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## Wives and Lovers in Dante and Eugenio Montale

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**ABSTRACT:** In the work of male poets, the love for a woman is often a *pretext* for the elaboration of their *texts*; that love can be seen both as a deeply felt personal inspiration and as the point of origin for stylistic adventures, which involve the less personal techniques of poetic art. The figure of the feminine poetic beloved abounds in the lyric tradition as muse, far-off or lost love, or cold-hearted *belle dame sans merci*; as the idealization of an idea of Woman, as imagined interlocutor, or as a symbol of something that transcends an embodied female presence; and it is typically read as one of a pair — the poet who loves and the feminine figure who is loved. It is thus that we think of Dante and Beatrice, Petrarch and Laura, Montale and Clizia. In these emblematic poetic couples the lady love is transcendent; in simple terms, she is dead and gone, or merely gone, and exists on a higher plane than that on which the yearning poet struggles to live and to find expression equal to her resplendence, moved by her absence to create the presence of poetry.

# WIVES AND LOVERS IN DANTE AND EUGENIO MONTALE

Rebecca West

In the work of male poets, the love for a woman is often a *pretext* for the elaboration of their *texts*; that love can be seen both as a deeply felt personal inspiration and as the point of origin for stylistic adventures, which involve the less personal techniques of poetic art. The figure of the feminine poetic beloved abounds in the lyric tradition as muse, far-off or lost love, or cold-hearted *belle dame sans merci*; as the idealization of an idea of Woman, as imagined interlocutor, or as a symbol of something that transcends an embodied female presence; and it is typically read as one of a pair – the poet who loves and the feminine figure who is loved. It is thus that we think of Dante and Beatrice, Petrarch and Laura, Montale and Clizia. In these emblematic poetic couples the lady love is transcendent; in simple terms, she is dead and gone, or merely gone, and exists on a higher plane than that on which the yearning poet struggles to live and to find expression equal to her resplendence, moved by her absence to create the presence of poetry.

Dante and Montale stand as bookends, so to speak, for the vast library of volumes that make up the Italian lyric tradition of the last seven hundred years. Nor is their pairing merely out of convenience – Dante as the great ‘father of Italian poetry’ and Montale as the great ‘voice of modern Italian poetry’ – for, as critics have noted for decades, Montale is one of modernism’s most Dantesque of poets in terms of his essential reshaping of the (modern) Italian lyric, his plurilingualism, his often stony style, and his search for the transcendent. Montale himself built into his poetry a fairly constant implicit dialogue with Dante, who was, for him, ‘the poet in comparison with whom there are no other poets’ (*di fronte a Dante non esistono poeti*).<sup>1</sup> Furthermore, Montale’s poetic beloved Clizia is signalled by her creator as belonging to the modern equivalent of *stilnovismo*, a kind of modern Beatrice whose role is salvific. There are, however, other strong feminine poetic figures in both Dante and Montale: *Donna Filosofia* and various screen ladies in the Dante of the minor works and the stony lady Petra of his *Rime petrose*;

and in Montale Volpe, Annetta-Arletta, and Mosca, along with the less sustained and fleeting presences of Dora Markus, Gerti, and Liuba, just as Dante creates Francesca, Pia, Piccarda, and some few other poetic ladies who appear once and once only in his *Commedia*.

In this brief excursion into the poetry of Dante and Montale, I wish to suggest some approaches to only a few issues that emerge out of the creation of both the primary beloveds of Dante and Montale and of those feminine figures that have been characterized as ostensibly ‘anti-transcendental’ and more secondary in their roles and meanings. As regards Montale’s primary feminine figure, Clizia, I will argue that she is, to use Teodolinda Barolini’s term for Beatrice, a ‘hybrid’ poetic character, and ultimately exceeds the limits of the poetic beloved as traditionally conceived and read, not only in the courtly tradition upon which she is modelled but well beyond it. In the case of the so-called secondary ‘other women’ in Dante’s and Montale’s poetry, I will seek to show that they are much less separable from the primary feminine figures than such binaries as major/minor, transcendent/erotic, soul/body, and traditional/experimental may lead us to believe. Lastly, I want to consider specifically the wife-figure, in her conspicuous absence from Dante’s *corpus* and in her late appearance in Montale’s (in the suite of poems entitled *Xenia*). For both poets, there are complex intertwinings, interferences, and non-dualistic patterns that form a densely textured poetic weave, in which both the primary and the secondary feminine figures provide *fili rossi* as well as not so easily graspable dangling threads of meaning. These threads have to do with the preoccupation of both poets with the possible integration of immanence and transcendence, embodiment and abstraction, and with the very limits of poetic language. My topic is also motivated by a feminist-oriented search for modes of deciphering the figure of the feminine beloved in lyric poetry that are not conditioned exclusively by the traditional emphasis on the male poet-creator, but which allow for a shift in focus onto the female figure who is, of course, the creature of the poet’s imagination and skill, but who also often takes him into regions in which the excesses (commonly associated with the female) of non-binary thought and the mysteries of alterity – the feminine symbolic sphere, in short – do not so much allow the emergence of neatly squared-off meanings as the evolution of more oblique, circular conduits of potential significance. As a specialist of modern literature, I will concentrate on Montale more than on Dante, mainly noting the Dantesque aspects of the former’s poetry.

In Montale's essay, 'Intenzioni (Intervista immaginaria)', first published in 1946, the poet wrote: 'Ho proiettato la Selvaggia o la Mandetta o la Delia (la chiami come vuole) dei "Mottetti" [poems contained in the second collection *Le occasioni*] sullo sfondo di una guerra cosmica e terrestre, senza scopo e senza ragione, e mi sono affidato a lei, donna o nube, angelo o procellaria.'<sup>2</sup> In a note to the poem 'Iride' included in the third collection *La bufera e altro*, the poet identifies the poetic lady of the 'Mottetti', a suite in the second collection *Le occasioni*, with Clizia, who emerges fully in the later collection.<sup>3</sup> Clizia is explicitly linked to the stilnovistic tradition and to Dante in Montale's epigraph for his poem 'La primavera hitleriana' (also in the collection *La bufera e altro*), in which she is named Clizia for the first time; the epigraph makes clear the Ovidian reference: 'Né quella ch'a vedere lo sol si gira.' This is a quotation from a poem to Giovanni Quirini questionably attributed to Dante, in which 'quella' is the nymph Clizia (Clytie) of Ovidian origin, who so loved the sun god Apollo that she gazed continually at him and was transformed into a sunflower whose face always turns to follow the sun. Heliotropism had already appeared in Montale's first collection, *Ossi di seppia*, in which the poem 'Portami il girasole' can retrospectively be read as prefiguring Clizia. Montale makes sure with these and other textual and extratextual indications that we see Clizia as a poetic descendent of Beatrice, both of whom are identified ultimately with the sunlit divine Truth to be found beyond the muddle of this world. Interestingly, heliotropic qualities also attach to Dante's Petra, but her relation to the sun is much more erotically conditioned.

A bit more on this later; for now, it is important to note that scholars of Montale's poetry have taken very much to heart the poet's suggestions that lead to a view of Clizia as a Beatrice-like salvific figure. In the complex weave of life and art, the fact that Montale's real-life lover, Irma Brandeis, was a *dantista* is not without pertinence. He very much admired her study of the *Commedia*, *The Ladder of Vision*, and called it 'quanto di più suggestivo io abbia letto sull'argomento della scala che porta a Dio'.<sup>4</sup> Dante deeply infused every aspect of Montale's real-life and imaginative relationship with his beloved. It is entirely appropriate to read Clizia in a Dantean key; however, it is important to think about how she, like Beatrice, is much more than the typical courtly lady (albeit a modernized *donna angelicata*) whose existence is entirely oriented to the spiritual enlightenment of her poet-lover. Teodolinda Barolini has

given us a way of thinking about Beatrice, which, I think, is equally useful in pondering Clizia's role and meaning in Montale's poetry. Barolini calls Beatrice a 'hybrid' who brings together quite different traditions: 'The figure of Beatrice is a complex hybrid, a mosaic constructed out of the tesserae of many different traditions, who conserves many of her courtly traits while simultaneously demonstrating a mature reconfiguration of the gender paradigm inherited from the courtly lyric.'<sup>5</sup> As she further elucidates, 'Beatrice is an anomalous hybrid' in that 'she possesses an absolutely unprecedented and masculine authority' that is strongly related to her loquaciousness. She *talks*, in short, and, as Barolini notes, 'Beatrice's speechifying has put off the historically mostly male commentators of the *Commedia*',<sup>6</sup> but it has stimulated many more recent scholars, primarily although not exclusively female, to probe more deeply into her anomalously 'masculine' and 'androgynous' qualities. Beatrice is authorized to teach, to preach, and to guide: all activities traditionally assigned to men.

While Montale does not write dramatic or narrative poetry in which characters speak directly, Clizia is similarly 'hybrid' in that she also conserves the beloved's courtly traits of physical beauty and grace, as well as absence stimulating the poet to write of his *amor de longh*, yet she possesses enormous strength, vast scholarly expertise, and extraordinary intellectual clarity, which far exceeds that of the poet-lover, who remains in the muddle of this world and who is basically paralyzed and unable to take decisive action. This self-portrait of the male speaker is consistent throughout Montale's verse, from his early alter ego, the hesitant and doubting Arsenio in the eponymous poem of the *Ossi di seppia*, to his self-definition as a heretic 'povero nestoriano' in the poem 'Iride' included in the third volume of poems, *La bufera e altro*. Montale from the very first defines himself as one of the race that 'rimane a terra' (in the poem 'Falsetto' of the *Ossi di seppia*), one who is unable to reach full transcendence, in spite of the example of the resplendently transcendent Clizia. She of the steely eyes and wind-battered wings reads in the book of contemporary tragic events with full understanding, and she functions as a symbol of salvation not only for the poet but for all others who are weaker than she is. In a late poem, Montale writes that what he feels and has always felt for her is 'venerazione', a word more commonly applied to the worship of saints than to love for a woman.<sup>7</sup> Clizia is, like Beatrice, an authoritative, take-charge figure: courtly in her loveliness and her angelic nature, to be sure, but also fully

aware of the historical and current tragedies of the immanent world (the most immediate of which are World War II and its devastations), and able both to face them and to soar above them as she guides the muddled masses. As well as seeing into the meaning of events, she also sings, smokes, reads recondite scholarly tomes, and even gently 'lectures' the poet-lover from time to time, as Beatrice lectures the wayward Dante. Both Beatrice and Clizia are ultimately identified with the transcendent realm, but they are also remarkably unethereal in their strength, authority, and intellect.

The 'other women' of Dante and Montale have generally been read as antithetical to the transcendental primary beloveds: the earthy, bodily women as opposed to the spiritual purity of Beatrice and Clizia. The Stony Lady is most often characterized in explicitly erotic terms, as is Montale's Volpe. Yet, in interpreting the poetry of both Dante and Montale, for us critics to define and give shape to oppositional female figures who embody in different doses immanence and transcendence or eroticism and salvation is not necessarily to accept their absolute separability into these binary oppositions. Robert Durling and Ronald Martinez, in their excellent study, *Time and the Crystal*, for example, showed that Dante's Petra is his first poetic lady to be placed in a cosmic context, and 'in the *petrose* we see Dante expanding the emotional range of love poetry to a degree unprecedented before him and exploring the limits of poetic language with an extraordinary new intensity'.<sup>8</sup> These scholars rightly argue that the *Rime petrose* are not simply a stylistic adventure, but that they adumbrate the cosmic vision of the *Commedia*. The recalcitrant Petra is intricately bound up with cosmic elements and associations such as the powers of gems deriving from the stars and planets or the symbolic valences of heliotropism. Volpe also represents a stylistic turn for Montale, for he was deeply influenced by the poet and scholar Maria Luisa Spaziani's knowledge of the French Symbolist tradition (she was the real-life model for Volpe). The poems about Volpe represent as well Montale's move towards more quotidian verse, which flowers in the post-*La bufera e altro* collections. Rather than seeing these 'other women' as antithetical to the primary poetic beloveds and fixed in the role of eroticized female figures, it is important to consider how they conditioned the poetry of their poet-lovers in ways that have to do not only with the development of new technical, stylistic elements but also with what can be called the ideology of gendered representations. Both Dante and Montale created poetic beloveds according to the

paradigms and topoi of the Western love lyric that dominated in their respective times, but they expanded and transformed those paradigms with new emphases on the feminine figure's authority and power. We know very little of Dante's actual rapport in life with the women who functioned as muses for his art, but his poetry gives us extraordinarily strong, independent female subjects in Petra and Beatrice, who are both beloveds endowed with agency. I need say nothing further about Beatrice's astounding and quite 'masculine' authority in the *Commedia*; in the case of Petra, I can only allude to her power to transform the poet-lover into none other than a Dido: '[Amor] m'ha percosso in terra e stammi sopra l con quella spada ond'elli ancise Dido' (35–36). There is here a fusion on the part of the poet with the feminine, passive position that shows to what extent the poet is vanquished by love for the stony lady, which is echoed obliquely in Montale's poem to Volpe, 'Nubi color magenta', in which he writes: 'troppo l volli vincerti, io vinto' (13–14). In addition, both poets 'entrust' themselves to their primary beloveds, and Montale even uses the word 'affidare' in relation to Clizia – a term that has great resonance for the recent theoretical feminist work of the collective of scholars based in Milan and Verona known as Diotima on the central role of 'affidamento' in creating new interrelational structures under the sign of the symbolic order of the mother.

The strictly dichotomous separation of 'major' angelic and 'minor' erotic beloveds in both poets is belied by the many crossed threads and interweavings of thematic and stylistic elements in their representations. Yet Montale himself presented a binary view, writing in his essay on Dante:

Forse donna Pietra è realmente esistita, ma in quanto avventura stilistica non potrà mai coincidere con una donna reale. Se poi Dante ebbe precocemente l'intuizione di quello che dovrà essere il significato ultimo di Beatrice (e la *Vita nuova* lascia pochi dubbi in proposito) direi che tanto donna Pietra che la Donna gentile avrebbero dovuto essere inventate di sana pianta se non fossero mai esistite: perché non si può immaginare un processo di salvezza senza la controparte dell'errore e del peccato.<sup>9</sup>

The poet also asserted, in an interview of 1977 with Annalisa Cima in which she astutely asked if 'i volti vari delle sue donne non sono forse il suo stesso volto strappate le maschere?', that 'Clizia e la Volpe sono messe in contrasto, una salvifica, come si direbbe adesso, l'altra terrena ... dantesche, dantesche'.<sup>10</sup> However, there is nonetheless an

erotic continuum from body to spirit in the figuration of Beatrice; she is certainly angelic and transcendental, but she also makes Dante the pilgrim feel the 'antica fiamma' of romantic, erotic love even in the higher reaches of the world of the afterlife in the *Commedia*. And, as I mentioned earlier, Petra is placed in a cosmic context: her association with gems, the seasons, and other indications of the macrocosmic powers that characterize her make the stony lady into a sort of precursor to her fully transcendentalized 'sister' Beatrice. Montale's Clizia is strongly associated with gems as well, while her tie with heliotropism, which is inherent in her name, links her to Beatrice's connection with the metaphorical meanings of the 'Sole' of Divine Truth.

In sum: rather than reading these feminine figures as representing strictly separable dichotomies (in spite of Montale's self-commentary that seeks to do so), dichotomies that echo the age-old division of Woman into either angelicized pure spirit or eroticized corrupt body, we have instead in the poetry of both Dante and Montale the creation of a sort of 'chiaroscuro' effect, with permutations of light and dark, heavenly and earthly, soul and body, through images, tropes, and figurative language that ultimately intertwine, rather than strictly separate, their poetic ladies. Furthermore, seeking Spaziani's advice and response to his work, Montale sent most of the poems he wrote between 1949 and 1954 to the young poet who was both his love interest in life and the inspiration for the Volpe figure. Interestingly, he called the suite dedicated to her that would eventually be entitled 'Madrigali privati' by a quite different name in their correspondence: 'Carmina sacra'. If her erotic charge is highlighted in the Volpe poems, the poems were nonetheless elaborated under a working title that indicated sacrality, a quality much more commonly limited to Clizia. It is also not insignificant that Volpe is associated in poems to her, as is Clizia, with odd animals; Montale's poem 'L'anguilla' can thus be read as a culmination of the Clizia poems of the high season of *La bufera* or, conversely, as an introduction to the Volpe suite that follows. Extratextually, Spaziani was a source of inspiration and encouragement to Montale: a 'fellow' poet who not only entered into his verse but also quite literally helped him in its elaboration, as well as in his translation projects. Spaziani was far from a merely erotic focus in the poet's life, and her transformation into a poetic beloved involves her in the complex weave of 'le donne montaliane'.

As Francesca Pedriali has convincingly argued in her essay ‘Resisting Clizia’, it is clear that the introduction of yet another ‘other woman’, Annetta-Arletta, into the second collection, *Le occasioni*, is only one of the numerous ways in which Montale complicates a straightforward reading of Clizia as a wholly positive figure of salvation. She is in fact often associated with death, and Pedriali reminds us of Luperini’s analysis of Montale’s ‘inner divisions’ regarding his primary beloved, as well as Grignani’s studies of the ‘relay team’ of lovers: ‘Annetta and Clizia in *Le occasioni*; Annetta, Clizia, Volpe and the early Mosca in *La bufera*’. Pedriali summarizes the contributions of Luperini, Grignani, and Fortini (who already in the 1970s had remarked that critics were ‘pressoché unanimi nell’identificare in Clizia la funzione di arcangelo preveggennte’) and went on in the opposite direction, pursuing the intertextual jackals of *La speranza* [sic] from the motet section of *Le occasioni*) in the following words: ‘it is the corruptress in the angel that has steered the attention towards the study of Volpe and Annetta, “eros terrestre” and “primigenio” respectively’.<sup>11</sup> Recent studies by these and other scholars have revealed that Montale sought to idealize Clizia in self-commentaries, but the poetic collections tell us a much more complicated and less monofocal story than the poet himself sought to advance.

Beyond similar stylistic details, and shared attributes and associations, there are many textual and extratextual ways in which Dante’s and Montale’s primary poetic ladies and their ‘other women’ overlap, interrelate, echo, and reflect one another, and fuel the stylistic adventures of the poet-lovers. In their sheer otherness as feminine figures and as objects of desire outside the selves of the poets, the poetic ladies collectively and often interchangeably anchor the man’s search for a self in alterity. There is perhaps no sole beloved who is surrounded by ‘other women’. Ultimately, they are *all* ‘other’ and it may be in their gendered status as ‘other-than-self’ that the poets find one of the starting points for poetic itineraries along the path to innovation. Montale himself wrote in a late poem of 1975 entitled ‘Domande senza risposta’, included in his *Quaderno di quattro anni*: ‘Mi chiedono se ho scritto | un canzoniere d’amore | e se il mio onlie begetter | è uno solo o è molteplice. | [...] | Se avessi posseduto | un liuto come d’obbligo | per un trobar meno chiuso | non sarebbe difficile | dare un nome a colei che ha posseduto | la mia testa poetica o altro ancora. | [...] | Non ho avuto purtroppo che la parola, | qualche cosa che approssima ma non tocca [...]’ (1–22). With his usual astuteness, Montale resisted here and

elsewhere critics' attempts to pin him down, preferring to scatter hints about the identity of his muse(s) and the aetiology of his poetry, in spite of his many efforts both within the verses themselves and in self-commentaries to advance the myth of a modern Beatrice at the heart of his writing. In the end, might it be that it is in the fundamental difference between the individual male self and the *collective* feminine Other that at least a portion of the essential fuel for poetry by men past and present might be found?

Very briefly and in conclusion, I wish to turn to the issue of wives, as contrasted with lovers. Today we assume (or hope at least) that wives are also lovers, but the courtly tradition had no room for the former, and modern love poetry for the most part perpetuates the exclusion of the figure of the wife, although Saba, Sanguineti, and a few others have sung of their wives in their verse. As we well know, Dante never mentioned Gemma in any of his writings, and the very few wives in his work make only fleeting appearances (with the exception of Francesca, of course, who is the adulterous wife *par excellence*). Late in life, Montale surprised his readers when he published the poetic suite, *Xenia*, which contains poems written to and about Mosca, his life-companion and eventual wife. The poems represent another stylistic adventure: they are quotidian verse, filled with homey domestic memories and written in the lower, more prosaic register of Montale's last post-*Bufera* collections. Having fairly conclusively abandoned the courtly, high register in which Clizia is embedded, the poet adjusts his voice to the decidedly terrestrial realm in which Mosca lived and goes on living for him. Might we read these uxorious poems as a corrective to the lyric tradition of courtly love, to which Montale attached his earlier poetry for and about feminine figures? Of course, he might still have been inspired by Dante, who wrote a few poems about the figure of the wife in his *tenzone* with Forese. Dante himself apologized in the *Commedia* for the bawdy and negative portrayal of Forese's wife, making Forese refer to her as 'la vedovella mia, che molto amai' and calling her 'a Dio più cara e più diletta' (*Purg.*, XXIII, 91–92). Similarly, Montale wrote negatively of Mosca in his letters to Irma Brandeis, an epistolary exchange that occurred during the height of their love affair in the late 1930s and is now published in *Lettere a Clizia*.<sup>12</sup> She was characterized there as a burden and a controlling shrew who threatened suicide numerous times when she discovered the love affair between Montale and Brandeis, thus serving in the poet's version of events as the major obstacle to the lovers'

new life in America. So perhaps the *Xenia* poems are a self-corrective, palinodic recantation? They are loving and intimate portrayals of a long partnership once described as excruciating, and yet again Montale presents himself as dependent on the superior strength and vision of a woman, as in the poem ‘Ho sceso ...’: ‘Ho sceso milioni di scale dandoti il braccio | non già perché con quattr’occhi forse si vede di più. | Con te le ho scese perché sapevo che di noi due | le sole vere pupille, sebbene tanto offuscate, | erano le tue’ (8–12). (Interestingly, in Roberto Benigni’s film *La tigre e la neve*, the extremely uxorious protagonist, who is a poet seeking to save the life of his wife, quotes this poem.) And so Mosca appears as the final ‘other woman’ or simply ‘another woman’ who provided the poet with inspiration for a new stylistic adventure in his old age. She emerges as equal to Clizia in her centrality to Montale’s life and art: a domestic goddess (or demon) of a sort, who is as far from the Dantesque colorations of Clizia as can be imagined.

In his poetry, Montale sought to ascend to the heights of idealized romantic love and spiritual bonding with Clizia; he sang the ecstasy of bodily passion with Volpe as it was acted out on the terrestrial plane of linear, horizontal human action; and he memorialized the ascents and descents of daily companionship with Mosca. Up, down, or across, the crossword puzzle of Montale’s poetry to and about feminine figures – be they wives or lovers – is not solvable by enclosing the poetic beloveds into separable little boxes. The alterity of the feminine in his poetry, as in that of his master Dante, creates a much more complex, intricate weave than the limited, controlled logic of a rationally created puzzle. Woman, as figured in these and other poets, is an arabesque, both geometric and fanciful, giving rise to a melding of the transcendent and the immanent, of the yearnings of both soul and body and, most importantly, to great art.

## NOTES

- 1 ‘[D]ebbo chiedermi chi fosse Dante e che cosa egli possa rappresentare (è il mio tema) per uno scrittore d’oggi: non dico per un poeta d’oggi perché di fronte a Dante non esistono poeti.’ The assertion is from Montale’s essay ‘Dante ieri e oggi’, which he delivered as the final talk at the meeting for the seventh centenary of Dante’s birth held in Florence on 24 April 1965. It was subsequently published in the *Atti del Congresso Internazionale di Studi danteschi*, 2 vols

- (Florence: Sansoni, 1966), II, and is now readily findable in the volume edited by Giorgio Zampa, *Sulla poesia* (Milan: Mondadori, 1976), pp. 15–34.
- 2 Eugenio Montale, 'Intenzioni (Intervista immaginaria)', in *Sulla poesia*, p. 568.
  - 3 All references to Montale's poems are from the critical edition of his complete verses, *L'opera in versi*, ed. by Gianfranco Contini and Rosanna Bettarini (Milan: Einaudi, 1980).
  - 4 Montale, 'Dante ieri e oggi', p. 31.
  - 5 Teodolinda Barolini, 'Notes toward a Gendered History of Italian Literature, with a Discussion of Dante's *Beatrix Loquax*', in *Dante and the Origins of Italian Literary Culture* (New York: Fordham University Press, 2006), p. 360.
  - 6 Barolini, 'Notes Toward a Gendered History', p. 368.
  - 7 The poem is entitled 'Cliza nel '34' and is included in the *L'opera in versi*, in the section 'Altri versi'. The poem in its entirety reads: 'Sempre allungata | sulla chaise longue | della veranda | che dava sul giardino, | un libro in mano forse già da allora | vite di santi semiconosciuti | e poeti barocchi di scarsa reputazione | non era amore quello | era come oggi e sempre | venerazione.'
  - 8 Robert M. Durling and Ronald L. Martinez, *Time and the Crystal: Studies in Dante's 'Rime Petrose'* (Berkeley: University of California Press, 1990), p. 4.
  - 9 Montale, 'Dante ieri e oggi', p. 21.
  - 10 'Le reazioni di Montale', in *Eugenio Montale*, ed. by Annalisa Cima and Cesare Segre (Milan: Rizzoli, 1977), p. 194.
  - 11 Federica G. Pedriali, 'Resisting Clizia', in *La farmacia degli incurabili. Da Colodi a Calvino* (Ravenna: Longo, 2006), p. 79.
  - 12 *Lettere a Clizia*, ed. by Rosanna Bettarini, Gloria Manghetti and Franco Zabagli (Milan: Mondadori, 2006).

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