor-store-opens-at-10-am.pdf>.
20. Review of *TwERK* by Urayoán Noel, *Lana Turner* 7 (2014), 392.
21. Antonio Gramsci, quoted in Alessandro Carlucci, “Alfredo Panzini: La faciloneria di un linguista,” in *Il nostro Gramsci: Antonio Gramsci a colloquio con i protagonisti della storia d’Italia*, ed. Angelo D’Orsi (Viella, 2011), 263–69. Translation mine.
22. Tyrone Williams, “Poetic Language and the Outside (a Response to Daniel Tiffany),” *Tupelo Quarterly*, March 14, 2020, <https://www.tupeloquarterly.com/prose/tyrone-williams/>.
23. Private email correspondence with Belladonna founder and director Rachel Levitsky, April 16, 2015, and with Belladonna staff, July 13, 2022.
24. “The FPP Interview: LaTasha N. Nevada Diggs,” *First Person Plural*, accessed April 1, 2015, <http://www.firstpersonpluralharlem.com/2013/10/13/the-fpp-interview-latasha-n-nevada-diggs/>.
25. “Edwin Torres (Bio Page),” *The Brooklyn Rail*, accessed April 15, 2024, <https://brooklynrail.org/people/edwin-torres/>.
26. *T*, 48.
27. LaTasha N. Nevada Diggs, Cross Cultural Poetics interview with Leonard Schwartz, January 16, 2014, accessed March 1, 2015, https://media.sas.upenn.edu/pennsound/groups/XCP/XCP_290_Diggs_1-16-14.mp3.
28. Diggs, “The Liquor Store Opens at 10 am,” p. 1 of pdf.
29. Antena, “A Manifesto for Discomfortable Writing” (Antena Pamphlets: Manifestoes and How-To Guides, 2013), accessed March 15, 2015, http://antenaantena.org/wp-content/uploads/2012/06/discomfortable_eng.pdf, p. 2 of pdf. See also Antena, “A Manifesto for Ultratranslation” (Antena Pamphlets: Manifestoes and How-To Guides, 2013), accessed April 15, 2015, http://antenaantena.org/wp-content/uploads/2012/06/ultratranslation_eng.pdf, p. 2 of pdf. Antena Aire’s public engagements include live reciprocal interpretation of panels like the one I attended at the &NOW festival in 2014 at the University of Colorado at Boulder, where Diggs presented “The Liquor Store Opens at 10 am” alongside Antena, Mónica de la Torre, and Jai Arun Ravine.
30. Antena, “A Manifesto for Discomfortable Writing,” p. 1 of pdf.
31. *T*, 45; Diggs, Cross Cultural Poetics interview with Leonard Schwartz.
32. LaTasha N. Nevada Diggs, Skype conversation with Jennifer Scappettone’s course in “Poetry of and off the Page,” University of Chicago, February 12, 2014.
33. Doris Sommer, ed., *Bilingual Games: Some Literary Investigations* (Palgrave Macmillan, 2003), 9.
34. *T*, 34. See for instance LaTasha N. Nevada Diggs, “Poem Present Reading” (Poem Present Series, University of Chicago, November 6, 2014), <https://www.youtube.com/watch?v=SP6aOmMyoME>. Diggs’s compatriot in poesy, Douglas Kearney, credited for crucial dialogue and the design of *TwERK*’s cover, has deconstructed this tendency of banter to domesticate experience of poetic material: “Possibly you suspect your poem is ‘difficult’ and you seek—via anecdote, explanation, or prolepsis—to make it ‘easier,’ lest you die up there, rictus slick with flop sweat.” See Douglas Kearney, “I Killed, I Died: Banter, Self-Destruction, and the Poetry Reading” (Lecture, The Poetry Project, Bagley Wright Lecture Series on Poetry, May 20, 2021), <https://doi.org/Transcription> at <https://yalereview.org/article/i-killed-i-died>.
35. LaTasha N. Nevada Diggs, “LaTasha N. Nevada Diggs: Artist’s Profile and Statement,” Foundation for Contemporary Arts, *C.D. Wright Award for Poetry* (award announcement), 2020, <https://www.foundationforcontemporaryarts.org/recipients/latasha-n-nevada-diggs/>.

36. Nathaniel Mackey, "Breath and Precarity," in *Poetics and Precarity*, ed. Myung Mi Kim and Cristanne Miller (State University of New York Press, 2018), 8.
37. Gerard Manley Hopkins, "The Blessed Virgin Compared to the Air We Breathe," in *Poems and Prose* (Penguin, 1985), 54.
38. Shannon Gibney and LaTasha N. Nevada Diggs, "Muscle Memory/Blood Memory," accessed October 30, 2024, <https://walkerart.org/magazine/latasha-diggs-twerk-poetry/>. It seems important to note here that critics have resisted the popular cultural absorption of twerking as essentially African, although it may be an "oral-kinetic étude" that is part of a network of diasporic expression. See Kyra D. Gaunt, *The Games Black Girls Play: Learning the Ropes from Double-Dutch to Hip-Hop* (NYU Press, 2006); and Kyra D. Gaunt, "Is Twerking African? Dancing and Diaspora as Embodied Knowledge on YouTube," in *The Routledge Companion to Black Women's Cultural Histories* (Routledge, 2021), 310–20.
39. Ginny and Diggs, "Muscle Memory/Blood Memory." On Diggs's trajectory as a dancer, see her autobiographical essay "Shake Your Money Maker," at Harriet, Poetry Foundation, December 3, 2013, accessed April 1, 2015, <http://www.poetryfoundation.org/harriet/2013/12/shake-your-money-maker/>.
40. See, for example, Hadley Freeman, "Miley Cyrus's Twerking Routine Was Cultural Appropriation at Its Worst," *UK Guardian*, August 27, 2013. On the media storm surrounding twerk's (non)entry into the Oxford English Dictionary, see Maddie Crum, "Was 'Twerk' Actually Added to the Dictionary?," *Huffington Post*, May 22, 2014, accessed April 1, 2015, http://www.huffingtonpost.com/2014/05/22/new-dictionary-words_n_5366127.html.
41. "Advance Praise for *TwERK*," in *TwERK* front matter, n.p.
42. On the Chinese written character as a medium for poetry, see Ernest Fenollosa, *The Chinese Written Character as a Medium for Poetry*, ed. Ezra Pound, Haun Saussy, Jonathan Stalling, and Lucas Klein (Fordham University Press, 2008).
43. LaTasha N. Nevada Diggs, "kanji gnu glue," *Black Scholar* 38, nos. 2–3 (Summer–Fall 2008): 35.
44. Diggs, Poem Present performance at the University of Chicago.
45. Amaranth Borsuk, Review of *TwERK*, *Poetry Project Newsletter* (Fall 2013), <https://www.2009-2019.poetryproject.org/wp-content/uploads/n237.pdf>.
46. Diggs, "The Liquor Store Opens at 10 am," p. 6 of pdf.
47. Antonio Gramsci, *Quaderni del carcere*, ed. Valentino Gerratana, vol. 2 (Einaudi, 2014), 1376. My translation.
48. M. NourbeSe Philip, "Wor(l)ds Interrupted: The Unhistory of the Kari Basin," ed. Janet Neigh, *Jacket2*, September 17, 2013, <https://jacket2.org/article/worlds-interrupted>.
49. Diggs describes her interest in pidgin as "this 'collage' of words, sounds, histories, natural forces that conjoined, [to] create this new language." See "DWYCK: a Cipher on Hip Hop Poetics Part 1," Harriet, Poetry Foundation, December 18, 2013, accessed April 1, 2015, <http://www.poetryfoundation.org/harriet/2013/12/dwyck-a-cipher-on-hip-hop-poetics-part-1/>.
50. See Ernesto Laclau and Chantal Mouffe, *Hegemony and Socialist Strategy* (Verso, 1985).
51. Sarah Dowling, "Multilingual Sounds: Coca-Cola's 'It's Beautiful' vs. LaTasha N. Nevada Diggs's *TwERK*," *Jacket2*, October 19, 2014, accessed April 10, 2015, <http://jacket2.org/commentary/multilingual-sounds>.
52. Mackey, "Breath and Precarity," 8.
53. Antena, "A Manifesto for Ultratranslation," p. 3 of pdf.
54. Antonio Gramsci, *Selections from Cultural Writings*, ed. David Forgacs (University Press, 1985), 27.
55. Antonio Gramsci, *Selections from Critical Writings*, 43.
56. "New York and the Hudson: A Spring Impression," in Henry James, *Collected Travel Writings: Great Britain and America*, ed. Richard Howard (Library of America/Random House, 1993), 471.
57. Diggs, Parker, and McLure, "LaTasha N. Nevada Diggs & Morgan Parker by Virginia McLure."
58. LaTasha N. Nevada Diggs, "LaTasha N. Nevada Diggs Presents at the 2019 Creative Capital Artist Retreat," YouTube, September 30, 2019, <https://www.youtube.com/>.

59. Diggs, “LaTasha N. Nevada Diggs Presents at the 2019 Creative Capital Artist Retreat.”
60. LaTasha Diggs, “LaTasha N. Nevada Diggs: Global Studies,” Creative Capital, 2016, <https://creative-capital.org/artists/latasha-n-nevada-diggs/>.
61. LaTasha N. Nevada Diggs, “Subverting the Obvious with LaTasha N. Nevada Diggs | 92NY Insider,” 92NY, accessed March 24, 2024, <https://www.92ny.org/insider/latasha-n-nevada-diggs>.
62. LaTasha N. Nevada Diggs, *Village* (Coffee House Press, 2023), 26. Hereafter, this volume will be cited as *V*.
63. See Alaina E. Roberts, *I’ve Been Here All the While: Black Freedom on Native Land* (University of Pennsylvania Press, 2021); Anya Montiel, “Together We Lift The Sky: yəhaw̄ and Black-Indigenous Artists Advance Social Justice,” *National Museum of the American Indian Magazine* 21, no. 4 (Winter 2020), <https://www.americanindianmagazine.org/story/together-we-lift-the-sky>; Tiya Miles, *Ties That Bind: The Story of an Afro-Cherokee Family in Slavery and Freedom* (University of California Press, 2015); Malinda Maynor Lowery, *Lumbee Indians in the Jim Crow South: Race, Identity, and the Making of a Nation* (University of North Carolina Press, 2010); David A. Chang, *The Color of the Land: Race, Nation, and the Politics of Landownership in Oklahoma, 1832–1929* (University of North Carolina Press, 2010); Gabrielle Tayac, ed., *IndiVisible: African-Native American Lives in the Americas* (Smithsonian Institution’s National Museum of the American Indian, in association with the National Museum of African American History and Culture and the Smithsonian Institution Traveling Exhibition Service, 2009); and Joyce Pualani Warren, “Reading Bodies, Writing Blackness: Anti-/Blackness and Nineteenth-Century Kanaka Maoli Literary Nationalism,” *American Indian Culture and Research Journal* 43, no. 2 (May 1, 2019): 51, <https://doi.org/10.17953/aicrj.43.2.warren>. See also the online exhibition curated by Anya Montiel, “Ancestors Know Who We Are: Black-Indigenous Women Artists Address Race, Gender, Multi-racial Identity, and Intergenerational Knowledge,” Ancestors Know Who We Are | Smithsonian National Museum of the American Indian, 2022, <https://americanindian.si.edu/>; and Eve Tuck’s podcast with graduate students at the University of Toronto devoted to Black and Indigenous peoples on Turtle Island: “The Henceforward,” <http://www.thehenceforward.com>. Intersectionality is also an important framework for understanding this more playfully worded “clusterfuck”; the classic text is Kimberlé Crenshaw, “Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color,” *Stanford Law Review* 43, no. 6 (1991): 1241–99, <https://doi.org/10.2307/1229039>.
64. See for instance *World Poetry Day Special: LaTasha N. Nevada Diggs*, Ocean Archive (Venice, Italy, 2019), <https://ocean-archive.org/view/602>. In an article that follows upon her coediting of the *Cambridge History of American Poetry*, Stephanie Burt identifies *TuERK* as an example of the process-based definition of American poetry: “At once inventive and brilliantly symptomatic, Diggs’s work draws together many of the ways in which a poem can insist that it is not a thing, not stable, but a transformative performance, a rival to other performances: pop stars’ celebrity, correspondents’ privacy, instrumental music, educational testing, freestyle rapping.” Stephanie Burt, “Is American Poetry Still a Thing?,” *American Literary History* 28, no. 2 (April 1, 2016): 271–87, <https://doi.org/10.1093/alh/ajw009>.
65. *ITB*, 6. The “sexual ‘cut’” is a phrase from Nathaniel Mackey’s *Bedouin Hornbook* (University of Kentucky, 1987).
66. *V*, 107.
67. Urayoán Noel and LaTasha N. Nevada Diggs, “LaTasha N. Nevada Diggs by Urayoán Noel: Making Visible the Muted Disasters,” *BOMB Magazine*, February 7, 2023, <https://bombmagazine.org/articles/latasha-n-nevada-diggs-by-urayoan-noel/>. Diggs is referring to Hillary Rodham Clinton, *It Takes a Village: And Other Lessons Children Teach Us* (Simon & Schuster, 1996).
68. *V*, 48–49.
69. *V*, 10, 32, 68.

70. *V*, 62–66.
71. *V*, 92, 117.
72. *V*, 48–49.
73. Noel and Diggs, “LaTasha N. Nevada Diggs by Urayoán Noel.” On critical fabulation, see Saidiya Hartman, “Venus in Two Acts,” *Small Axe* 12, no. 2 (July 17, 2008): 1–14.
74. *V*, 33, 32.
75. Christina Elizabeth Sharpe, *In the Wake: On Blackness and Being* (Duke University Press, 2016), 30.
76. Noel and Diggs, “LaTasha N. Nevada Diggs by Urayoán Noel.”
77. Noel and Diggs, “LaTasha N. Nevada Diggs by Urayoán Noel.”
78. Noel and Diggs, “LaTasha N. Nevada Diggs by Urayoán Noel.”
79. Diggs, “What kind of impact—artistic, intellectual, communal, civic, social, political, environmental, etc.—do you hope your project will have? (200 words),” in *V*, 68.
80. Schomburg Center, “Poetry for Our Time: Latasha N. Nevada Diggs & Claudia Rankine | Schomburg Center Literary Festival,” June 17, 2023, https://www.youtube.com/watch?v=4LXAH_r2iHU.
81. See Hurston’s 1933 recorded reperformance of “Shove It Over”: Zora Neale Hurston, “Florida Memory • Zora Neale Hurston, the WPA in Florida, and the Cross City Turpentine Camp,” State Library and Archives of Florida, Florida Memory, accessed March 23, 2024, <https://www.floridamemory.com/learn/classroom/learning-units/zora-neale-hurston/documents/audio/>.
82. Diggs, “Subverting the Obvious.”
83. Fred Moten, blurb for M. NourbeSe Philip, *She Tries Her Tongue, Her Silence Softly Breaks* (Wesleyan University Press, 2015). Now published by the author’s own Pouli Publications in Toronto.
84. Philip, *She Tries Her Tongue, Her Silence Softly Breaks*, 89.
85. Philip, *She Tries Her Tongue, Her Silence Softly Breaks*, 77, 90.
86. Philip, *She Tries Her Tongue, Her Silence Softly Breaks*, 85.
87. Philip, *She Tries Her Tongue, Her Silence Softly Breaks*, 87.
88. Cha, *DICTEE*, 17, 18.
89. Philip, *She Tries Her Tongue, Her Silence Softly Breaks*, 30.
90. Philip, *She Tries Her Tongue, Her Silence Softly Breaks*, 33.
91. Philip, *She Tries Her Tongue, Her Silence Softly Breaks*, 30, 32.
92. M. NourbeSe Philip, *Zong!* (Wesleyan University Press, 2008). See Sharpe, *In the Wake*, 108. There is no space here to do justice to this essential work. Many critics have thought about its multilingual character, including Eva Karpinski, who writes of how “Philip mobilizes multilingual plasticity and polysemy through strategies that include breaking down larger units of language into smaller molecules, to the level of syllables, phonemes, plosives, labials, and vowels; reducing language to a prelinguistic, preliteracy state of grunts, moans, and gasps, where no distinction between languages is marked.” Eva C. Karpinski, “Moving the Bones: Multilingual Plasticity in Marlene NourbeSe Philip’s *Zong!*” *Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée* 45, no. 4 (2018): 639. Eventually, Karpinski argues, “West African patois is . . . allowed to take over the entire page (e.g. 168), where African languages are speaking to/through each other” (641).
93. M. NourbeSe Philip, “The Ga(s)p,” in *Poetics and Precarity*, 31–40.
94. Philip, “The Ga(s)p,” 39.
95. Philip, “The Ga(s)p,” 31.
96. Philip, “The Ga(s)p,” 32.
97. Philip, “The Ga(s)p,” 38.
98. Sharpe, *In the Wake*.
99. Philip, “The Ga(s)p,” 39.
100. Philip, “The Ga(s)p,” 38.
101. Zora Neale Hurston, *Mules and Men* (Harper Perennial, 2008), 1.

102. LaTasha N. Nevada Diggs, “LaTasha N. Nevada Diggs-Artist’s Profile and Statement,” Foundation for Contemporary Arts, C.D. Wright Award for Poetry (award announcement), 2020, <https://www.foundationforcontemporaryarts.org/recipients/latasha-n-nevada-diggs/>.
103. James, “New York and the Hudson,” 452, 453.
104. LaTasha N. Nevada Diggs, “Village” (Joe’s Pub, New York City, May 25, 2023), https://www.youtube.com/watch?v=Ozegd_7yvcA.

**CODA: A XENOGLOSSIC COMMUNITY TO COME:
BELONGING BY ROGUE TRANSLATION IN SAWAKO
NAKAYASU AND SAGAWA CHIKA’S MOUTH: EATS COLOR**

1. Chika Sagawa, *The Collected Poems of Chika Sagawa*, trans. Sawako Nakayasu (Canarium Books, 2015).
2. Sawako Nakayasu, “Translation Is a Genre” (Poem Present, University of Chicago, March 2, 2020).
3. For an account of this double marginalization, see Rina Kikuchi and Carol Hayes, “Selected Translations of Sagawa Chika’s poems (I),” *Shiga daigaku keizai keiei kenkyūsho (Institute for Business and Economics Research, Shiga University) Working Papers Online Journal* 192 (June 2013), <http://mokuoku.biwako.shiga-u.ac.jp/WP/No192.pdf>.
4. Irina Holca, “Sawako Nakayasu Eats Sagawa Chika: Translation, Poetry, and (Post)Modernism,” *Japanese Studies* 41, no. 3 (September 2, 2021): 379–94, <https://doi.org/10.1080/10371397.2021.2008236>. See Sagawa Chika, *Sagawa Chika zenshū*, ed. Ryū Shimada (Shoshi Kankanbō, 2022).
5. See Nakayasu’s introduction to Sagawa, *The Collected Poems of Chika Sagawa*, xvi.
6. Alys Moody, “The Imagination of a New Era: New Translations of Japanese Modernism,” *Sydney Review of Books*, February 6, 2018, <https://sydneyreviewofbooks.com/review/chika-sagawa-hirato-renkichi-collected-poems/>.
7. For an account of the jingoistic verse trends into which avant-garde and proletarian poets were forced during the Pacific War, see John Solt, *Shredding the Tapestry of Meaning: The Poetry and Poetics of Kitasono Katue (1902–1978)* (Harvard University Press, 1999), 136–211.
8. Naoki Sakai, *Translation and Subjectivity: On Japan and Cultural Nationalism* (University of Minnesota Press, 1997), 5.
9. Sagawa, *The Collected Poems of Chika Sagawa*, 133.
10. This narrative is recounted in Nakayasu, “Translation Is a Genre.” The book was published as Sawako Nakayasu with Chika Sagawa, *Mouth: Eats Color: Sagawa Chika Translations, Anti-Translations & Originals* (Rogue Factorial, 2011), hereafter cited as *MEC*.
11. Sakai, *Translation and Subjectivity*, 6.
12. Giorgio Agamben, *The Coming Community*, trans. Michael Hardt (University of Minnesota Press, 1993).
13. See “Insects,” in *MEC*, 53, and Sawako Nakayasu, *The Ants* (Les Figues Press, 2014), as well as the metareflections on bees below.
14. Frances Chung, *Crazy Melon and Chinese Apple: The Poems of Frances Chung*, ed. Walter K. Lew (Wesleyan University Press, University Press of New England, 2000), 4.
15. Nakayasu, “Translation Is a Genre.”
16. Chung, *Crazy Melon and Chinese Apple*, 134.
17. *MEC*, 71. For a synthesis of this hoax and a reading of its operations against the literary marketplace, see Marjorie Perloff, “In Search of the Authentic Other,” *Boston Review*, April 2, 1997, <https://www.bostonreview.net/forum/in-search-of-the-authentic-other/>.
18. For a close reading of these changes, see Holca, “Sawako Nakayasu Eats Sagawa Chika,” 383–84.

19. All the quotations from the rest of the paragraph hail from the cited piece in *MEC*, “Notes,” n.p.
20. See Sawako Nakayasu, “Introduction to the Japanese Poems of Yi Sang,” in Sang Yi, *Yi Sang: Selected Works*, trans. Don Mee Choi et al. (Wave Books, 2020), 84–85.
21. See for instance Lydia He Liu, *Translingual Practice: Literature, National Culture, and Translated Modernity—China, 1900–1937* (Stanford University Press, 1995); A. Suresh Canagarajah, *Translingual Practice: Global Englishes and Cosmopolitan Relations* (Routledge, 2013); Jerry Lee, *The Politics of Translingualism: After Englishes* (Taylor & Francis, 2017); and Sender Dovchin and Jerry Won Lee, eds., *Translinguistics: Negotiating Innovation and Ordinarity* (Routledge, 2020).
22. Sawako Nakayasu, *Say Translation Is Art* (Ugly Duckling Presse, 2020), 10.
23. Johannes Göransson, “Mouth: Eats Color and the Devoration of Languages,” selections from University of Notre Dame graduate poetry workshop blog, January 12, 2015 (blog url unavailable for citation).
24. Miyuki Kamezawa, ed., *The Unforgettable Day: Cries of “Hibakusha” from Hiroshima and Nagasaki* (Group for Spreading Out “The Unforgettable Day,” 1995).
25. Minae Mizumura, *The Fall of Language in the Age of English*, trans. Mari Yoshihara and Juliet Winters Carpenter (Columbia University Press, 2015), 175.
26. *Dell’origine, progressi e stato attuale d’ogni letteratura* was published in seven volumes in Parma (1782–1799) before it was translated into Spanish and published in Madrid. See Wail S. Hassan, “Geopolitics of Comparison: World Literature Avant La Lettre,” *Comparative Literature* 73, no. 3 (September 9, 2021): 255–69, <https://doi.org/10.1215/00104124-8993912>.
27. Amitav Ghosh, “Speaking of Babel: The Risks and Rewards of Writing About Polyglot Societies,” *Comparative Literature* 72, no. 3 (September 9, 2020): 286, 287.
28. Sakai, *Translation and Subjectivity*, 4.
29. Antena (JD Pleucker and Jen/Eleana Hofer), *Manifiesto for Interpretation as Instigation/Manifiesto para la interpretación como instigación* (Libros Antena*Antena Books, 2013), <http://antenaantena.org/wp-content/uploads/2012/06/interpasinstig.pdf>.
30. I refer to Rael San Fratello (Ron Raél and Virginia San Fratello), *Teeter-Totter Wall*, installed across the border of El Paso and Ciudad Juárez for 40 minutes on January 18, 2017; see <https://www.rael-sanfratello.com/made/teetertotter-wall>; there are many other such provocations.
31. George Steiner, *After Babel: Aspects of Language and Translation*, 2nd ed. (Oxford University Press, 1992), xviii.
32. Don Mee Choi, “A Conversation with Don Mee Choi—Lantern Review Blog,” December 5, 2012, <https://www.lanternreview.com/blog/2012/12/05/a-conversation-with-don-mee-choi/>.
33. Antena, *A Manifiesto for Ultratranslation / Un manifiesto para la ultratraducción* (Antena Pamphlets: Manifiestos and How-To Guides, 2013), accessed April 15, 2024. I cite the English-language text for the convenience of the reader, aware that this move is in itself problematic and contrary to the spirit of the collective itself.
34. Nakayasu, “Translation Is a Genre.”
35. Walter Benjamin, “The Task of the Translator,” in *Selected Writings*, ed. Marcus Paul Bullock and Michael William Jennings, vol. 1 (Belknap Press, 1996), 260.
36. Don Mee Choi, *DMZ Colony* (Wave Books, 2020), 115.