The Double in Late Nineteenth-Century Italian Literature:
Readings in Fogazzaro and His Contemporaries

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Submitted in partial fulfillment of the requirements for the degree of Doctor of Philosophy in the
Graduate School of Arts and Sciences

COLUMBIA UNIVERSITY
2017
ABSTRACT

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This dissertation is organized around main axes: the literary and critical concept of the Double and the analysis of Antonio Fogazzaro’s 1881 novel, *Malombra*, in which the Double plays a complex thematic role. In the first chapter, I address the concept of the Double as a critical category, assessing its meaning across three different levels of reality: in terms of the cultural specificity of the representation (the nineteenth century and Romantic literature), in terms of the theoretical approach (whether it is construed as a transcendental figure, as in Freudian theory, or a transgressive figure, as in Jungian theory, etc.) and in terms of its placement relative to the other themes in the text. In the second chapter, I take up the analysis of three Italian texts from the second half of the nineteenth century which privilege the theme of the Double and invest it with idiosyncratic meaning: *Uno spirito in un lampone* by Iginio Ugo Tarchetti (1867), *Due anime in un corpo* by Emilio de Marchi (1877) and *Le storie del castello di Trezza* by Giovanni Verga (1875). My reading of these texts draws on diverse psychoanalytic perspectives, namely those of Jung, Lacan and Abraham and Torok. In the third chapter, I carry out an extensive analysis of Fogazzaro’s *Malombra*. The first part of the analysis, which focuses on the novel’s two primary characters, Marina and Silla, shows how these characters’ unconscious conflicts animate the narrative, shape its itinerary and anchor its fantasmatic universe; the second part examines the ways in which the primary aspects of the plot work in tension with, and are offset by, the novel’s two subplots; the third part looks at points of comparison between *Malombra* and the three texts discussed in the second chapter, in relation to the theme of the Double and to other interrelated discourses and tropes.
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Introduction

Part I: The Double and *Malombra*

This dissertation is structured around two main axes: the first is the literary theme of the Double, as it came to be embodied in Italian literature from the second half of the nineteenth century and the second is the analysis of Antonio Fogazzaro’s novel *Malombra*, a text whose complex and layered psychical intrigue centers on problems of double-identity and double-existence. At the outset of this study, I would like to address a series of questions which may arise in relation to any prospective topic of literary inquiry: namely, what broader purpose is served by an investigation into the material at hand? Why the Double? And why Fogazzaro’s *Malombra*? I will develop the rationale behind this specific line of inquiry with reference to three major areas of consideration: the significance of the Double as a mediatory structure or instrument for literary comparison, the interdiscursive relationship between psychoanalysis and literature and the characterization of Marina—*Malombra*’s protagonist—as a crowning achievement of Fogazzaro’s art.

The first consideration is the viability of the Double as a critical category and an instrument for literary analysis. The elusiveness and elasticity of the Double as a concept has led many specialists over the years to view it with skepticism, as Milica Zivkovic notes, citing the consensus articulated by Albert Guérard that “the word double is embarrassingly vague, as used in literary criticism”\(^1\). That notwithstanding, I would argue that the Double remains an essentially useful category, provided one takes efforts to define it carefully relative to the reality

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of the text and the critical methodology. It is on this account that I have devoted the first chapter of this dissertation to excavating the concept of the Double and outlining some of the ways it has been interpreted across the fields of psychoanalysis, anthropology and cultural and literary studies. In addition to being useful as a critical category, however, the Double also posits a tool for comparing a vast number of nineteenth century European texts that represent themes ranging from the duality of being and double-identity to various scenarios of split consciousness and extreme instances of psychic division (themes generally subsumed under the rubric of the Double). Thus, by organizing this study around the theme of the Double, I hope to reinforce a sense of critical cohesion between the Italian texts analyzed and the broader European context, and in such a way, open productive avenues in the discourse of comparative literature.

A second consideration about the broader significance of this dissertation relates to the potential for psychoanalysis to elucidate literature and the complementary potential for literature to elucidate psychoanalysis. Little explanation is required for the first aspect of this interdiscursive relationship, which regards the potential for psychoanalytic concepts to enhance the understanding, appreciation and relatability of literary texts. The most prominent approaches to the Double in literature derive from the various strands of psychoanalytic thought, and the critical methodology of this study takes into account three specific theoretical orientations: Freudian theory, Jungian theory and the theory of Abraham and Torok. Above and beyond the question of the Double, the selective application of psychoanalytic methodologies to the texts of Tarchetti, De Marchi, Verga and Fogazzaro throughout this dissertation generates practical insights into the scenarios depicted by shedding light on their psychological underpinnings.

The second aspect of this interdiscursive relationship, concerning the potential for literature to inform the psychoanalytic discourse, highlights a reciprocal channel whereby the
observations made, and conclusions drawn in this dissertation may supplement the received knowledge of psychoanalytic concepts in the theoretical and clinical domains. In the same way that psychoanalytic concepts help to explicate scenarios in literature, literary representations of human experience have the capacity to enrich psychoanalytic understanding in the clinical context. Nowhere does this possibility appear more fully realized than in the writings of Franco-Hungarian psychoanalysts Nicolas Abraham and Maria Torok, where technical insights and literary conceits appear seamlessly interwoven and where new concepts bearing names such as “crypt” and “phantom” are formulated in conjunction with literature and to the language of the analysands themselves. Nicholas Rand gives an account of the interdisciplinary space navigated by Abraham and Torok in his introduction to the volume of their collected writings, *The Shell and the Kernel*:

One of the central features of Abraham and Torok’s work is a constant interchange between literature and psychoanalysis. This is a matter not simply of giving psychoanalytic interpretations of literature, but rather of transforming literature into a resource for clinical insight. New insights are possible because Abraham and Torok’s concepts are uncommonly versatile. For example, introjection, defined broadly as the psychic process of expansion, leaves entirely open the particular subject or problem under study. Thus literature can deepen psychoanalytic understanding by giving us nuance and artful accounts of situations that require or lead to introjection. For Abraham and Torok, the study of fictitious life-scenarios in literature parallels the psychoanalytic search for ever finer means of comprehending people and their joys or sufferings. 3

…Abraham and Torok’s explorations move fluidly between the clinical and literary realms, suggesting that literature and psychoanalysis are two different contexts for similar methodological insights. Torok has written that “the clinical realm works toward a better understanding of hiding in texts, while the literary analysis of the avenues of textual concealment offers allegories of reading for clinical psychoanalysis.” 4 5

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4 Rand, introduction to *The Shell and the Kernel*, 19.

5 Rand goes on to illustrate the basic modalities underlying Abraham and Torok’s theory—the scenarios of successful and failed introjection—with reference to Maupassant’s story *Le mer* and Camus’s *L’etranger*, respectively.
In accordance with the premises outlined here, the readings that I propose for Tarchetti’s *Uno spirito in un lampone* in the second chapter of this dissertation and for aspects of Fogazzaro’s *Malombra* in the third chapter harness the potential for these texts to function as allegorical, if not simply stylized, literary portrayals of situations dealt with in Abraham and Torok’s theory. For instance, in the case of Tarchetti’s text, I raise the possibility of interpreting the Baron’s adventure as an extended metaphor for impossible mourning, which Torok associates with primitive fantasies of devouring. Also, while examining Tarchetti’s text, I utilize the techniques of cryptonymic analysis, a tool of linguistic analysis refined by Abraham and Torok through their work on Freud’s Wolf Man, to uncover a hidden logic in the representation linking the titular premise of the “lampone” to the name of the murdered chambermaid, “Clara,” uttered at the end of the tale. In the case of Fogazzaro’s *Malombra*, I highlight the procedures of revealing/re-veiling implicated in the transmission of the d’Ormengo family secret, along with the scenario whereby Marina comes to re-embody her ancestor, Cecilia, for their capacity to illustrate Abraham’s concept of the transgenerational phantom.

While Abraham and Torok’s theory may be especially well-suited to gathering insights from literature, the prospect of using literary representations to reinforce methodologies and generate clinical intuitions also remains valid for psychoanalysis more generally. To that end, this dissertation is rich in observations which bear on the relationship between the two discourses and their capacity to inform one another. In the second chapter, for example, I propose an alternative reading for Tarchetti’s *Uno spirito in un lampone*, wherein I interpret the Baron’s adventure as an allegory for the Jungian process of anima conflict. In the third chapter, I draw parallels between the railway imagery Fogazzaro uses to depict the movements of Marina’s
subject—of her consciousness, her unconscious, and her drives—and the similar imagery (the rail-carriage analogy) Freud uses in teaching his pupils to free-associate. In the second part of the third chapter, I call attention to a passage from Fogazzaro’s ancillary writings which appears psychoanalytical avant la lettre, wherein the author admits to conceiving Edith’s character as a “réaction de conscience” to the representation of Marina. These are but a few examples of the ways the psychoanalytic and the literary discourses intersect in this study. In listing them, I would also like to add the disclaimer that my selective, speculative and impartial deployment of psychoanalytic methodologies is aimed only at enhancing the critical discussion and not at constructing a uniform or exclusive code of interpretation.

A third consideration about the broader import of this dissertation pertains to its specific contribution to the critical discourse on Fogazzaro. Antonio Fogazzaro is arguably one of the most versatile and skilled Italian writers of the nineteenth century, though also one of its most underappreciated writers, at least from an international perspective. One of my aims in producing an expansive analysis and discussion of Malombra, the first of Fogazzaro’s seven novels, is to demonstrate the author’s talent for constructing a highly nuanced and modern

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7 Giorgio Cavallini offers the following assessment of Fogazzaro’s uniqueness vis-a-vis other European narrators: “A differenza di altri narratori europei, Fogazzaro non rappresenta oggettivamente la società del suo tempo, ritraendola in un vasto affresco o cogliendone gli aspetti più crudi. Non è lo scrittore onnisciente, che domina dall’alto o dall’esterno ma con occhio sicuro della realtà; al contrario, ne è coinvolto in prima persona (autobiografismo) cossché la modernità, epperò anche il rischio, della sua arte consiste nell’impulso a realizzare una sorta di fusione fra poesia e vita, in chiave decisamente più soggettiva che oggettiva. I suoi romanzi, da Malombra a Leila, rispecchiano nelle vicende e nei problemi dei protagonisti le reazioni psicologiche e le idee morali ed estetiche dell’autore stesso: spirito tormentato e inquieto, ricco di vita interiore e, insieme, personaggio mondano a cui arridono la ricchezza e il successo.” [Unlike other European narrators, Fogazzaro does not represent the society of his time objectively, depicting it over a vast canvas or capturing its rawest aspects. He is not the omniscient writer, who dominates reality from above or outside, but with a sure eye; on the contrary, he is involved in the first person (in an autobiographical sense) so that the modernity, but then also the risk, of his art consists in the drive to realize a sort of fusion between poetry and life, in a key that is decidedly more subjective than objective. His novels, from Malombra to Leila, reflect in the affairs and the problems of the protagonists the psychological reactions and the moral and aesthetic ideas of the author himself. A tormented and anxious spirit, with a rich interior life and, at the same time, a worldly character on whom smile prosperity and success]. Giorgio Cavallini, Fogazzaro: ieri e oggi (Naples: Loffredo, 2000), 10.
psychological drama. In recent decades, and especially since the publication of the critical edition by Vittore Branca in 1982, *Malombra* has received more attention from scholars than any of Fogazzaro’s other works, and has been subject to critique from several different standpoints. To offer just a few examples of the diverse approaches undertaken: in “Fogazzaro, la poesia e l’avvenire del romanzo,” Raffaele Cavalluzzi analyzes the hybrid discourse of the novel in the context of Fogazzaro’s evolution from lyric poet to prose narrator; in *Malombra e il fantastico: analisi del testo e dell’enunciazione*, Tiziano Sandroni examines novel’s complex relationship to the literature of the Fantastic; in “Genesi di *Malombra*. Poesia e pensiero nel primo Fogazzaro,” Fabio Finotti undertakes a comparative analysis of Fogazzaro’s notes and drafts in order to retrace the novel’s genesis and shed light on the author’s writing process.

Within the body of scholarship centered on *Malombra*, one also finds several studies concerned specifically with fleshing out the psychological underpinnings of the novel. In his study “Letteratura ed evoluzionismo cristiano: per un’analisi di *Malombra*,” Floriano Romboli proposes a psychological code for reading the interplay between darkness and light in the novel, where darkness signifies “l’ambito dell’oscurità psicologica, l’area delle istintività compresse e

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8 Giorgio Cavallini, *Fogazzaro: ieri e oggi* (Naples: Loffredo, 2000). I have followed some of Cavallini’s indications in my review of the critical literature on *Malombra*.

9 Vittore Branca, introduzione a *Malombra*, ed. Vittore Branca (Milan: BUR, 1982). Vittore Branca judges *Malombra* to be the masterpiece of the “romanzo nero e di narrazione metapsichica” [Gothic novel and metapsychical narration] in Italian literature, adding that it is “non solo la vitale e ribollente matrice dei romanzi fogazzariani ma anche una balenante anticipazione della narrativa contemporanea” [not only the vital and bursting matrix of Fogazzaro’s novels but also a striking anticipation of the contemporary narrative].


celate”13 and light signifies the zone of the “coscienza vigile”14 which judges the goings-on of the darkness “con evidentì risultati di turbamento”1516. Fabio Finotti’s article, “L’inconscio in Fogazzaro,” also focuses attention to the psychological dimension of Fogazzaro’s novels by examining trends in the author’s attitude toward the representation of the unconscious17. More recent studies that take up questions related to the psychology and unconscious dynamics of the characters in Malombra include Ann Caesar’s article, “Sensation, Seduction and the Supernatural: Fogazzaro’s Malombra,” which parses out the nuances of Marina’s characterization and investigates the thematic link between eros and death, and Laura Wittman’s article “Fogazzaro tra occultismo e modernismo,” which examines the imprint of the

13 “the realm of psychological obscurity the area of the hidden and repressed instincts”

14 “waking consciousness”

15 “with a clearly tumultuous result.”


One particular stroke of Fogazzaro’s artistic mastery which I intend to illuminate in this dissertation is the representation of Malombra’s female protagonist, who is shown fluidly shuttling between the habitus of Marina and that of Cecilia. Marina’s presence crystallizes on the page through a play of opposing drive-systems: a play between two models of the feminine, between nature and culture (whereby the ideological binary of nature/culture opens itself to deconstruction), between the old world and modernity, between poetry and prose. At its core, her character revolves around fundamental problem of twofold being. On the one hand, Marina is the orphaned Marchioness Crusnelli di Malombra, a product—in the world of the text—of French high society and culture, and an embodiment—in literary terms—of the heroine of the French novel County of the World.  


19 Laura Wittman, “Fogazzaro tra occultismo e modernismo” (2013), 262. Wittman calls attention to the echoes of contemporary (late nineteenth-century) psychology—concerned in particular with ideas of suggestion and auto-suggestion—in the characterizations of Marina and Silla (262-263). “In particolare, tipico dell’epoca è il personaggio che cerca di ragionare con se stesso e non si rende conto di aver già perso la propria coerenza ed unità dando voce e corpo ad un altro sé. Fogazzaro echeggia ripetutamente le osservazioni della psicologia contemporanea, che considera la calma che subentra all’agitazione nervosa come particolarmente pericolosa, perché segno di auto-suggestione. Vediamo che prima di trovare il manoscritto di Cecilia, Marina è oppressa da un «fuoco interno», agitatissima (100); ma già dopo la prima lettura, prima che abbia il sospetto di riconoscersi in Cecilia, prima di dibattere con sé stessa questo sospetto, «le sue mani si movevano lentamente, non avevano più nulla di nervoso. La fisionomia era marmorea» (104). Questa calma eccessiva indica già il fascino «mesmerizzante» del manoscritto. Nel caso di Silla, troviamo qualcosa di simile prima del momento in cui accetterà di accomunare il suo destino a quello di Marina: «una lieve ombra fredda» diventa «certa stupidità fredda e lenta» per cui «un’amara energia gli corse le vene, ogni pensiero scomparve dalla sua mente» (350, 355). Da questo punto di vista, Marina e Corrado sono condannati per la loro «folie mystique à deux».” In particular, it is typical of the period to have a character who tries to reason with himself and does not realize that he has already lost his own coherence and unity, giving voice and body to an “other self.” Fogazzaro repeatedly echoes observations from contemporary psychology, which considers the calm following a nervous attack as particularly dangerous, as a sign of auto-suggestion. We see that prior to finding Cecilia’s manuscript, Marina is oppressed by an “internal fire,” fiercely agitated; but already after the first reading, before she develops the suspicion of recognizing herself in Cecilia, before discussing this suspicion with herself, “her hands moved slowly, they no longer had anything nervous about them. She had a marble countenance.” This excessive calm already indicates the “mesmerizing” fascination of the manuscript. In Silla’s case, we find something similar prior to the moment in which he agrees to link his destiny to that of Marina: “a soft cold shadow” becomes a “sort of stupidity, cold and slow” on account of which “a bitter energy coursed through his veins, every thought disappeared from his mind.” From this point of view, Marina and Corrado are condemned for their “folie mystique à deux.”

20 Cristina Mazzoni’s book Saint Hysteria [Cristina Mazzoni, Saint Hysteria (Ithaca: Cornell, 1996)] also contains a chapter on Malombra, as does Elena Landoni’s Antonio Fogazzaro e i cavalieri dello spirito [Elena Landoni, Antonio Fogazzaro e i cavalieri dello spirito (Genova: San Marco dei Giustiniani, 2004)].
Decadent novel. Increasingly, however, as though to signify her assimilation of her ancestor, Cecilia, she also becomes associated with an alternate set of traits, these bearing elemental and mythical connotations. The ever-changing nature of the relationship between Marina’s two states of being is borne out through a constant redrawing of the parameters of her representation.

The fundamental problem of double-identity underpinning Marina’s character also reverberates into the structure of the plot and the narrative. The interplay between Marina’s status as a repressed woman, sustained on a diet of French Romantic-era texts and confined to the boundaries of her own peculiar reality, and her growing conviction that she is the reincarnation of Cecilia, returned to exact vengeance for a decades-old atrocity, is writ large in—to use Paolo Valesio’s analogy—the tectonic shift between two contiguous formations in the text. If one of these formations is the metaphysical superstructure of the “dramma sovrumo”\textsuperscript{21} laid out in Cecilia’s prophecy, the other is a more traditional and very human love story, the sort one finds embodied in Romantic novels such as Charlotte Brontë’s \textit{Wuthering Heights}, where the lovers become swept up in the vicissitudes of each other’s passions. The collision of these two structures is the source of a critical paradox in Marina’s character, in the sense that on the one hand, the compulsion to murder Cesare in accordance with Cecilia’s prophecy prevents her from realizing her love for Silla—the supposed reincarnation of Cecilia’s lover, Renato—and on the other hand, being scorned by Silla drives her to kill her would-be lover in an act which seems to contradict her belief in the same prophecy. This dilemma, in turn, gives rise to a host of questions, such as: does Marina truly believe in Cecilia’s cosmic scheme and kill her reincarnated lover as an afterthought, or does her zeal for the prophecy simply provide an outlet for venting of repressed desire and aggression—a sentiment which, in the chaos of exploding

\textsuperscript{21} “superhuman drama”
passions, she fails to distinguish from her love for Silla? Or is it perhaps that part of her—the immortal part, identified with Cecilia—operates in conformity with a “sovrumano” design, and part of her—the mortal part, identified with Marina—operates in conformity with an economy of worldly desires? The irreducibility of Marina’s motives in the face of questions like these is a hallmark of her complex characterization.

In another sense, as a pure creature of the author’s desire and a source of autobiographical consciousness, the twofold person of Marina/Cecilia centrally organizes the whole universe of character relations in *Malombra*. The theme of the Double, which originates with Marina in her relation to Cecilia, diffuses itself into Marina’s pairings with other characters and thereby carves out a variety of duplicative structures in the text. As I show in the first part of the third chapter, certain minor characters appear to function as extensions of Marina’s subjectivity. For instance, the maid, Fanny, acts as an alter ego relative to the identity of Marina while the gardener’s son, Rico, acts as an alter ego relative to the identity of Cecilia. This tendency even expands to inanimate features of the landscape, with the result that Marina’s presence is diffused into features ranging from the scent of her *mown hay* perfume, to the books in her library, to the elemental forces of wind, rain and lightning, which offer a symbolic space for the elaboration of her affective states. On another level, as I demonstrate in the second part of the third chapter, the protagonists Marina and Silla function as dueling sources of autobiographical consciousness in the novel, in the sense that each personifies an aspect of Fogazzaro’s personality from an earlier point in his life. Finally, a system of literary foils unfolds relative to the protagonists in the text, so that like Silla and his mother Mina, who are foiled by the characters of Nepo and Fosca, Marina and Cesare are foiled by the characters of Edith and Steinegge.
Part II: Overview of Contents

In the first chapter of this dissertation I set out to provide an overview of the Double as a critical category, first by tracing an intellectual history of the concept and then by establishing its significance in the context of literary criticism and analysis. My excursus on the literary importance of the Double focuses specifically on its manifestations in Romantic literature and the literature of the Fantastic, while considering different theoretical approaches to the topic, including the interpretations put forth by the Freudian and Jungian schools of thought. Also in the first chapter, I illustrate the different forms under which the Double appears in nineteenth-century texts, through reference to texts by Poe, Dostoevsky, James, Gautier and Andersen.

In the second chapter of this dissertation, I turn my attention to the specific question of the Double as it appears in Italian literature from the latter part of the nineteenth century. I begin the chapter by recapitulating some indications about the Double from the critical discourse on the Italian Fantastic before proceeding with the analysis of three texts which deal centrally with scenarios of duality or duplication. The first of these texts is Iginio Ugo Tarchetti’s Uno spirito in un lampone, a fantastic tale which thematizes the Double against a backdrop of spiritual possession. For the analysis of this text, I supply two distinct readings: one based on Jungian theory and the other based on the psychoanalytic theory of Nicolas Abraham and Maria Torok. The second text analyzed is the novella Due anime in un corpo by Emilio de Marchi, a singular blend of crime thriller and sentimental novel which recaptures the spiritual premise from Tarchetti’s tale but adapts it to the figurative space of an ambiguously metaphorical conceit. The third text analyzed is Giovanni Verga’s novella Le storie del castello di Trezza, which, at a difference from the first two texts, integrates the Double into the narrative apparatus through an elaborate technique of mise-en-abyme.
The third chapter of this dissertation, dedicated entirely to the analysis of Antonio Fogazzaro’s *Malombra*, is divided into an introduction and three parts. In the introductory portion of the chapter, I address the issue of interpretive ambiguities in the novel and defend the artistic merit of such equivocations as the hallmarks of a writing at the intersection of poetry and prose. In the first part of the chapter, I move forward with an in-depth analysis of the novel’s structure, focusing specifically on the psychological development of the twin protagonists: Marina Crusnelli di Malombra, whose adventures serve as the primary space for the problematization of the Double in the text, and Corrado Silla, whose experiences become inextricably linked with those of Marina. I make selective use of psychoanalytic methodologies in conducting this analysis, placing special emphasis on Freudian concepts and on the concepts developed by Abraham and Torok.

In the second part of the chapter, I use the Double as a critical lens to penetrate other aspects of the narrative’s construction. Starting from indications in Fogazzaro’s ancillary writings and personal correspondence, I examine the ways in which the protagonists Marina and Silla reproduce aspects of the author’s personality, and thus serve as his Doubles. From there, I argue that the secondary characters of Edith and Nepo function as foils to the protagonists Marina and Silla, respectively, and to illustrate this point, I explore the ways in which the Steinegge and Salvador subplots mirror and rewrite the corresponding strands of the main plot. In the final part of the third chapter, I take up the question of *Malombra*’s intertextual relationships with the other three texts analyzed. After initially comparing Fogazzaro’s mode of representing the Double in *Malombra* to the representations of Tarchetti and De Marchi, I broaden the scope of my investigation to consider some of the more general literary trends from
the texts of Tarchetti, De Marchi and Verga that also appear in *Malombra*, thus illuminating the mosaic of ideas contained in Fogazzaro’s novel.
Chapter 1—The Double as a Critical Category

The literary concept of the Double serves as the organizing principle for this dissertation according to a twofold logic. In a broad sense, the Double—in its capacity as a literary trope—posits an area of thematic continuity between the four texts that I will analyze: Tarchetti’s *Uno spirito in un lampone*, de Marchi’s *Due anime in un corpo*, Verga’s *Le storie del castello di Trezza* and Fogazzaro’s *Malombra*. Then, for the analysis of *Malombra*, the Double will serve as a critical tool for exploring the relationships between different parts of that text. Suffice it to say, the Double is a notoriously difficult concept to circumscribe, given that it resides at the intersection of several disciplines—namely, anthropology, literary studies, psychoanalysis and psychology—and could be seen to designate virtually any instance of duality or duplication. My intent in the present chapter is to sketch an intellectual history of the concept, as well as to establish its significance for nineteenth-century European literature, both in thematic terms and as a critical instrument from the psychoanalytic standpoint. For this overview, I remain heavily indebted to Milica Zivkovic’s 2004 article “The Double as the Unseen of Culture: Towards a Definition of the Doppelgänger,” and above all, to her observations about the variability in the form and content of the Double as a function of the precise culturo-historical milieu in which it arises.

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23 “Literature, more than either philosophy, religion, or the social sciences, presents a detailed account of mankind's chronic duality and incompleteness, as well as his attempts, which range from the noble to the ludicrous, to achieve integration. In reading prose fiction, it is not uncommon to discover that the double is a literary, and specifically a fictional, device for articulating the experience of self-division. Its variations in prose fiction most often include the phantasmal duplication of the individual, through likeness or affinity; and the division of a personality, by fantastic or rationally inexplicable means, or through the opposition or complementarity of separate characters who can be looked upon as different aspects of a sundered whole. In all its variations, the double arises out of and gives form to the tension between division and unity. It stands for contradiction within unity, and for unity in spite of division.” Zivkovic, “The Double as the ‘Unseen’ of Culture: Toward a Definition of Doppelgänger,” 121.
The motif of the Double, as old as culture itself, has never ceased to stir the imagination in some form or other. Anthropological data, as well as data retrieved from myths, fairy tales and folk tales, testify to the pervasiveness of dyadic structures in ancient and primitive cultures. These sources show that many primitive belief systems were organized around the archetype of universal duality, a broad category that subsumes mythical motifs about twins, metamorphoses, soul-mates and conceptions of the mortal-immortal soul, and which ties into beliefs about the plurality of the sacred\(^24\). While I stress the connection to antiquity here, it perhaps bears mentioning that, beyond their consensus about a fundamental relationship between the Double and conceptions of the sacred, not all theorists who write about the historical aspect of the Double are equally inclined to emphasize the difference between primitive and modern mindsets.

Michel Guiomar, for instance, writing from the point of view of an the aesthetics of death, underscores the congruity between the Christian eschatological vision and ancient beliefs about transmigration, at least as concerns their capacity to inform cultural representations of the Double:

Le Christianisme lui-même, en admettant au Jugement dernier la reconstitution corporelle d'un autre nous-même au-delà de la Mort, n'en est pas si éloigné [des croyances anciennes]. Cet aspect religieux du Double est important; il commande peut-être secrètement les tendances par lesquelles il prend naissance dans le psychique et dans l'Art.\(^25\)

Nevertheless, the principal line of thinking remains that cultural attitudes toward the double have evolved significantly from ancient to modern times and that this evolution is highly

\(^24\) One classical variant of the Double is preserved in the myth of Amphitryon, which served as the basis for plays by Sophocles (now lost) and later by Plautus and Molière.

consequential for representations of the Double in art. I will look at a few of the ways in which theorists have attempted to characterize this evolution.

Otto Rank asserts that between the primitive and modern worldviews, a drastic inversion took place: the Double, having once served as a salutary figure, a guarantor of immortality, as with the dual-soul conceptions prevalent in the ancient Greek, Roman, Egyptian and Persian cultures, has resurfaced in the modern era as a malefic force and a harbinger of death. In the second chapter of *Beyond Psychology*, Rank remarks how “such a complete reversal, as is borne out by my juxtaposition of folkloristic and literary traditions, betrays a fundamental change in man’s attitude towards life from a naïve belief in supernatural forces which he was certain could be influenced by magic to a ‘neurotic’ fear of them, which he had to rationalize psychologically.” To account for this reversal, Rank offers the following rationale:

In confronting those ancient conceptions of the dual soul with its modern manifestation in the literature of the double, we realize a decisive change of emphasis, amounting to a moralistic interpretation of the old soul belief. Originally conceived of as a guardian angel, assuring immortal survival to the self, the double eventually appears as precisely the opposite, a reminder of the individual's mortality, indeed, the announcer of death itself. Thus, from a symbol of eternal life in the primitive, the double developed into an omen of death in the self-conscious individual of modern civilization. This reevaluation, however, is not merely due to the fact that death no longer could be denied as the end of individual existence but was prompted by the permeation of the whole subject of immortality with the idea of evil. For the double whom we meet after this completion of this developmental cycle appears as a "bad," threatening self and no longer a consoling one. This change was brought about by the Christian doctrine of immortality as interpreted by the church, which presumed the right to bestow its immortality on the good ones and exclude the bad ones. At a certain period during the Middle Ages this fear of being doomed on judgment Day...became epidemic in the cult of the Devil, who in essence is nothing but a personification of the moralized double.

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26 Otto Rank, *Beyond Psychology* (Mineola: Dover, 1958). In *Beyond Psychology*, Rank revisits and refines his theory of the double in the context of the relationship of the artist to his work. In that work, Rank crystallizes the idea of the double around man’s dual conception of his soul as physical and spiritual, mortal and immortal.


29 Almost certainly Rank has in mind of Ivan Karamasov’s words to the Devil, quoted in his 1914 study on the Double: “Not for a minute will I accept you as a real truth. You are a lie, a disease, a phantom. I only don’t know by what means I can destroy you.
While Rank’s reasoning here is tidy, it bears traces of overgeneralization and he quite possibly overstates the role of Christian doctrine for the moral “reevaluation;” just as an example, he overlooks the presence of the Devil in the Hebraic tradition (namely, in the Book of Job\(^{30}\)). On this account, perhaps Marie-Louise von Franz, who, writing in the Jungian vein, also talks about a polarization of values around religion, is more correct when she frames this phenomenon in terms of the Judeo-Christian tradition, more broadly:

The twin motif in mythology shows that there is always a double, one more introverted and the other extroverted…one more spirit and the other more animal—but one is not morally better than the other; and then you have myths where one is good and the other evil…where there is an ethical attitude in consciousness, then the attitude of the twins is ethically discerned, but if there is no ethical consciousness, this is not so…the Judeo-Christian tradition sharpened the ethical conflict, and therefore in our civilization there is a tendency to judge things in a moral way and not leave things blurred.\(^{31}\)

In her more recent account of the same developments, Zivkovic recapitulates the Rankian hypothesis to some extent (to the point of quoting from it directly), while at the same time imbuing it with a new layer of sophistication:

Literary criticism overlooks a very important aspect of the double: like many other mythical symbols it has preserved its forms but altered in character in accordance with changing notions of what exactly constitutes "reality" and "human identity". The increasing ideological polarization of the existential continuum into irreconcilable opposites – of body and soul, life and death, man and woman, good and evil – basically changes the character and status of the double in Christianity. The belief that the animate or spirit self, in part or whole, somehow departs and continues to exert an influence on the "host" while enjoying an autonomous existence has acquired an extremely negative meaning in Christianity, best defined in three categories: unclean soul, evil spirit and hell, and by three concepts: misfortune, evil, death, which, taken together, jeopardize not only the survival of an individual but of mankind itself…

\(^{30}\) In his \textit{Answer to Job}, Jung characterizes the Devil as God’s shadow aspect; here we must also consider that Hell is largely a New Testament innovation.

one must be struck by the fact that the very life force which animates a person in ancient myths returns in the form of an evil, haunting presence eager to do harm in orthodox Christianity.\textsuperscript{32,33}

Zivkovic’s explanation ultimately reduces this large-scale paradigm shift to existential terms, as concerning the interrelations between the “I” and the “non-I,” Self and Other:

The appearance of the demonic double as opposed to and irreconcilable with the guardian angel marks the moment in the history of western civilization when the archaic belief in the continuum of life and death and the exchange between man and nature was replaced by a sense of man as discontinuity leading to death and madness – a sense of man ultimately alienated from his own wishes, desires and fears, embodied in the figure of the double …therefore, in its broadest sense, narratives in which the double motif plays a central thematic role, from religious narratives to modern fiction, have always been concerned with revealing and exploring the interrelations of the "I" and the "non-I", of self and other. Their central thrust is an attempt to erase the distinction itself, to resist separation and difference, to re-discover a unity of self and other. However, these attempts reveal themselves differently in different periods.

Zivkovic makes a critical point in the last sentences of this passage when she stresses that the mode whereby self and other interrelate varies from one context to the next. How, it might be asked, does the specter of otherness—captured in pre-Christian and Christian times with the “demonic double”—translate into modern ways of knowing, in light of the seismic shift away from belief in the supernatural? Specifically, what does this understanding of the Double, as an absolute and negative quantity, come to signify under the increasingly secular auspices of the Enlightenment and Romanticism? Zivkovic addresses these questions on a general level:

A loss of faith in supernaturalism, a gradual skepticism and problematization of self to the world, introduced the double as something more disturbing and less definable but also as a crucial index of cultural limits: it returns us to an encounter with our own ‘heart of darkness’ - that area which has been ‘silenced by culture’.

\textsuperscript{32} Zivkovic, “The Double as the ‘Unseen’ of Culture: Toward a Definition of Doppelgänger,” 123.

\textsuperscript{33} My sole aim, in engaging with the systematic and totalizing expositions of Zivkovic, Rank and von Franz, is to retrace an intellectual history of the Double in its broadest contours; indeed, to establish the validity of these descriptive claims relative to a given historical context, it would be necessary to weigh them dialectically with the exceptions and contradictions that emerge over the local or microcultural horizon.
In a broad sense, Zivkovic is arguing that the Double, in its demonic aspect, is not the exclusive province of Christianity civilization, but rather, a culturally coordinated idea whose existential validity supersedes the scope of any one belief system. By equating the Double with the “unseen” (as well as the unheard, unspoken, and unknown) of culture, Zivkovic contends that the prevailing notions of evil and the demonic are in fact ways of denominating and circumscribing everything that, by dint of its unfamiliarity, fails to be naturalized and thereby poses a threat to the established order. This way of relativizing evil and the demonic resonates with Frederic Jameson’s claim that “evil characterizes whatever is radically different from me, whatever by virtue of precisely that difference seems to constitute a very real and urgent threat to my existence”34.

Two trends of the post-Enlightenment fiction are essential to understanding of the Double as it comes to operate in Romantic literature. The first tendency is the push toward the psychologizing of intentionality and motives—a tendency akin to what Jameson, in his historicizing analysis of Alezzandro Manzoni’s Promessi Sposi, describes as a reinscription of the narrative function of magic, the occult and the otherworldly “in the realm of psychology”—consistent with a newfound emphasis on the experience of the individual subject35. In the Age of Reason, natural laws eclipsed arcane notions of the supernatural while idealist philosophers taught that these laws were legislated by the human mind. Within this context, Rank asserts, “the underlying principle of self-determination was carried to its individualistic extreme by the romantic

34 Frederic Jameson, "Magical narratives: romance as genre", New Literary History, 7, no. 1, Autumn, 1975. See also Jameson’s extended analysis of the political, social, cultural and historical subtexts which condition the ideological framing of “good versus evil.”

philosophers,” for whom the “true object of knowledge could only be self-knowledge”\textsuperscript{36}. Pierre-Georges Castex summarizes the basic premises of Romanticism in art as follows:

Le romantisme européen a déclenché une revolution dont nous n’avons pas encore mesuré toute l’ampleur…les artistes et les écrivains, en se donnant comme domaine nouveau d’inspiration les désordres de la vie affective, les illusions des sens, les vertiges de l’imagination, ont renouvelé l’idée qu’on se faisait jusque-là de l’homme. La création esthétique, alimentée surtout par l’expérience subjective, s’oppose de plus en plus à un idéal d’universelle intelligibilité.\textsuperscript{37}

It is above all this anchoring of art in subjective experience that led “Romantic authors [to interpret] the theme of the double as a problem of the Self, that is, they first looked at it from a psychological point of view”\textsuperscript{38}. Hence the demonic, previously conceived of in supernatural terms, during the Romantic period comes to aligned with the workings of the unconscious.

The second tendency in post-Enlightenment literature that I would like to stress as key to understanding the Double in the modern context is the emergence of the fantastic as a distinct literary register, as an epiphenomenon of the broader Romantic current\textsuperscript{39}. Perhaps more than any other literary outgrowth of the late eighteenth century, the literature of the fantastic casts into relief the collision between Enlightenment values and the irrational and sentimental impulses championed by Romantic authors. An author in this trend is by definition a sort of prestidigitator, capable of engineering cognitive dilemmas, who according to Freud, “tricks us by promising

\textsuperscript{36} Rank, \textit{Beyond Psychology}, 71.

\textsuperscript{37}“European Romanticism set off a revolution, the breadth of which we have not yet finished measuring…artists and writers, in taking as their new domain inspiration the disorders of affective life, the illusions of the senses, the dizzying effects of the imagination, renewed the idea of man as he was conceived until that point. Aesthetic creation, nourished above all by subjective experience, opposed itself more and more to the ideal of universal intelligibility.” Pierre-Georges Castex, \textit{Anthologie du conte fantastique français} (Paris: Corti, 2004), 1.

\textsuperscript{38} Rank, \textit{Beyond Psychology}, 71.

\textsuperscript{39} Todorov defines the historical boundaries of the Fantastic thus: “Il est apparu d’une manière systematique vers la fin du 18\textsuperscript{ème} siècle, avec Cazotte; un siècle plus tard, on trouve dans les nouvelles de Maupassant les derniers exemples esthétiquement satisfaisants du genre.” “It appeared in a systematic fashion towards the end of the eighteenth century, with Cazotte; a century later, one finds, in the short stories of Maupassant, the last aesthetically satisfying examples of the genre.” Tzvetan Todorov, \textit{Introduction à la littérature fantastique} (Paris: Seuil, 1970), 175.
everyday reality and then going beyond it” while we “…react to his fictions as if they had been our own experiences”⁴⁰. The mechanism of the fantastic, according to Todorov’s definition, is founded on the fulfillment of three basic conditions:

First, the text must oblige the reader to consider the world of the characters as a world of living persons and to hesitate between a natural or supernatural explanation of the events described. Second, this hesitation may also be experienced by a character; thus, the reader's role is so to speak entrusted to a character, and at the same time the hesitation is represented, it becomes one of the themes of the work -- in the case of naive reading, the actual reader identifies himself with the character. Third, the reader must adopt a certain attitude with regard to the text: he will reject allegorical as well as "poetic" interpretations.

Todorov also stresses regarding the literature of the fantastic that it does not constitute a genre in se, but rather a provisional modality, in the sense that the narration is bounded by the time of this hesitation, doubt, indecision and therefore unfolds in a liminotrophic space between reality and unreality. “Once we have decided between one or the other explanation,” he professes, “we leave the fantastic behind and enter into a neighboring genre, the uncanny⁴¹ or the marvelous⁴². Thus, in Todorov’s view, the fantastic forms the theoretical center of a generic continuum, represented below:

<table>
<thead>
<tr>
<th>Pure uncanny</th>
<th>Fantastic-uncanny</th>
<th>Fantastic-marvelous</th>
<th>Pure marvelous</th>
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Todorov also offers a few specific observations on the Double, given that the Double forms an integral part of the thematic inventory for the fantastic. Above all, the double might be understood, not only as a single theme, but as a point where themes operating outside of the


⁴¹ Todorov’s use of the term étrange is not entirely congruent with the Freudian term unheimliche (uncanny), which Todorov qualifies as errange inquiéante. In another connection, Todorov argues that the themes of the fantastic are linked to the principles of Freudian psychoanalysis through their mutual recognition of pan-determinism.

⁴² Todorov, Introduction à la littérature fantastique, 19.
rationalist discourse—themes such as madness, destiny, possession, reincarnation, and the conflict between material and spiritual—converge. Todorov goes on to note how, within a given work, the semantics of the double are often determined by its relationship with the surrounding themes. Depending on the context, the Double could signify any number of things, ranging from “la victoire de l’esprit sur la matière…” to “l’avant-signe du danger et de la peur,” from “un début d’isolement” to “la moyen d’un contact plus étroit avec les autres.”

Apropos of the literature of the fantastic, it is interesting to note how, the Italian peninsula, due to a perception of alterity had stimulated the imagination of foreign authors, long before Italy could claim its own strand of fantastic literature (as I will discuss in the second chapter of this dissertation). During the eighteenth century, exoticized Italian locales became popular settings for Gothic novels (notably, those of Walpole, Radcliffe and Lewis), and during the nineteenth century, perceptions of Italian geography and customs influenced the likes of Hoffmann and Gautier, whose works exemplify German and French iterations of the fantastic. Two works by Théophile Geautier in particular—La Jettatura and La Morte Amoureuse—bear the influence of subalpine culture while at the same time exploring themes of the Double: the former work, centering on the superstition of the evil eye, employs the image of fragmented corporality as a metaphor for intrapsychic conflict, and the latter text places at issue themes of double-identity and the splitting of consciousness in narrating the experience of a protagonist who, under the thrall of a vampire, lives one life by day and another by night.

I would now like to discuss some of the psychoanalytic approaches to the Double as a theme in modern literature. The emphasis on the Double as a category in literary criticism,

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43 “The victory of spirit over matter…” to “the harbinger of danger and fear,” and from “the beginning of an isolation” to “a more intimate means of contact with others.” Todorov, Introduction à la littérature fantastique, 151-152.
psychoanalytic or otherwise, stems in large part from Otto Rank’s 1914 essay, *The Double: A Psychoanalytic Study*[^44]. Prior to the publication of that work, critics had satisfied themselves with superficial or ad hoc interpretations of the phenomenon[^45]. A striking detail about the genesis of the work is Rank’s admission that his most immediate source of inspiration for pursuing the study was not literary at all, but rather, a silent film—Stellan Rye’s 1913 *The Student of Prague*—which employed the Double as its central trope[^46]. If nothing else, the fact that Rank drew inspiration from a visual, filmic medium underscores the link between the twentieth-century preoccupation with the Double as a category, and the relationship between the visible and invisible areas of culture. Regarding the study itself, although some parts—namely, the parts where he uses texts to diagnose the pathologies of their authors—seem wildly speculative, other parts remain valuable from the perspective of comparative literature. For instance, I find generally useful his indications about the different forms under which the Double theme manifests and the literary norms or codes associated with it. I also find useful the interpretive codes sketched out in the work, whereby the Double in literature is always seen to represent an intrapsychic conflict, whether this be on a literal, metaphorical or thematic level.

The first variation of the Double theme that Rank discusses in his work is the so-called “double-projection” theme, a popular staple of Romantic literature, where the protagonist’s likeness, reflected in his shadow, mirror image or portrait, assumes an autonomous existence, and as such comes to signify an “independent and visible cleavage of the ego.” As Rank proceeds to


[^46]: In Rye’s film, the protagonist Balduin sells his reflection to the mysterious Scapinelli in exchange for wealth and success in love, only to have his mirror-image return and persecute him. At the climax, Balduin kills slays his persecuting Double, though in doing so also kills himself. The plot of *The Student of Prague* combines elements of the Faust legend—namely, the pact with the Devil—as they are found in Adelbert von Chamisso’s *Peter Schlemihl* with the doppelgänger theme found in Poe’s *William Wilson*. 
show, the double-projection theme originates in the 1814 short story *The Lost Reflection* by E.T.A. Hoffmann and turns up in many other works by that author. The second variation of the Double that Rank discusses is the theme of the “second self,” which he understands to comprise instances of “actual figures who confront each other as real and physical persons of unusual external similarity, and whose paths cross,” and for which Jean Paul—who first employed the theme in his novel, *Siebenkäs* (1796)—famously coined the term “doppelgänger.” After surveying the early manifestations of the Double in Romantic literature, Rank turns to examine texts characterized by a heightened psychological realism, including those by Poe and Dostoevsky, in which “the figure of the Double is more or less clearly shaped but, at the same time, appears as the spontaneous subjective creation of a morbidly active imagination.” In these latter texts, the distinct themes of the projected ego and the doppelgänger are merged, resulting in a conception of the Double as the hallucinatory projection of an increasingly psychotic subject (the victim of a “fully-developed double delusion”). In generalizing about the Double in nineteenth-century literature, Rank points out a few conditions which hold true for virtually every instance of its representation: the Double almost always works at cross-purposes with the subject; very often, a lethal confrontation between the subject and his Double comes about in the context of a relationship with or a rivalry over a woman; and in the event where the subject kills the Double, the apparent slaying of latter translates into the real death of the former (that is, in the destruction of the ego, and thus suicide).


48 The doppelgänger theme is also featured in several of Hoffmann’s works, including the *Princess Brambilla, The Heart of Stone, The Choice of a Bride, The Sandman, The Doubles* and *Tomcat Murr*.

49 Rank, *The Double: A Psychoanalytic Study*, 43.

50 Rank, *The Double: A Psychoanalytic Study*, 43.

51 Rank, *The Double: A Psychoanalytic Study*, 56.

52 Rank, *Beyond Psychology*, 94.
Also throughout his study, Rank makes note of motifs and trends which frequently coincide with the Double and configure its expression, such as elaborate plays with mirrors and reflections and an emphasis on a morbid and regressive dispositions, including paranoid ideas of persecution, extreme thanatophobia and the fear of aging. For Rank, the fact that the diverse manifestations of the Double in late eighteenth- and nineteenth-century literature all anchor themselves to a thematic nexus of persecutory delusion (whether or not read in connection with questions of homosexuality or homoeroticism), rivalry with a specular counterpart, depersonalization or dissociation (to use the Janetian term) and death gives evidence of their common grounding in a paradigm of pathological narcissism verging on auto-eroticism, wherein eros and the aggressive drive are polarized, and wherein the free play of the latter augurs its eventual triumph (‘this erotic attitude toward one’s self, however, is only possible because along with it the defensive feelings can be discharged by way of the hated and feared Double’\textsuperscript{53})\textsuperscript{54}\textsuperscript{55}.

One of the texts endowed with psychological realism which Rank singles out as a definitive articulation of the doppelgänger theme and a model for subsequent works is Poe’s 1839 short story, \textit{William Wilson}. In \textit{William Wilson}, Poe employs several techniques, including the use of a first-person narrator (the William Wilson from the title), to convince the reader that the Double is a real, physical person, before revealing at the very last minute that it is a psychical projection. The plot revolves around Wilson’s encounters with a shadowy figure who not only resembles

\begin{footnotesize}
\textsuperscript{53} Rank, \textit{The Double: A Psychoanalytic Study}, 97.

\textsuperscript{54} “In this subjective meaning, the double turns out to be a functional expression of the psychological fact that an individual with an attitude of this kind cannot free himself from a certain phase of his narcissistically loved ego-development.” Rank, \textit{The Double: A Psychoanalytic Study}, 102.

\textsuperscript{55} “So it happens that the double, who personifies narcissistic self-love, becomes an unequivocal rival in sexual-love; or else, originally created as a wish-defense against a dreaded eternal destruction, he reappears in superstition as the messenger of death.” Rank, \textit{The Double: A Psychoanalytic Study}, 109.
\end{footnotesize}
him physically but also bears the same name. A single feature serves to distinguish the protagonist from his Double and that is the latter’s voice, which never raises above a whisper. Wilson crosses paths with his Double at sporadic times throughout his life, with the Double always seeming to thwart him in some debauched pursuit (reiterating a discursive link between the Double as the product of a splitting and an unaffirmed conflict with a primitive mode of conscience)⁵⁶. The fact that Wilson stabs his Double at the climax of the tale, only to realize that in doing so he has mortally wounded himself, illustrates the self-destructive implications of the protagonist attacking the Double. The used by Poe in *William Wilson* is taken up and reworked by later authors, notably by Dostoevsky in the 1846 novel titled *The Double*, which Rank celebrates as a phenomenologically rigorous treatment of a paranoid illness *in statu nascendi*, rendered with the “clinical exactness of a study in paranoiac persecution and megalomania”⁵⁷. The same formula can be observed in Jean Paul’s *Titan* and in Oscar Wilde’s *The Picture of Dorian Gray* (1891), and it can be seen operating in reverse—where the double vanquishes the subject—in Henry James’s *The Jolly Corner*.

Outside the doppelgänger framework, another variant on the Double theme found in literature of the Romantic period involves the representation of two distinct states of mind or being within the boundaries of a single subject—a situation characterized in terms ranging from the more general, existential problematics of personal identity, which I will consider under the rubric of double-identity, to the more transgressive and regressive phenomena of the double-personality, which I will consider under the rubric of double-consciousness or split-
consciousness\textsuperscript{58} (together, the terms double-identity and split-consciousness may be taken to cover a broad semantic-conceptual field, which includes, without limiting itself thereto, states and conditions denoted by the terminology of “split ego” and double-personality). Rank deals only briefly the phenomenon of split-consciousness in literature, determining it to be the “representationally opposite form of expressing” the psychical constellation of the doppelgänger theme discussed above. This form of expressing the Double is highly consequential from the point of view of the texts I consider in this dissertation, and I will therefore consider it in more detail. The theme of double-identity refers to circumstances in which a character lives a double-life, and may cover a range of scenarios, with a notable—albeit extreme—example being Stevenson’s \textit{The Strange Case of Dr. Jekyll and Mr. Hyde}. Split-consciousness, on the other hand, connotes the pathological extension of double-identity, where the character alternates between different states of consciousness, and where typically the experience of each consciousness is separated by some degree of memory gap. It should be borne in mind that by contrast with the doppelgänger theme, where the aspect of the Double being stressed is the factor of similarity or specularity, in the themes of double-identity or split-consciousness, the aspect being stressed is above all the factor of difference or complementarity.

In this connection, there is still another variant of the Double in which two characters in a text, if put together, seem to form a single psyche. Such is the case, for instance, in \textit{A Tale of...}

\textsuperscript{58} The term Rank uses is “double-consciousness” (from the French double conscience), following Freud’s understanding that “…in one and the same individual, there can be several mental groupings, which can remain more or less independent of one another, which can ‘know nothing’ of one another and which can alternate with one another in their hold upon consciousness.” Sigmund Freud, “Five Lectures on Psycho-Analysis” (1910), \textit{The Standard Edition of the Complete Works of Sigmund Freud}, trans. James Strachey, ed. by Ivan Smith, 2208. To avoid confusion with other critical-theoretic understandings of “double-consciousness,” for this dissertation, I have opted to use the term “split-consciousness” to designate a condition in which consciousness (or in a more nuanced sense, the ego) is divided or experienced as two. In psychoanalytic theory, the term “splitting of the ego” is used to denote the fracturing of psychical reality (into two or more parts) that results from a psychological trauma. According to Freud, different types and degrees of ego-splitting are implicated in the formation of neuroses, psychoses and perversions.
Two Cities with the complementary characters of Sidney Carton and Charles Darnay (who also happen to resemble one another physically). More generally, literature is filled with examples of situations where one character takes another’s place—for instance, in substitutions, sacrifices (the so-called don de soi), quiproquos, mistaken identities and disguises—based on some profound connection or equivalence between the two. Michel Guiomar classifies this type of “doubling” as “affective doubling,” and sees it taking place on some level in virtually every work.

In addition to Rank, Freud also theorizes about the Double in literature, most notably in his essay titled The Uncanny. The Uncanny, in my opinion, consists of a brittle mosaic of illuminating conjectures. In it, Freud counts the Double “in all of its nuances and manifestations” among the common narrative devices which serve to induce a sense of uncanniness in a reader. Invoking Rank’s study on the subject, Freud summarizes his colleague’s perspective on the psychological underpinnings of the double by tracing it back to his theory of narcissism:

“…these ideas arose on the soil of boundless self-love, the primordial narcissism that dominates the mental life of [the child], and when this phase is surmounted, the meaning of the double changes: having once been an assurance of immortality, it becomes the uncanny harbinger of death.” Freud goes on to hypothesize that “[the Double’s] uncanny quality can surely derive only from the fact that the double is a creation that belongs to a primitive phase in our mental development, a phase that we have surmounted, in which it admittedly had a more benign significance…the double has become an object of terror just as the gods become demons after the collapse of their cult—a theme that [Heinrich] Heine treats in ‘Die Gotter im Exil’.” He notably argues that “the pattern set by the motif of the double,” which involves “harking back to single phases in the evolution of the sense of self,” establishes a standard against which one
might analyze other ego disturbances exploited for literary effect (Freud is referring specifically to those disturbances portrayed in the works of Hoffmann)\textsuperscript{59}. Hugh Haughton, in his introduction to the critical edition of Freud’s essay, singles out the importance of the paragraphs on the Double, claiming “…the essay [gives] the uncanny idea of the double an eerily central place in the whole experience of modern selfhood.”

The conceptual link between the Double and repetition, which Freud seems to treat as two sides of the same coin, bears further elaboration. According to Freud, unconscious repetition (the repetition compulsion), like the Double, has its origins in the pre-objectal stage of infantile development and is “is strong enough to override the pleasure principle and lend a demonic character to certain aspects of mental life”\textsuperscript{60}. Apropos of the repetition compulsion, Freud adds that people behave as though pursued by a “malignant fate or possessed by a demonic power,” and notes how “anything that can remind us of this inner compulsion to repeat is perceived as uncanny”\textsuperscript{61}. The text establishes an implicit correlation between the Double and uncanny repetition, reducing both to the hostile or unpleasable, non-egoic tendencies of psychical life (tendencies originating in the id, which are affiliated with the death drive), while presenting the first as the psycho-spatial equivalent of the second, and the second the temporal equivalent (in the iterative temporality of the drive) to the first\textsuperscript{62}. Taken in the abstract, these equivalences call


\textsuperscript{60} Freud, “The Uncanny,” 145.

\textsuperscript{61} Freud, “The Uncanny,” 145.

\textsuperscript{62} For examples in literature, Freud points the intricate weave of motifs found in Hoffmann’s \textit{The Devil’s Elixir}. He illustrates the phenomenon of uncanny repetition by way of an autobiographical anecdote in which, while wandering the streets of an Italian town, he inadvertently returns to the same piazza over and over again. From the point of view of literature, a frightening experience of this sort is recounted by Georges Bernanos in \textit{Sous le soleil de Satan}. Interestingly, the two phenomena of repetition and doubling are conflated in Hoffmann’s \textit{The Sandman}, which depicts the repeated encounters of the same person in different guises (i.e. the identification of Coppelius with Coppola, note the similarity in names).
for the Double and repetition to be thought of as thought of as the respective psycho-spatial and
temporal categories for working out a problem of identity in difference. This is supported by
Freud’s tendency to conflate the two concepts, namely, when he lists as components of the
Double in literature, “…repetition of the same facial features, the same characters, the same
destinies, the same misdeeds, even the same names through successive generations.” He adds in
this connection that “[there] can be embodied in the figure of the double…all the possibilities
which, had they been realized, might have shaped our destiny, and to which our imagination still
clings, all the strivings of the ego that were frustrated by adverse circumstances, all the
suppressed acts of volition that fostered the illusion of free will”63. With this, Freud seems to be
arguing that all these potentialities, all these “frustrated strivings of the ego and its suppressed
acts of volition,” stay fixed in a transcendental space.

The interpretations advocated by Rank and Freud, which set up the Double as a harbinger
of death and reduce it in all its manifestations to the Freudian theory of narcissism, lay the
premises for what Zivkovic calls a transcendental reading of the Double. Without completely
refuting the merit of this reading, Zivkovic criticizes what she perceives to be its limitations—
namely, its tendency to bind the Double to connotations of evil, madness, and death—and
proposes supplementing it with additional frameworks of interpretation, based on other strands
of psychoanalytic thought, which allow the Double to be conceived of in dynamic or
transgressive terms. For instance, in drawing on Kristeva’s interrogation of the subject-in-
process, Zivkovic configures the Double in terms of an “ideologically subversive literary device”
geared toward transforming the relations between the symbolic and the imaginary. Zivkovic also
points to the merits of the Jungian approach, both for its ability to configure the Double in more

63 Freud, “The Uncanny,” 143.
transgressive (and arguably, regressive) terms, and for its ability to recapture the ambivalence of the concept as it occurred outside the Judeo-Christian value-system.

What guarantees the weight of the transcendental dimension in the Freudian discourse is the latter’s preoccupation with relating the psychical life of the individual back to relatively fixed structures, acquired in infancy (and more fundamentally, to the universal archaic heritage of the species). For Freud, the more or less final forms of the adult character and psyche develop in accordance with the position that the subject has assumed in relation to a universal Oedipal determinism. Within this transcendental grid, there does emerge a distinct paradigm for working out questions of psychical indeterminacy, starting from Freud’s late insights on the splitting of the ego put forth in the papers “Fetishism” and “Splitting of the Ego in the Process of Defense”\(^6\)\(^4\)\(^6\)\(^5\). This paradigm of ego-splitting warrants consideration alongside the paradigms of the doppelgänger and repetition, insofar as it suggests a key to reading certain modalities of the Double touched on above, such as the double-personality, or those states described in Janetian terms as varieties of dissociation—to say nothing of the so-called perversions, including fetishism, sadism and masochism—which correspond to a range of psychical structures beyond that of paranoid psychosis. The primary mechanism at work in the splitting of the ego is disavowal (\textit{verleugnung}), a mode of denial directed at traumatic external perceptions, which Freud contrasts with the repression directed at internal drive-impulses:

We will now supplement [the theory of repression] by further asserting that, during the same period of life, the ego often enough finds itself in the position of fending off some demand from the external world which it feels distressing and that this is effected by means of a disavowal of the perceptions which bring to knowledge this demand from reality. Disavowals of this kind occur very often and not only with fetishists; and whenever we are in a position to study them


they turn out to be half-measures, incomplete attempts at detachment from reality. The disavowal is always supplemented by an acknowledgement; two contrary and independent attitudes always arise and result in the situation of there being a splitting of the ego. Once more the issue depends on which of the two can seize hold of the greater intensity.\footnote{Sigmund Freud, “An Outline of Psychoanalysis” (1940), in \textit{The Standard Edition of The Complete Works of Sigmund Freud}, trans. by James Strachey, ed. by Ivan Smith, 5009.}

As regards the Freudian system, what is distinctive about the state of affairs in which an ego avoids “rupture...by effecting a cleavage or division of itself,” is the anomalous form of subjectivity that it entails—a liminal subjectivity, erected on the threshold of acceptance-rejection, or of awareness-unawareness, anterior to but entangled with the processes of dynamic repression\footnote{Sigmund Freud, “Neurosis and Psychosis” (1924), in \textit{The Standard Edition of The Complete Works of Sigmund Freud}, trans. by James Strachey, ed. by Ivan Smith, 4068.}.

As a preface to discussing the Jungian stance on the Double, I will offer a few observations about the traditional link between the Double with the shadow. Rank describes how in some primitive cultures, the shadow was viewed as an immortal counterpart to the mortal body; as he puts it, “among the most primitive concepts of the soul is that of the shadow, which appears as a faithful image of the body, but lighter”\footnote{Rank, \textit{The Double: A Psychoanalytic Study}, 109.}. In Adelbert von Chamisso’s \textit{Peter Schlemihl} and later in Hans Christian Andersen’s 1848 literary fairy tale, \textit{The Shadow}\footnote{E.T.A. Hoffmann’s 1815 story \textit{A New Year’s Eve Adventure} employs the same motif, only instead of revolving around the loss of the shadow, it revolves around the loss of the mirror-image.}, one may the same motif where the shadow returns to persecute the subject, in a manner akin to the doppelgänger in Poe’s \textit{William Wilson}. The kernel for both stories is a popular superstition which holds that a person without a shadow will be shunned by society. Anderson’s text is noteworthy because. as a literary fairy-tale, it deviates from the fantastic’s realistic mode of representing the world in order to explore the problem of the divided-self in a quasi-allegorical
form, through an elemental grammar of symbols and archetypes. The following is a synopsis of
the tale: a learned man, entirely occupied by “the good, beauty and truth,” loses his shadow
while traveling abroad; the shadow later returns to the protagonist in personified form, “wiser in
the evil ways of the world,” to admonish the learned man for his naïve and impractical ideals;
over time, the shadow grows richer and fatter while the protagonist grows poorer and weaker,
with the result that their roles become reversed, and the shadow acts as the master of the learned
man, while the latter assumes the role of shadow; finally, the shadow decides to marry a princess
and offers the man incentives to become its shadow permanently; when the man confronts the
shadow and rejects this proposal, the shadow has him arrested and put to death.

The antagonism depicted between the learned man and his shadow in Andersen’s tale
speaks precisely to the modus operandi of the Shadow archetype in Jungian theory. Jung’s work
on the Shadow is critically valuable, insofar as it contributes to an understanding of the Double
as a normal, culturally relative, dynamic, and potentially transgressive feature of the psychic
experience. Jung defines the Shadow as the ensemble of psychic attributes which the conscious
ego refuses to acknowledge and which it disavows through mechanisms such as denial and
projection. The confrontation with the Shadow plays a central part in Jungian psychology, given
that it represents the first step down the road to self-realization. In the ideal, such an encounter
will lead to the integration of the Shadow content into the conscious ego, and thus bring about
psychical unity. However, with the Shadow-confrontation, the ego also runs the risk of being
dominated by the Shadow, and thus rendered weak and enslaved, as illustrated in Andersen’s The
Shadow. Although for the sake of comparison, the Shadow can be viewed as roughly equivalent
to the Freudian unconscious, there is a cardinal distinction in the fact that the Jungian Shadow
can comprise both positive and negative traits. Furthermore, from Jung’s perspective, every
subject, and not just the “neurotic,” is considered to have a Shadow side to his personality, with sensational cases of split or multiple personalities simply positing extreme manifestations of the normal psychical situation. Thus, when looked at through the lens of Jungian thought, the Double may be detached from connotations of pure evil, madness and abnormality\textsuperscript{70}, and read more terms of a natural desire or urge to redeem that which was lost or excluded in the cultural construction of the ego\textsuperscript{71}.

Beyond the critical foundations laid by Freud, Rank and Jung, the psychoanalytic approach to the Double has seen developments on various fronts. In the structuralist and post-structuralist lines, notable enhancements have come by way of the theory of Jacques Lacan, with its successive emphases on the Imaginary, Symbolic and Real dimensions of psychical life. In his work on the mirror stage, drawn on the influence of Freud, Rank, Melanie Klein and a range of associated thinkers, and on the thought of Hegel (the struggle for recognition and the dialectic of master-slave), as per the Heideggerian reading of Kojève, master-slave dialectic, Lacan formalizes the process in which, by virtue of symbolic-imaginary misrecognition, the autoerotic subject comes to identify with its mirror image, giving rise to a sense of mastery over the partial drives, and setting the scene for the eventual formation of the ego qua unified bodily ego. According to Lacan, instability in the ego’s pre-social relations to little others, resulting from the free play of the death drive, lends the mirror stage two aspects: if, on the side of primary narcissism, the specular partner becomes the focus of a libidinal dynamic, through the interference of the death drive, it becomes the focus of a paranoid or persecutory, transitivistic, ultimately “suicidal” rivalry. Stabilizing the imaginary-level identifications and pacifying the

\textsuperscript{70} Marie-Louise Von Franz, \textit{The Shadow and Evil in Fairy-tales} (Boston: Shambhala, 1974), 3.

\textsuperscript{71} Zivkovic, “The Double as the ‘Unseen’ of Culture: Toward a Definition of Doppelgänger,” 127.
death drive depends on the successful instatement of the paternal signifier, which in Freudian
terms corresponds to the ego ideal. It is within the context of a regression to the paranoid
dimension of the dual imaginary relation, a dimension prone to interference from the Real (and
the threatening aspect of the objet petit a) and ruled by the constant return of the same, that
Lacan situates the structure of psychosis (whose fundamental mechanism is the foreclosure—the
Freudian verwerfung or repudiation—of the Symbolic, tantamount to an inoperative ego ideal,
which issues in systematic misidentification), and along with it, the uncanny phenomena linked
to the Double\textsuperscript{72}:

In the mirror experience it can happen that the image in which we believe changes. If the
specular image in front of us which is our stature, our face, our pair of eyes, lets the dimension of
our own gaze emerge, the value of the image begins to change—especially if there is a moment in
which this gaze appears in the mirror and begins to no longer gaze at us ourselves. A feeling of
strangeness begins which opens the door to anxiety [. . .] This passage from the specular image
to the double which escapes me is the point where something happens, the articulation of which
we give to the function of the object $a$, which allows us to show the generality, the presence in
the whole phenomenal field.\textsuperscript{73}

Additional lines of approach to the problematics of the divided Self may be sought in the
Lacanian ontology of the speaking being, which proceeds from a generalization of late Freudian
insights on the splitting of the ego, written together with Saussure’s theory of the signifier, and
which serves as the cornerstone of Lacan’s theory of the Symbolic. This ontology places at issue
the relation of the speaking being to the structuring (signifier) and structured (signified) aspects
of language, stressing the primacy of the former over the latter, and making the signifier the
hallmark of a division between the speaking subject and the real object of enjoyment (the objet

\textsuperscript{72} The “Sosie,” a type of Double phenomenon involving delusional misidentification and false recognition, was first described in
the psychiatric literature by Joseph Capgras. Joseph Capgras and Jean Reboul-Lachaux, “L’ilusion des ‘sosies’ dans un délire

petit a, the object cause of desire and the index of the drive’s object history). From here, for the later Lacan and post-Lacanian theorists such as Kristeva (for example, in her study on abjection), what seems to drive the discourse of the Double is a deconstructive movement, geared toward a reordering of the relations between the Symbolic and the Imaginary—between the pole of structure or form and the pole of meaning—and an interrogation of the Real; as Zivkovic reports:

Through the introduction of some modern psychoanalytic theories, it has been possible to recognize in the double motif an attempt to depict a reversal of the subject's cultural formation. Dualism becomes a symptom of the desire for the imaginary. If the symbolic is seen as ‘that unity of semantic and syntactic competence which allows communication and rationality to appear,’ the imaginary suggests all that is other, all that is absent from the symbolic and outside rational discourse. Unlike the symbolic, the imaginary is inhabited by an infinite number of selves preceding socialization, before the ego is produced within a social frame. These selves allow an infinite potential to emerge, one which a fixed sense of character excludes in advance. In this way the double offers an exclusive insight into the process of subject formation, suggesting possibilities of innumerable other selves, of different histories. It also directs attention to this area where we can perceive the ways in which the relations between society and the individual are fixed. The double denounces the categories and structures of the accepted and established social order, attempting to dissolve that order at its very base, where it is established and where the dominant system is re-produced – in the individual.

...If a non-repressed subject produces unexpected forms of subjectivity, from Frankenstein's monster, to Kafka's man as beetle and vampire, which may be viewed as the ultimate metamorphic twinning, it is a matter of apprehending the symbolic as crippling and repressive to the subject, and of attempting to transform the relations between the symbolic and the imaginary rather than a simple desire for death. The double in modern fiction reveals a tragic truth of the whole western civilization – a reluctance to give in to a desire for something other, which can only be experienced in its 'devouring' and horrific aspect, yet apprehending this other as the only alternative to a hostile, patriarchal, capitalist order.

Without denying the significance of the Lacanian edifice for the critical discourse, I would also argue that some of the most compelling contemporary perspectives on the thematics of the Double and questions of double or multiple personality fall outside the scope of

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75 Zivkovic, “The Double as the ‘Unseen’ of Culture: Toward a Definition of Doppelgänger,” 127.
Lacanianism. I have in mind here the writings of Nicolas Abraham and Maria Torok, whose theoretical intervention takes the form of a psycho-poetics and a hermeneutics, built around a Gothicizing vocabulary of “crypts” and “phantoms,” and geared toward the reception and elucidation of phenomena associated with as secret identification and transgenerational trauma. What I have come to call the poetics and hermeneutics of Abraham and Torok corresponds to particular modes of listening developed by these analysts in their work with “cryptophores”—the term they give for subjects/analysands suffering from pathological mourning and contingent afflictions (melancholia, manic-depressive psychosis, fetishism, neurosis of failure and psychosomatic symptoms)—and subjects unconsciously bearing the weight of their ancestors’ secrets (a phenomenon investigated by Freud under the heading of “thought transference” and linked by Abraham and Torok to situations including phobias, obsessions, and the problem of moral masochism or unconscious guilt at issue in the negative therapeutic reaction). The cryptophore, whose mode of being revolves around secretly preserving (“encrypting”) and identifying with lost love-objects inside the ego, and whose closed-off discourse obeys an obscure tropography or grammar based around a blurring of the boundaries between subject and object and a collapsing of the revelatory properties of language (by way of “demetaphorization,” consistent with a severance between thing- and word-presentations), is likened in this framework to an enigmatic text or poem, which depends for its decryption on a flexible analytic stance free of conventional prejudice. Like Lacan in his work on the Symbolic, Abraham and Torok base their theoretical project around Freud’s idea of the splitting of the ego (starting from *Mourning and Melancholia*) and concern themselves in particular with the ways in which the principles of functioning —centered on the dynamic between introjection and its obstacles—play out on the linguistic field. How does Abraham and Torok’s methodological framework oriented toward
“secretly perpetuated multiple identities” differ from that constructed by Lacan around the subject and the signifier.\(^{76}\) Whereas what is at stake in Lacanian analysis is the "admission of an irreducible barrier between linguistic elements and their meanings", what is at stake in the interpretive processes developed by Abraham and Torok is precisely the exploration of channels for surmounting obstacles to signification and the reinstatement of meaning deemed to be lost, absent or otherwise beyond recovery.\(^{77}\)

It cannot escape notice that so far, in this chapter, my presentation of the Double has extended across two distinct levels of reality. On the one hand, I have offered a historical-cultural perspective of the concept, surveying the different ways in which the Double has been articulated throughout Western history before proceeding to consider literary representations illustrative of the Double’s standing within a specific cultural milieu: Nineteenth-Century Romanticism. On the other hand, in a manner cutting across and eventually overtaking the historical-cultural perspective, I have compiled various major psychoanalytic approaches to the Double, assigning each its place in a diversified interpretive apparatus. In underscoring the distinction between these two poles of reality, I would like to call attention to a third level on which the Double operates—namely, that of the author’s creative psychology in relation to the configuration of the text (and more precisely, the text with claims to the fantastic)—which, taken as an object of study, constitutes a horizon of mediation between the poles of historico-cultural imaginary and projected interpretation. Earlier, in mentioning the aesthetic categories of Michel Guimomar, I opened the way for a discussion of how, within this particular horizon, the Double

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\(^{77}\)Rand, Introduction to *The Shell and the Kernel*, 17.
acquires the special connotation of a quasi-universal device that infiltrates the logic of the
narrative and organizes the relations between the characters. I will consider this third level of
reality in greater depth in Chapter 3, Part II of this dissertation.

As I go on to examine specific representations of the Double from the Italian tradition, it
will be important to bear in mind these distinct levels of reality, as well as the porous boundaries
between them. The Double begins to appear as a central theme in the Italian Tradition starting
with the authors of the Scapigliatura. In the second chapter of this dissertation, I will analyze
Tarchetti’s short story *Un spirito in un lampone* (first published in 1867 in *Storia di una gamba e
altri racconti* and republished in the 1869 collection *Racconti Fantastici*) and De Marchi’s
novella, *Due anime in un corpo* (published in 1877 in the periodical *Vita Nuova* and again in the
1878 collection bearing the title *Due anime in un corpo*), both of which present variations on the
theme of double-identity/split-consciousness. Also in the second chapter, I will look at how the
Double operates as part of the narrative apparatus in Verga’s 1875 novella, *Le storie del castello
di Trezza*. In the third chapter, I will turn my attention to Fogazzaro’s 1881 novel, *Malombra,*
whose plot—among other things—features a protagonist with a double-personality. After
analyzing the psychological intricacies of *Malombra*’s main plot in Part I of the third chapter, in
Part II of the third chapter I will employ the Double as a critical tool to show how *Malombra*’s
two subplots rewrite aspects of the main plot in alternate keys. Finally, in Part III of the third
chapter, I will look at comparisons between *Malombra* and the three other texts analyzed,
specifically around the question of the Double, though also around other thematic and generic
points.
Chapter 2—The Double in Late Nineteenth-Century Italian Literature: Tarchetti’s *Uno spirito in un lampone*, De Marchi’s *Due anime in un corpo* and Verga’s *Le storie del castello di Trezza*

How are the themes such as intrapsychic splitting, duality and dissociation—in sum, the thematic inventory of the double—represented in nineteenth-century Italian literature? For Italy, like the rest of the European tradition, the literary exploration into problems of psychical disunity was inextricably bound up with the emergence of the fantastic genre. On a certain level, the Italian fantastic recapitulated the concerns of the genre at large: it engaged with the same themes and, structurally speaking, still followed the basic Todorovian formula, which grounds the genre’s *modus operandi* in the reader’s “own ambiguous perception of the events narrated” (that is, in a certain type of cognitive hesitation). However, without intending to dispute the overall cohesiveness of the genre, attention should be paid to the Italian fantastic in its capacity as a *sui generis* cultural phenomenon. The fantastic arrived in Italy later than its sister strands in other languages and owed its origin to a unique set of historico-cultural circumstances. It will be profitable, in view of these regional particularities, to amplify the Todorovian position with reference to the debate centered on the Italian fantastic.

One seminal contribution to the discourse on the Italian fantastic is the 1983 compilation of essays, *La narrazione fantastica*. In that volume, Lucio Lugnani enhances Todorov’s theory by extending it to cover any narrative with “an unsolvable incongruity of the real and of a fracture in its paradigm”\(^78\). An important corollary to this definition is the fact that what Lugnani

calls the “paradigm of reality”—understood as “the set of norms or axioms one relies on in a
given time to understand reality”—exists in a constant state of flux. By placing emphasis on the
“historical determination of our paradigm of reality,” Lugnani’s approach liberates the fantastic
from its grounding in genre-specific conventions. In a related development, Lugnani dislodges
the mechanism of the fantastic from the “story” -axis and relocates it on the axis of narration,
arguing that “l’esito fantastico di un racconto non è mai predeterminato e la sottolineatura più o
meno inquietante d’uno scarto irriducibile dipende sempre da come e non da ciò che si narra.”

Remo Ceserani builds on Lugnani’s stance when he proposes that in lieu of a fantastic
genre, we speak of a fantastic mode, with modes being defined as “rhetorical-formal procedures,
cognitive attitudes, and thematic aggregations, elementary forms of the imaginary based on
historical reality, which can be adopted by the different codes, genres and forms in the
realization of literary and artistic texts.” On this subject, he writes that “the fantastic is a
literary mode which has been produced and has been employed, in a particular historical
juncture, to expand and broaden the array of internal and external psychological realities that can
be represented through literary language.” Ceserani’s view helps explain how the fantastic
appeared in Italy after the Unification, in the midst of the crisis of positivist thought, where it
reprised on a smaller scale the subversive role it played in post-Enlightenment literary culture:
“faced with the middle classes’ project of constructing a strong subjectivity through a new


80 “The fantastic outcome of a tale is never predetermined and the more or less unsettling underlining of an irreducible swerve
always depends on the how, and not on the what, of the narration.” Lucio Lugnani, “Per una delimitazione del ‘genere,’ in La
narrazione fantastica, ed. by Remo Ceserani et al. (Pisa: Nistri-Lischi, 1983), 65.

81 Remo Ceserani, “The Boundaries of the Fantastic,” in The Italian Gothic and Fantastic: Encounters and Rewritings of

concept of the self and a program of Bildung,” he argues, “the fantastic responded by exploring themes of laceration, the double, and the fragmentation of experiences”83.

Ceserani speculates as to the reason that the fantastic arrived so late in Italy, citing as possible factors Italy’s late date of modernization, the peculiarities of Italian Romanticism, Christian disquiet, and the survival in some regions of pagan-magical traditions. For what concerns its evolution as a literary genre, the specifically Italian fantastic of the mid-nineteenth century may be regarded as an epiphenomenon of the abbreviated Italian Romanticism, much as the fantastic of the late-eighteenth and early nineteenth-century may be regarded as an epiphenomenon of the broader European Romanticism. At the same time, in a manner made possible by its belated emergence on the European scene, the Italian iteration of the genre is also characterized by its extensive and self-conscious borrowings from the English, French and German branches of the fantastic, as well as its reimagining of entire texts from those traditions (Tarchetti’s appropriation of material from Erckmann-Chatrian and Gautier may be cited as evidence of this trend). This program of inter-linguistic and inter-cultural of appropriation sets up a unique problem of reflexivity in the discourse of the Italian fantastic, insofar as the latter concerns itself with naturalizing foreign literary perspectives which already exoticize the spaces and customs of the Italian peninsula or signify them in particular ways, and to the extent that through this discourse, the fantastic aesthetic of exoticism and uncanniness, together with the key positional and epistemological (such as self/other and familiar/unfamiliar) on which it depends, is raised to the second power and remapped onto divisions relevant to an Italian Risorgimento imaginary (for example, through projection, onto the divide between North and South)84. In this

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sense, what determines the Italianicity of the fantastic discourse of the texts under consideration is the way in which this discourse is assimilated to the problematics of positing a Italian consciousness or identity.

Reflecting on this thematic program, Francesca Billiani adds that “the fantastic not only expresses the fragmentation of temporal continuity [as the realist project had] …but also…the disintegration of a subjectivity whose identity is shaped through a dialogue with its irrational side”85. Vittorio Roda ties the notions of fragmentation and disintegration to the theme of the mutilated body, a frequent staple of fantastic fiction. As he describes, the body, “freed from a centuries-old tradition linking it to a precise and relatively stable image of itself…becomes involved in unheard-of adventures, anomalous and transgressive experiences, undergoing a disturbing destabilization of its traditional equilibrium”86. And yet, it is Roda’s contention that behind all these grotesque dramas comprising extreme and graphic representations of the body, “the conflict between the whole and the part is an intrapsychic one”87. This is to say that all the bizarre accounts of bodies in pieces, and more specifically, all the microdramas pitting the collective body against a single contumacious limb (the evil eyes in Gautier’s La jettatura, the nose in Gogol’s The Nose, the leg in Tarchetti’s Storia di una gamba), are in fact metaphors for a modern—if not modernist—crisis: a crisis in which the illusion of a unified subject is supplanted by “a plurality of needs in conflict…a homo duplex or multiplex”88.

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These preliminary remarks supply the cultural and theoretical framework for the present investigation. It is my aim in the present chapter to examine how assuming the Double as a critical option can open investigative pathways into three Italian texts from the second half of the nineteenth century. The first two texts—*Uno spirito in un lampone* by Igino Ugo Tarchetti and *Due anime in un corpo* by Emilio de Marchi—explore the common premise of two beings occupying a single body. The third text—*Le storie del castello di Trezza* by Giovanni Verga—develops the idea of the Double from the temporal and metanarrative points of view, in terms of repetition. For each of these texts, I will examine the way the Double works in the mise-en-scene, assess the peculiarities of the representation and discuss its potential implications from a psychical standpoint.

I will preface my analysis of *Uno spirito in un lampone* and *Due anime in un corpo* by outlining some abstract ways in which Tarchetti’s and De Marchi’s representations of the Double differ from the examples I surveyed in the previous chapter. Compared with the formula of the doppelgänger, which Otto Rank interprets as signifying an incompatible part of the psyche, split off and projected outward to preserve the integrity of the subject which it habitually returns to persecute, the Double appears in Tarchetti’s and De Marchi’s texts under what Rank calls “the representationally opposite form of expression,” a form he applies to representations of double-identity and split-consciousness. In both texts, rather than manifest as a hallucinatory

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90 Emilio De Marchi, *Due anime in un corpo* (Milan: L. Bortolotti E. C., 1878).
projection or outward physical entity, the Double is configured entirely within the boundaries of
the subject, taking the form of a division between two states of consciousness, states of being or
identities. Also in both representations, the passive-receptive experience of the two mental or
existential states is simultaneous, meaning that they maintain awareness of each other, with only
minimal traces of a memory gap (as I will discuss in greater depth in the coming pages). From a
psychological standpoint, this sort of fragmentation of the self into separate identities or streams
of consciousness, with or without the factor of amnesia, calls to mind the phenomena of
dissociation, which the psychoanalytic discourse has variously linked to the activation of latent
psychical traumas or conflicts in hysteria and to situations entailing a splitting of the ego or
subject. Finally, it might be added that both Tarchetti and De Marchi attach spiritualistic
connotations to the splitting of the subject by framing it in the language of spiritual possession or
metempsychosis.

I will now proceed to examine each of the texts individually, starting with Tarchetti’s
Uno spirito in un lampone. An early exponent of the Italian fantastic, Tarchetti takes up the
theme of the Double in many of his works, developing it under a combination of spiritualizing
and somaticizing forms. Concerning somatization in the representation of the Double, as Vittorio
Roda observes, several of the tales contained in Tarchetti’s 1867 collection La storia di una
gamba and his 1869 collection Racconti Fantastici exploit the image of corporeal disunity,
images of the “body in pieces,” as a metaphor for the experience of a self that is divided and
governed by competing drives. Roda makes this observation in the context of a comparison

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James Strachey, ed. by Ivan Smith, 7.

94 “In metempsychosis, a ‘soul’ or ‘psyche’ from a dead body takes up residence in another body, so the subject falls under the
control of an [outside agency or force].” Ann Hallamore Caesar, footnotes to “Sensation, Seduction and the Supernatural:
Fogazzaro’s Malombra,” in The Italian Gothic and Fantastic: Encounters and Rewritings of Narrative Traditions, ed. Francesca
between Gautier’s *La jettatura* and Tarchetti’s *I fatali*, two texts which, in his understanding, revolve around a common premise: the “confrontation and conflict between two different images of man, between the old anthropology of the unitary and centripetal subject and the new model which identifies a plural structure in the ego, by nature divided between contradictory impulses…doubled, divided, and through this division, homo duplex…”95. In *I fatali*, this signature problem appears writ small in the character of the Barone di Saternez, who is portrayed as “a double man in whom good coexists with evil”96.

In the same comparative study, Roda discusses how stories featuring a body drama or the “body in pieces” theme, with its regressive and autoerotic undertones, tend to organize themselves around one of two trends: the centrifugal trend (dominated by the death drive or destructive impulses) or the centripetal trend (dominated by eros or life-sustaining impulses). The centrifugal trend, exemplified in *I fatali* and *La jettatura*, and characterized by dark and fatalistic connotations, typically revolves around a conflict which breaks out between the body and a single, seditious part, culminating in intra-corporeal destruction, while the centripetal trend typically shows a marooned body part undertaking a transgressive journey to reunite with its corporeal host (as in Tarchetti’s *Un osso di morto*, where a bone seeks burial with the rest of its skeleton). Interestingly, the centrifugal orientation of the body drama highlighted by Roda reiterated, in regressive, somaticizing terms, the precise dynamic of the death drive, with its logic of persecution and self-aggression, dramatized at the level of specular identification in the classic literary formula of the doppelgänger. Like Paul in *La jettatura*, who blinds himself in order to neutralize his malefic eyes, the protagonist of *William Wilson* strikes himself with a sword in


order to extinguish his persecutory Double; the only difference is that at the end of La jettatura, Paul lives to celebrate his Pyrrhic victory. This dynamic contrasts with the one found in Uno spirito in un lampone, a tale whose transgressive narrative built around the problematics of the spirit/mind-body relation and articulated to an oral drive circuit (one which turns on the bodily processes of ingestion and regurgitation) earns it consideration within the discourse of the bodily fantastic. Looked at in terms of Roda’s categories, I would argue that Uno spirito in un lampone, if projecting a less disintegrative bodily imaginary than that envisaged in Un osso di morto, and striking a different balance between values of life and death, still orders itself on the logic of reconciliation characteristic of the centripetal model, as it charts the journey of a spirit through two consecutive reunions: the first with its spiritual complement in another’s body and the second with its own body under the auspices of a Christian burial.

Tarchetti’s brief yet phenomenologically rigorous97 tale—a reworking of the 1853 story Le bourgmestre en bouteille by Erckmann-Chatrian—presents, on its face, an idiosyncratic thought-experiment on the prospect of split-consciousness98. The tale centers on the adventures of the Baron of B., who rules over an enchanted corner of Calabria. One day, while out hunting, the Baron eats some strange raspberries and becomes inhabited by an alien consciousness. The addition of this second consciousness—later revealed to be the spirit of the murdered chambermaid, Clara, whose killer, a local guardaboschi, has managed to elude justice—causes

97 In the sense that it sets about investigating, by means of the first-person commentary produced by the Baron vis-à-vis his own experience, the ways in which mind and body are reciprocally entailed in the constitution of the subject.

the Baron to experience himself as “un uomo doppio,”99 an experience encapsulated in the following description:

E questa strana duplicità incominciò da quel momento ad estendersi su tutti i suoi sensi; vedeva doppio, sentiva doppio, toccava doppio; e - cosa ancora più sorprendente! - pensava doppio. Cioè, una stessa sensazione destava in lui due idee, e queste due idee venivano svolte da due forze diverse di raziocinio, e giudicate da due diverse coscienze.100

Caught between two equipollent centers of agency, the Baron proceeds through a series of antics which culminate in the incrimination of Clara’s killer and the recovery of her body. At the end of the tale, the Baron takes an emetic, vomits up the berries and returns to his normal—which is to say, single—state of consciousness.

In considering the tale as a whole, I would like to point out some technical features which contribute to the uniqueness of the mise-en-scene. In the first place, it is worth noting that the arrival of Clara’s spirit in the Baron’s body does not dislocate the Baron’s own consciousness, but instead allows the two consciousness’ to coexist in passive and receptive terms while their respective volitional structures vie for control of the Baron’s motor functions101. This factor of simultaneity serves as the basis for a paradoxical subjectivity, which the narrator helps the reader to understand and visualize by way of a detailed empirical commentary, but which also frequently defies the power of language to explain (the narrator initially insists that narrating the

99 “a double man”

100 “And from that moment on the strange doubleness spread to all his senses; he saw double, heard double, touched double, and – what was even more surprising - he thought double. That is to say, the same sensation provoked in him two ideas, and these two ideas were developed by two different faculties of reason and judged by two different consciences. In a word, he seemed to be living two lives, yet they were conflicting, segregated, by nature different; they could not be fused together, and they struggled in competition for dominance over his senses - hence the doubleness of his sensations.”

101 “Queste due volontà incominciarono da quell’istante a dominarsi e a dominarlo con pari forza. Se agivano d’accordo, i movimenti della sua persona erano precipitati, convulsivi, violenti; se una taceva, erano regolari; se erano contrarie, i movimenti venivano impediti, e davano luogo ad una paralisi che si protrudeva fino a che la più potente di esse avesse predominato.” [From that instant, the two wills began to control each other and him with equal power. If they worked in concert, his bodily movements were precipitate, convulsive, violent; if one would fall silent, they were normal; if the two wills were opposed, his movements were hindered and gave way to a paralysis that continued until the more powerful one prevailed.]
Baron’s adventure “comprenda essere cosa estremamente difficile l’esporla in tutta la sua verità e con tutti i suoi dettagli più interessanti;” 102 he later also declares his inability to “esprimere meno confusamente lo stato singolare in cui egli si trovava” 103. Importantly, the factor of simultaneity in the Baron’s experience of the two consciousness’ also grants him access to both his own and Clara’s memories, although Clara’s name and identity remain outside his awareness, cloaked in a sort of amnesia, until the climax of the tale. Another feature worth noting about Tarchetti’s depiction is the degree of dissimilarity between the two persons juxtaposed inside the Baron’s body. Clara’s consciousness, far from mirroring that of the Baron, is predicated on a bodily life lived under the sign of a different social class and gender, as well as on an opposing metaphysical-sexual identity, brought to light in the mystic union, depicted near the end of the tale, in which the consciousnesses are rearticulated at a pre-differentiated plane of existence. The collapsing of these contradictions on the body of the Baron marks it as a multiple space and primes it for the production of acts across the gender and class spectrums.

In the previous chapter, I spoke briefly to the possibility of interpreting the Double as a desire for that which has been suppressed, forgotten or deliberately silenced by the rational discourse. This aptitude for resurrecting culturally repressed or excluded content, for giving voice to the unsaid, for naming the unnamed (or unnamable) and for divining the will of the forgotten is thematically central to the drama of Uno spirito in un lampone. If in an abstract sense the tale follows a compensatory logic, based on the restoration of harmony from disharmony, of unity from division, in more precise terms, it dramatizes a nostalgic vocation in two parts, aimed first at a mystic fusion of spirits and then at a reunion of body and spirit.

102 “exhibiting it in all its truth and with all its most interesting details is an extremely difficult task”

103 “Nor can I express with less confusion the singular state in which he found himself”
Considering these dueling narrative trajectories, I will propose two alternative grids for reading Tarchetti’s text, each based on its own set of theoretical indications. The first reading, based on Jungian psychology, will focus on the mystic dimension of the Baron’s adventure in conjunction with his bildung. The second reading, based on the psychoanalytic theory of Nicholas Abraham and Maria Torok, will focus on the problem of Clara’s unresolved disappearance, and on the connotations of mourning from an individual and communal standpoint.

In proceeding with the first reading, based on Jungian psychology, I wish to expound on the Jungian understanding of the Double and to offer some reasons why this theoretical orientation might prove valuable for the critical enhancement of the text in question. Broadly speaking, Jung’s system regards the Double a manifestation of desire “which seeks that which is experienced as absence and loss and points to its main function: to compensate for a lack resulting from cultural constraints” \(^{104,105}\). Rather than attach the Double to a set of fixed moral coordinates, such as good and evil, or sane and insane, Jung merely defines it as “a replica of one’s unknown face,” \(^{106}\) personified by such unconscious archetypes as the shadow and anima. As a transgressive and dynamic device, the Double perennially reaches into the unseen, unspoken and unknown regions of culture with the aim of restoring a primordial sense of unity and balance. My reasons for adopting Jungian principles for the reading of *Uno spirito in un lampone* are twofold. The first is that, in addition to exemplifying the literature of the fantastic,

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\(^{104}\) Zivkovic, “The Double as the ‘Unseen’ of Culture: Toward a Definition of Doppelgänger,” 126.

\(^{105}\) According to Jung, the “fundamental mistake regarding the nature of the unconscious is probably this: it is commonly supposed that its contents have only one meaning and are marked with an unalterable plus or minus sign...The psyche is a self-regulating system that maintains its equilibrium just as the body does. Every process that goes too far immediately and inevitably calls forth compensations, and without these there would be neither a normal metabolism nor a normal psyche. In this sense we can take the theory of compensation as a basic law of psychical behavior. Too little on one side results in too much on the other. Similarly, the relation between the conscious and the unconscious is compensatory.” C. G. Jung, *The Essential Jung*, ed. Anthony Storr (Princeton: Princeton University Press, 1983), 181.

\(^{106}\) Zivkovic, “The Double as the ‘Unseen’ of Culture: Toward a Definition of Doppelgänger,” 126.
Tarchetti’s tale is fertilized with motifs and formulae from the fairy-tale genre (the “fiabesco”\(^\text{107}\)), starting with its fundamental structure of lack-and-renewal. In this sense, the tale opens itself to interpretation by Jungian archetypal analysis, which has been deployed to some advantage in the explication of folk-tales, fairy-tales and myths. The second reason is that, in a more specific sense, the events from the middle part of the tale closely emulate the procedures of the Jungian anima-stage, and as such, offer an allegory\(^\text{108}\) for—if not an exaggerated literary portrayal of—that particular phase of psychical development. Before I turn to the text itself, I will outline the Jungian concepts relevant to the analysis.

The cornerstone of Jungian thought, from the standpoint of individual psychology as much as for the purposes of interpretation, is individuation—the process of psychical growth and integration across several stages. Within the framework of individuation, the problem of restoring unity from division and harmony from disharmony is coordinated by the regulatory principle of enantiodromia. According to Jung, enantiodromia “occurs when an extreme, one-sided tendency dominates conscious life;” eventually, as he notes, an “equally powerful counterposition is built up, which first inhibits the conscious performance and subsequently breaks through the conscious control”\(^\text{109}\). Jung further concretizes the stages of individuation with reference to specific archetypes—the ego, the shadow, and the animus/anima and the self—each of which symbolizes a milestone on the path to individuality and unified consciousness. Arguably the most important stage in this developmental sequence is the anima-stage, wherein

\(^{107}\) Fairy-tale or folk elements include: the setting (qualified as “uno dei punti più incantevoli della Calabria” [one of the most enchanted corners of Calabria]), the identification of characters by social function rather than by name (the new and old Barons of B., the chambermaid and the guardaboschi) and the occurrence of elements in patterns of three (e.g. “della caccia, dei cavalli e dell’amore”).

\(^{108}\) That is, raised to the level of metaphor or allegory by the representation of a protagonist who is self-conscious of his own inner division.

the (archetypally masculine) ego is led back to the unconscious wholeness of self through a
dialectical encounter with the (archetypally feminine) anima, the ensemble of unconscious
irrational and affective traits or tendencies. A successful completion of the anima-stage is
heralded by a coniunctio oppositorum, a marriage of opposites, symbolizing the harmonious
assimilation of the excluded affective and irrational contents into the conscious attitude.

I intend to use these Jungian concepts in the analysis of Tarchetti’s text from two different
perspectives: the macrocosmic and the microcosmic. From the macrocosmic perspective, I will
equate the different parts of the tale with different aspects of the psyche and assign archetypal
roles to each character based on its functional relationship to the protagonist. From the
microcosmic perspective, I will focus on the circumstances of the protagonist and follow the
dynamics of his personal growth. I will begin my analysis by examining the problem of lack at
the macrocosmic level of the tale, and proceed from there to examine the way this conflict
reproduces itself on the microcosmic level, in the person of the Baron.

Seeing as Uno spirito in un lampone is organized around a compensatory dynamic or a
dynamic of lack-and-renewal, it is important, at the outset, to consider the way the problem of
lack arises in the narration. An initial source of lack is established at the microcosmic level, in
the description of the Baron’s personal qualities: the Baron, who has only just inherited his
position from his grandfather, is characterized as “onesto” yet lacking in both “sapienza” and
knowledge of the wider world, and wholly devoted to his three favorite pursuits: “caccia…
cavalli e…l’amore”. The narrative focus then scales back to reveal another source of lack—

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110 “honorable”
111 “wisdom”
112 “hunting…horses and…love”
this one affecting the barony at large—which threatens to offset the balance of the normally peaceful and harmonious place:

Un solo fatto luttuoso aveva, alcuni mesi prima dell’epoca a cui risale il nostro racconto, portata la desolazione in una famiglia addetta al servigio della casa e alterate le tradizioni pacifiche del castello. Una cameriera del barone, una fanciulla che si sapeva aver tenute tresche amorose con alcuni dei domestici, era sparita improvvisamente dal villaggio; tutte le ricerche erano riuscite vane; e benché pendessero non pochi sospetti sopra uno dei guardaboschi - giovine d’indole violenta che erane stato un tempo invaghito, senza esserne corrisposto - questi sospetti erano poi in realtà così vaghi e così infondati, che il contegno calmo e sicuro del giovane era stato più che sufficiente a disperderli. 113

Although the Baron’s deficient wisdom and the chambermaid’s disappearance appear as two distinct sources of lack in the narration, the two sources of lack are interconnected. Since the Baron is responsible for keeping order in his realm, the inability to resolve the mystery of the chambermaid’s disappearance, and bring the violent guardaboschi to justice, reflects a failure on his part to discharge his duty. From this point of view, the tale opens with a picture of a young ruler whose inexperience has placed the order of his realm in jeopardy. It is also noted how, after some time, the sad affair of the missing chambermaid has been forgotten and life seems to have returned to normal:

Questa sparizione misteriosa che pareva involgere in sé l’idea di un delitto, aveva rattristato profondamente l’onesto barone di B.; ma a poco a poco egli ne’era dimenticato spensierandosi coll’amore e colla caccia: la gioia e la tranquillità erano rientrate nel castello; le livree verdi erano tornate a darsi buon tempo nelle anticamere; e non erano trascorsi due mesi dall’epoca di questo avvenimento che né il barone, né alcuno de’ suoi domestici si ricordava della sparizione della fanciulla. 114

113 “A few months before the period in which our narrative is set, a single, doleful event brought grief to a family employed in domestic service and altered the peaceful usages of the castle. One of the baron’s maids, a girl who was known to have had amorous intrigues with several servants, suddenly disappeared from the village; all the searches were in vain; and while not a few suspicions hung over one of the woodsmen - a young man with a violent temperament who had once taken a fancy to her, although without its being reciprocated-these suspicions were in reality so vague and unfounded that the young man’s calm and confident demeanor was more than sufficient to dispel them.”

114 “This mysterious disappearance, which seemed to suggest the idea of a crime, had deeply saddened the honorable Baron B. But gradually he forgot about it, distracting himself with love and hunting. Joy and tranquility returned to the castle; the green-liveried footmen resumed their pranks in the anterooms; and two months had not yet passed before neither the baron nor any of his servants recalled the girl’s disappearance.”
Although the chambermaid remains lost, knowledge of the loss is excluded from awareness as the Baron directs attention toward other matters, prompting an illusory return to normalcy. Ultimately, for the original lack to be compensated, a transformative encounter must take place between the conscious and the unconscious situations. Hence the problem with the Double is constellated, as a transgressive event aimed at restoring balance in the economy of the tale.

From the information provided thus far, it is possible to assign archetypal roles to each of the four dramatis personae in the tale. The Baron, as the hero of the adventure, personifies the ego; the paternal grandfather who bequeathed him the barony personifies the self; the murderous guardaboschi, whose deeds and traits diametrically oppose those of the Baron, personifies the shadow; and Clara, the highly-sexualized chambermaid, personifies the anima. I will elaborate on a few points concerning the nature of the relationships in this scheme. The first point to note is that in Jungian thought, the archetypes of ego and self are functionally correlated: the self is the centering principle of the psyche and the point at which opposites converge, while the ego is the embodiment of the conscious attitude. The ego takes the self as its model while also serving as a vehicle for the self’s renewal. In this sense, the ego-self relationship suggests a fitting correlate to the relationship between the Baron and his paternal grandfather, or rather to the relationship between the old Baron and the new Baron in the tale. The second point is that the portrayals of the guardaboschi and Clara relative to the Baron in Tarchetti’s text structurally echo those of the shadow- and anima-figures relative to the ego-figure in the Jungian reading of certain fairy- and folk-tales, a fact which seems to strengthen their archetypal associations.¹¹⁵

¹¹⁵ To list some of these connections: the fact that guardaboschi and the shadow are positioned at the bottom of the social ladder and cloaked in anonymity (the guardaboschi remains anonymous for the entire tale) reinforces the perception that the shadow and anima are lower parts of the personality; the guardaboschi’s occupation as woodsman also strengthens his association with the dark part of the personality; like Clara, who is revealed to be a soul-mate of the Baron in Tarchetti’s tale, the anima-figure often
Within this archetypal framework, I will review the events leading up to the Baron’s eating of the strange berries, as these events pave the way for the transformative encounter between conscious and unconscious situations in the tale. The adventure begins with the Baron awaking from a bad dream and gearing up to go hunting by himself. At the outset, the mention of the nightmare points to a disturbance in the natural order of things (the uncanny placement of the berry plant will present further evidence of this disturbance) and sets a disquieting tone for the events that follow. Additionally, the Baron’s decision to go hunting alone, without his usual train of valets, proves suggestive, since loneliness and isolation are folk-motifs “typical of the journey into the unconscious”\(^{116}\). Thus, alone and in a state of perturbation, the Baron trudges some distance through the damp fields, before stopping to marvel at the sight of a solitary raspberry bush, and, beset by thirst, sitting down to eat its berries. The reading I would like to propose for this scene, a scene so pivotal for the plot, is that of reestablishing contact with lost, suppressed, unconscious content. The emphasis on the Baron’s thirst translates, in physiological terms, the psychical instinct to restore an unknown, missing quantity. In this connection, the image of the raspberry plant, which grows aboveground but has roots underground, may evoke a bridge between conscious and unconscious, while the devouring of the berries to achieve satiety suggests the formation of a vital link between the two regions of the psyche. These associations are strengthened by the fact that, unbeknownst to the Baron at the moment of devouring, the raspberry bush grows on the site of Clara’s grave, taking root in her breast and channeling her spirit into its fruit. By eating the berries, the Baron internalizes Clara’s spirit, and is led on a

circuitous journey which culminates in the recovery of Clara’s body. As I will show, this portion of the tale, in which Clara possesses the Baron and acts as his spirit-guide, exemplifies the dialectical movements inherent to the ego’s confrontation with the anima.

I now intend to illustrate how the problem of opposites and dialectical procedures of the anima-stage are constellated relative to the person of the Baron. At the beginning of the tale, the Baron is presented as a stereotypical southern nobleman, who “come tutti i meridionali”\textsuperscript{117} divides his time between three pursuits: hunting, riding and love. In themselves, these passions accentuate the Baron’s youth and virility, while the fact that they monopolize his life suggests that he is anchored in a closed and predictable pattern of existence. On the particular November morning narrated in the tale, however, the Baron answers a spontaneous impulse to detach from his ritualized habitus, break custom, and go hunting alone; this gesture of striking out on his own symbolizes a first step down the road to a new individuality. After the Baron eats the berries and internalizes Clara’s spirit, he becomes increasingly aware of an autonomous, inner personality, in many ways the opposite of his own. There thus ensues a conflict between indwelling personalities, organized in terms of such oppositions as the archetypally masculine versus the archetypally feminine, the rational versus the irrational, the cultivated versus the uncultivated (in the sense of a class distinction), and culture versus nature. In terms of imagery related to the opposition between the archetypally masculine and feminine, the Baron, the paternal grandfather’s barony, the once fortified castle and the hunting rifle are closely grouped masculine images, while the autumn rains in the field (“le pioggie dell’autunno”), the serenity, the berries and the flowers are all archetypally feminine images.

\textsuperscript{117} “like all southern gentlemen”
Initially, this complex of opposing traits manifests for the Baron in the form of an aesthetic sensibility, which causes him to appreciate the beauty of the rain-covered wood anemones and other, hitherto neglected aspects of the vegetation:

“Vorrei sapere perché questi anemoni mezzo fradici per le pioggie, ai quali non ho mai badato in vita mia, adesso mi sembrano così belli e così attraenti... Che colori vivaci, che forma semplice e graziosa! Facciamone un mazzolino.”\(^{118}\)

Stopping to gather flowers serves no rational purpose, but rather brings the Baron into closer contact with the natural order, as well as with the irrational undercurrents of life. From here, he goes on to experience a profound empathy with the animal world, coupled with an awareness of the destructive potential of technology, to the point where he is unable to shoot the pigeons in his field, partly out of fear of his rifle and partly out of compassion for the birds. When he tries to sling his rifle over his shoulder, he once more becomes fearful, and carries the firearm away from his body “come avrebbe fatto un fanciullo timoroso”\(^{119}\). These acts of consciousness and the accompanying emotions prove so foreign to the Baron’s experience that he struggles to recognize himself; as he comes to relate by way of direct discourse (in one of several internal monologues that break up the stream of third-person, psychosomatic narration):

“Io non comprendo più nulla di me stesso... sono ancora io, o non sono più io? o sono io ed un altro ad un tempo! Quando mai io ho avuto paura di sparare il mio fucile! Quando mai ho sentito tanta pietà per questi maledetti colombi che mi devastano i seminati? I seminati! Ma... veramente parmi che non sieno più miei questi seminati... Basta, basta, torniamo al castello, sarà forse effetto di una febbre che mi passerà buttandomi a letto.”\(^{120}\)

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\(^{118}\) “I would like to know why these anemone, still sopping wet from the rains, flowers to which I have never in my life paid much attention, now seem to me so beautiful and charming... What vivid colors, what a simple and graceful shape! Let us make a nosegay of them.”

\(^{119}\) “as a timid boy would have done”

\(^{120}\) “I do not understand a thing about myself any more ... Am I Still me, or not? Or am I me and someone else at the same time? When have I ever been afraid to fire my rifle? When have I ever had so much compassion for these damned doves that ravage my sown fields? My fields! But ... truly, they do not seem to belong to me any longer ... That does it, enough, let us return to the castle; it is probably the effect of some fever that will pass when I jump into bed.”
As he makes his way back to the castle under the influence of Clara’s spirit, the Baron continues to register anomalous affects and alterations of consciousness, often perceiving the world in a new light, noticing things that had previously gone unnoticed and evaluating objects based on a different set of standards:

Gli avveniva spesso lungo la via di arrestarsi a contemplare oggetti o persone che non avevano mai destato in lui il minimo interesse, e vedeali sotto un aspetto affatto diverso di prima. Le belle contadine che stavano sarchiando nei campi coll’abito rimboccato fin sopra il ginocchio, non avevano più per lui alcuna attrattiva, e le parevano rozze, sciatte e sguaiate.\footnote{Along the road, he stopped often to contemplate objects or people who had never before stirred the slightest interest in him, viewing them from a perspective entirely different from the one he had previously adopted. The beautiful farm girls hoeing in the fields with their skirts hiked up above the knee no longer held any attraction for him: they appeared coarse, untidy, vulgar.}

Though at one time, the pretty farm girls might have caught the Baron’s eye in his tireless pursuit of love, now he finds them unattractive. With the Baron’s withdrawal of attention from the sexualized farm girls, one is reminded of Jung’s indications about the projective and progressive qualities of the anima. The anima is projective in the sense that it becomes embodied in the image of the desired object; the anima is progressive in the sense that as ego progresses through individuation, the image of the love-object will morph from a pure incarnation of sexuality into an individual with psychological depth. These same trends appear writ large in the gradual elucidation of Clara’s character throughout the tale: at the beginning, she takes the form of an anonymous, promiscuous chambermaid (“\textit{Una cameriera del barone, una fanciulla che si sapeva aver tenute tresche amorose con alcuni dei domestici}”\footnote{“Una nuova coscienza si formò in lui: tutta la tela di un passato mai conosciuto si distese d’innanzi a suoi occhi: delle memorie pure e soavi di cui egli non poteva aver fecondata la sua vita vennero a turbare dolcemente la sua anima. Erano una nuova coscienza si formò in lui: tutta la tela di un passato mai conosciuto si distese d’innanzi a suoi occhi: delle memorie pure e soavi di cui egli non poteva aver fecondata la sua vita vennero a turbare dolcemente la sua anima. Erano}”); toward the middle, she surfaces as a personality endowed with consciousness and memories, associated with both love and sin, or positive and negative attributes\footnote{“\textit{Una nuova coscienza si formò in lui: tutta la tela di un passato mai conosciuto si distese d’innanzi a suoi occhi: delle memorie pure e soavi di cui egli non poteva aver fecondata la sua vita vennero a turbare dolcemente la sua anima. Erano}}; in the tale’s climax, she appears as an individual bearing a name.
With the Baron’s return to the castle, a sequence of events corresponding to the resolution of the anima-stage— theoretically predicated on compromissory adaptations of the ego and anima which lead to their dialectical synthesis (in a coniunctio oppositorum)—begins to unfold. In this case, the compromissory adaptations are denoted by parallel transgressions of social boundaries, one on the part of the ego-figure and the other on the part of the anima-figure. For the Baron, this transgression entails forgetting his aristocratic restraint and conferring intimately with his subjects and servants:

...baciò ad una ad una le sue cameriere; strinse la mano alle sue livree verdi, e si buttò al collo di una di esse che accarezzò con molta tenerezza, e a cui disse parole come di passione e di affetto.¹²₄

For Clara, conversely, the transgression entails an elevation to enjoy the privileges of the nobility, as facilitated by her convenient placement in the Baron’s body and symbolized by her free movement through the upper floors and rooms of the castle, with the proposition of going to sleep with the Baron:

Allora il barone di B. salì agli altri piani, visitò tutte le sale del castello, e essendo giunto alla sua alcova, si buttò sul letto, e disse: “Io vengo a dormire con lei, signor barone”.¹²₅

At first, from a social standpoint, the Baron’s displays of affection and other odd behaviors have an alienating effect: some servants, bewildered by their lord’s familiar treatment of them, flee in

memorie di un primo amore, di una prima colpa; ma di un amore più gentile e più elevato che egli non avesse sentito, di una colpa più dolce e più generosa che egli non avesse commesso. La sua mente spaziava in un mondo di affetti ignorato, percorreva regioni mai viste, evocava dolcezze mai conosciute.” [A new consciousness was forming in him: the entire canvas of a past he had never known stretched out before his eyes; pure, gentle memories whose growth he could never have nurtured brought a pleasant disturbance to his spirit. There were memories of a first love, and a first sin; but a love more kind and lofty than he had ever felt, and a sin more sweet and generous than he had ever committed. His mind ranged through an unknown world of emotions, travelled through regions never seen, conjured up delights never experienced].

¹²₄ “…kissed each of his maids, shook hands with his green-liveried footmen, and threw his arms around the neck of one, whom he caressed with much tenderness as he spoke words of passion and affection.”

¹²₅ “Then Baron B. climbed to the other floors, visited every room in the castle, and having arrived at his bedchamber, threw himself on his bed and said, ‘I come to sleep with you, Baron, sir.’”

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terror and hide in their rooms, while the narrator qualifies the Baron as “disgraziato”\textsuperscript{126}.

Nevertheless, the same conduct that undercuts the Baron’s social formation and reduces him to an abject state before his servants also moves him further down the path toward spiritual expansion, as realized in the scene showing the mystic fusion between spirits:

\begin{quote}
E delle nuove memorie si suscitarono nella sua anima; erano memorie doppie, cioè le rimembranze delle impressioni che uno stesso fatto lascia in due spiriti diversi, ed egli accoglieva in sé tutte e due queste impressioni. Tali rimembranze però non erano simili a quelle che aveva già evocato sotto la pergola; quelle erano semplici, queste complesse; quelle lasciavano vuota, neutrale, giudice una parte dell’anima; queste l’occupavano tutta: e siccome erano rimembranze di amore, egli comprese in quel momento che cosa fosse la grande unità, l’immensa complessività dell’amore, il quale essendo nelle leggi inesorabili della vita un sentimento diviso fra due, non può essere compreso da ciascuno che per metà. Era la fusione piena e completa di due spiriti, fusione di cui l’amore non è che una aspirazione, e le dolcezze dell’amore un’ombra, un’eco, un sogno di quelle dolcezze. Né potrei esprimere meno confusamente lo stato singolare in cui egli si trovava.\textsuperscript{127}
\end{quote}

With the inward fusion depicted in the passage above, the two, separate personalities, along with their distinct memories, understandings and aspirations are brought into alignment, enabling the Baron to transcend his divided state and embrace a higher unity of consciousness. In Jungian terms, the spiritual dynamic in this passage suggests a literary representation of the anima’s integration into ego-consciousness, and hence the successful resolution of the anima-stage. The connotations of restoring unity from division, brought fully into focus in this scene, are subsequently borne out in the denouement of the tale at both the microcosmic and macrocosmic levels. On the microcosmic level, these connotations are actualized in the Baron’s newfound

\textsuperscript{126} “wretched”

\textsuperscript{127} “And new memories were aroused in his soul; they were double memories – that is, recollections of impressions that the same event leaves the two different spirits - and he welcomed both sorts of impressions in himself. Yet these recollections were not like the ones that had already been evoked under the trellis: those were simple, these complex; those left a part of his soul empty, neutral, impartial; these occupied it totally. And since they were memories of love, at that moment he understood the great unity, the immense inclusiveness of love, which, since the inexorable law make it a sentiment divided in two, can be comprehended only partially by any one person. It was the full and complete fusion of two spirits, a fusion towards which love is only an aspiration the delights of love no more than a shadow, an echo, a dream of those delights. Nor can I express with less confusion the singular state in which he found himself.”
sense of individuality, and the self-knowledge he displays in examining his image in the mirror, interfacing the composite reflection with his own portrait and that of Clara, and from there, differentiating himself from both persons represented. On the macrocosmic level, these connotations are borne out in the reunion of Clara’s spirit with her body, which the Baron oversees by eliciting a confession from her murderer, recovering her remains and allowing her to receive a Christian burial. Altogether, by securing justice for Clara—a compensation for the lack posited at the beginning of the tale—the Baron restores order to the realm and provides a positive outlook for the continuation of “le tradizioni pacifiche del castello”\textsuperscript{128} under his reign.

I will now briefly synthesize my Jungian reading of \textit{Uno spirito in un lampone}. The tale begins with the newly anointed Baron of B. lacking wisdom and the temperamental balance necessary to discharge his duties as ruler. His inadequacy becomes apparent when he fails to oversee justice for Clara, the chambermaid whose disappearance goes unsolved and unremembered. In order to remedy the situation, the Baron must submit himself to an inward process of dialectic, for only by descending to the underside of rationality and engaging with those things lost and excluded can he hope to resurface as a worldlier ruler. This process includes sinking to the level of his subjects and at times even disgracing himself through flagrant breaches of social protocol. Eventually, after breaking out of the ritual mode and recalibrating himself with the unknown and the irrational, the Baron succeeds in prosecuting the guardaboschi (“Il guardaboschi, tradotto in giudizio, ebbe condanna a dodici anni di lavori forzati”\textsuperscript{129}), securing a proper burial for Clara and restoring the public faith in his ability to dispense justice.

\textsuperscript{128} “the peaceful usages of the castle”

\textsuperscript{129} “The woodsman was brought to justice and sentenced to twelve years of hard labor.”
While this Jungian reading of *Uno spirito in un lampone* has been useful for explicating the underlying dynamics of lack-and-renewal, the mystic fusion of the spirits and related subtexts, I have identified an alternative theoretical grid for reading the text, useful for explicating subtexts such as the equation of devouring and emesis with the spiritual processes of possession and exorcism. The grid I have in mind is based on the psychoanalytic theory of Abraham and Torok, a broadly Freudian orientation influenced by object-relations theory and geared toward the segment of psychical experience involving trauma, mourning and other difficult periods of transition. Abraham and Torok’s theory is founded on the cardinal distinction between introjection and incorporation, and their respective crystallizations in mourning and melancholia. Introjection may be abstractly understood as “the principle of gradual self-transformation in the face of interior and exterior changes,” while in the context of mourning, it indicates the normal process whereby a grieving subject comes to terms with a loss by assimilating it into the ego. Incorporation, by contrast, is a (loss-denial) fantasy which occurs when the consequences of mourning are unconsciously resisted; manifested in fantasies about eating the lost object and burying it alive, incorporation results “from those losses which for some reason cannot be acknowledged as such,” which cannot be spoken in words, wherein a subject denies the loss altogether, stashing it away in an intrapsychic “crypt”—a sealed-off part of the ego—and identifying with it secretly (that is, hiding it behind the “I”) \(^1\) \(^2\). Imaginary


\(^{131}\) “Because our mouth is unable to say certain words and unable to formulate certain sentences, we fantasize…we are actually taking our mouth the unnamable, the object itself.” Nicolas Abraham and Maria Torok, “Mourning or Melancholia: Introjection versus Incorporation” (1972), in *The Shell and the Kernel*, trans. Nicholas T. Rand, (Chicago: University of Chicago Press, 1994), 127-128.

scenarios centered on the nonlinguistic activity of the oral zone, whether involving ingestion and rejection, possession and “feigned dispossession,” “introducing all or part of a love object or thing into one’s own body…expelling or alternately acquiring, keeping, losing it,” all denote potential varieties of incorporation fantasy, which serves as an instantaneous albeit hallucinatory substitute for the gradual process of introjection, and underwrites such conditions as the illness of mourning and melancholia. In the illness of mourning, where introjection is thwarted, the sufferer leads an apparently normal life, all the while becoming cut off from others as well as from his own emotions and grief. Reactivating the introjective processes in cases of interminable mourning is contingent upon opening the crypt, reworking of internal identities and putting the loss into words, in a communal or intersubjective setting.

Hence, whereas I previously suggested that the Baron’s adventure in Uno spirito in un lampone be read as a literary portrayal of a successful anima integration, I now intend to show how the same set of circumstances could be read in terms of the interplay between introjection and incorporation, and more specifically, as a literary portrayal of interminable mourning stemming from “an unwitting, unfelt sorrow over a loss.” In abstract terms, the text itself

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133 Abraham and Torok, “Mourning or Melancholia: Introjection versus Incorporation,” 126.


136 Abraham and Torok diverge from Freud in the way they understand introjection and incorporation (and mourning and melancholia), defining these concepts with reference to the writings of Sandor Ferenczi and Karl Abraham (no relation to Nicolas Abraham). For more on the complex genealogy of these concepts, see: Maria Torok, “The Illness of Mourning and the Fantasy of the Exquisite Corpse” (1968), in The Shell and the Kernel, trans. Nicholas T. Rand, (Chicago: University of Chicago Press: 1994), 107-124.

137 One of the characteristics of the illness of mourning is an increase of libidinal energy around the loss of a love-object. Here, the Baron is portrayed alleviating his sorrows through “hunting and love.”

may be divided into three parts, with each part privileging one of the two states of psychical functioning, introjection or incorporation. The portion of the exposition preceding the account of Clara’s disappearance, which contains details about the Baron’s formative experiences (“aveva appreso dal pedagogo di casa i primi erudimenti dello scrivere, e i nomi di tre o quattro classici latini di cui sapeva citare all’occorrenza alcuni distici ben conosciuti”\(^\text{139}\)) and his communal activities (“la passione della caccia, dei cavalli e dell’amore;”\(^\text{140}\) “sentivasi perfettamente felice…e non erano meno felici con lui i suoi domestici, le sue donne, i suoi limieri, e le sue dodici livree verdi”\(^\text{141}\)) represents a space of introjection, where the Baron’s psychical growth and self-fashioning proceeds without obstacle. By contrast, the part of the tale which runs from the account of Clara’s disappearance to the scene where the servants chant her name, insofar as it is characterized by motifs of loss, sorrow, uncertainty (due to the lack of Clara’s body), denial and solitude, images of ingestion and themes of self-division and secret identification, represents a space of incorporation, where the Baron’s inability to mourn the loss of Clara results in an internalization of the loss, as symbolized by the eating of her spirit in the berries. Finally, the denouement of the tale, which encompasses the naming of Clara by the servants, the reburial of her body and the Baron’s regurgitation of the berries, represents the reactivation of the introjective processes, as manifested through a combination of public and private mourning rituals.

Hints that the Baron is grappling with a circumstance of impossible mourning appear throughout the tale, starting with the account of Clara’s disappearance (“questa sparizione

\(^{139}\) “the family tutor taught him the rudiments of writing and the titles of three or four Latin classics, from which he could cite, as the need arose, well-known distichs”

\(^{140}\) “a passion for hunting, horses and love”

\(^{141}\) “the Baron B. found himself completely happy…and no less happy with him were his domestic servants, his women, his bloodhounds and his green-liveried footmen”
misteriosa che pareva involgere in sè l’idea di un delitto”\textsuperscript{142}), a tragedy which afflicts not just the protagonist, but also Clara’s family (“una famiglia addetta al servigio della casa”\textsuperscript{143}) and the community at large. Already, the fact that Clara’s body is missing presupposes an obstacle to the processes of mourning, since it leaves the community to contend with a sense of uncertainty and incompleteness. Thus, although the Baron is profoundly saddened by the event, rather than come to grips with his loss, he simply stops thinking about it (“a poco a poco egli se n’era dimenticato spensierandosi coll’amore e colla caccia”\textsuperscript{144}) and the community appears to do likewise (“nè il barone, nè alcuno de’ suoi domestici si ricordava della sparizione della fanciulla”\textsuperscript{145}).

At the beginning of the adventure, a sense of social isolation is conjured up with the Baron’s declaration, “voglio andare a caccia, io solo,”\textsuperscript{146} in which he signals his intent to break custom and go hunting without his footmen. The same declaration also establishes the thematic importance in the tale of the “I”—the graphic embodiment of the ego—and sets the stage for the fracturing of its imaginary unity. After devouring the raspberries that house Clara’s spirit, an act suggestive of the incorporation fantasy, the Baron begins to register discontinuities in himself: in addition to being socially isolated, he is detached from his own emotions and actions, or rather, caught between two equipollent centers of volition (where “le due volontà che parevano dominarlo, agendo su di lui colla stessa forza, si paralizzarono reciprocamente, resero nulla la loro azione”\textsuperscript{147}), between his own desires and the desires of Clara, with whom he unwittingly

\textsuperscript{142} “this mysterious disappearance, which seemed to suggest the idea of a crime”  
\textsuperscript{143} “a family employed in domestic service”  
\textsuperscript{144} “gradually he forgot about it, distracting himself with love and hunting”  
\textsuperscript{145} “neither the baron nor any of his servants recalled the girl’s disappearance.”  
\textsuperscript{146} “I want to go hunting, on my own”  
\textsuperscript{147} “the two wills that seemed to dominate him, working on him with the same force, were mutually paralyzing their action rendered useless”
identifies. This secret identification and the trauma it bespeaks manifests in different ways throughout the Baron’s adventure. Inwardly, for instance, the painful but otherwise harmless cranial pressure that the Baron registers while still in the field (“qualche cosa di superfluo, di esuberante; una cosa che vuol farsi posto nella testa, che non fa male, ma che pure spinge, urta in modo assai penoso le pareti del cranio”\(^\text{148}\)) calls to mind the logic of somatic conversion, wherein a physical symptom appears as a substitute for a disavowed psychical tension\(^\text{149}\).

Outwardly, traces of the identification with Clara become perceptible to the servants after the Baron performs gestures reminiscent of Clara and replicates Clara’s speech patterns while speaking about himself in the third-person (for instance, in the encounter with Francesco: “‘oh! caro Francesco, godo di rivedervi; come state? come sta il nostro barone?’—e sapeva benissimo di essere egli il barone”\(^\text{150}\)). Despite knowing “benissimo di essere egli il barone,” the Baron also articulates an awareness of his own decentering when he poses the question, “sono ancora io?”\(^\text{151}\), to himself and to the old woman, Caterina. By accumulation, the involuntary albeit tendentious gestures that the Baron performs in this communal setting constellate a spectacle of acted remembrance: they channel the idea of Clara, still unconscious to the Baron, into the present, conscious awareness of the spectators.

\(^{148}\) “there is something superfluous, overflowing, something that aims to make room for itself in my head. It is not harmful, but it nonetheless pushes, knocks very painfully against the walls of my skull…”

\(^{149}\) The disruption to the integrity of the ego becomes reified, by way of somatization, in a disturbance of the bodily experience, forming the basis for what Torok qualifies as a “self-to-self” hysteria (to be contrasted with a properly hysterical conversion symptom which bears a symbolic meaning and addresses itself to an external other). Torok, “Self-to-Self: Notes of a Conversation on ‘Psychosomatics’” (1973), 162. It is worth stressing the difference between this mode of somatization and the mechanism of conversion symptoms in hysteria. Whereas in the latter, the body offers itself up as a medium for the symbolic expression of repressed desires, in the former, bodily suffering constitutes a hallmark of denial, intervening in precisely those instances where symbolization fails, or a connection is unrepresentable.

\(^{150}\) “Oh! dear Francesco, I joy to see you again. How are you? How is our Baron?”—and he knew he was the Baron.”

\(^{151}\) “am I still myself?”

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Like with the cases of thwarted introjection outlined by Abraham and Torok, the return of the Baron’s self-possession at the end of the tale is contingent upon a reworking of identities (a differentiation of the “I” qua ego from the embedded object) and a conscious process of working-through the trauma of his loss. A few events at the end of the tale thematize the reignition of the introjective processes. One involves the community collectively acknowledging its loss by figuring it in language. When the Baron goes to contemplate Clara’s portrait in the hallway, the servants, who have detected Clara’s presence in his speech, his movements and his facial expression, gather in the corridor and collectively voice the missing girl’s name. Another key event stems directly from this communal articulation: as the servants flee in terror, the Baron, speaking as Clara, cries “il mio assassino,” causing the guardaboschi to faint, confess to the murder and disclose the location of Clara’s body. Through this chain of events, the Baron and the community are made to confront the “accusatory” remains of their unresolved tragedy, in the form of a verbal and a physical reminder. The recovery of Clara’s body for reburial in sacred ground marks a crucial step in the ritual of mourning; the funeral provides the Baron and his subjects with a context for socializing their loss, where the body itself serves as a “tangible token of what [they] had been and what [they] are now becoming.” In this connection, the account of the Baron liberating Clara’s soul by vomiting up the undigested raspberries may

152 Naming (formulating in words, assigning a “common-sense” meaning) is the “privileged instrument of introjection.” Torok, “The Illness of Mourning and the Fantasy of the Exquisite Corpse” (1968), 114.

153 “my murderer”


155 Rand, introduction to The Shell and the Kernel, 14.
evoke a fantasy of decorporation, an imaginary event in which the logic of incorporation is
reversed, consistent with the ejection of the internal object and the reconsolidation of the ego.

From a linguistic standpoint, finally, I would like to call attention to a hidden logic in
Tarchetti’s representation, discernible thanks to the concepts of cryptonymy and cryptonymic
analysis developed by Abraham and Torok in their studies on Freud’s Wolf Man. In the
linguistic branch of their theory, starting from clinical observations about the way repression
“above all acts on words themselves,” Abraham and Torok describe two unconscious ploys
utilized by subjects ill from mourning (that is, subjects bearing crypts or “cryptophores”) to
express—in a disguised form—the words of their intrapsychic secrets: cryptonymy and
demetaphorization. Under the laws of cryptonymy, the “unspeakable” word is converted into a
(phonetically distinct) synonym of its alloseme, made into a thing and dramatized by the
subject; with demetaphorization, a word is objectified in an edible form and thus made
available for the fantasy of incorporation. As I will demonstrate just below, these same
procedures, combined and superimposed onto the reality of the text, may also be held to account
for a semantic link between Baron’s act of eating the raspberries (“lampone”) and the etymology
of the proper name, “Clara.” The Latin root of the name “Clara” is the feminine form of the

156 Concerning the linguistic implications of incorporation, Abraham and Torok specify that “the crucial aspect of these
fantasies...is...their annulment of figurative language.” A subject ill from mourning thus substitutes one mouth-work for another:
rather than speak the untellable word, he objectifies it, in disguised form, and thus renders it edible. Abraham and Torok,
“Mourning or Melancholia: Introjection versus Incorporation,” 132.

157 Rand, introduction to The Shell and the Kernel, 18.

158 That is, a fetish word or “symbol-cover,” capable of being staged. Nicolas Abraham and Maria Torok, “The Lost Object—

159 Cryptonymic analysis, conversely, aims at recovering the original sense of the trauma by pulling back the layers of the double-

160 Abraham and Torok, “Mourning or Melancholia: Introjection versus Incorporation” (1972), 126; 133.
adjective “clarus,” whose semic inventory includes the sememes “clear” and “bright.” Since another Italian word that contains the sememe “bright” but remains phonetically distinct from “Clara” is the noun “lampo” (defined as “lightning” or “flash”), Clara qua “bright” may be marked as the privileged allosem, while “lampo” may be selected as a synonym of the allosem. From there, a subtle play on the idiom “in un lampo”\(^{161}\) may account for the extension of “lampo” into “lampone.” Though a speculative exercise, this excavation of a subterranean link between the terms “Clara” and “lampone” has at least a twofold value in the critical explication of the text. On a concrete level, it semantically underwrites the visual and conceptual logic in the image of the raspberry bush growing out of Clara’s corpse (“il cadavere di essa, dal cui seno partivano le radici del lampone”\(^{162}\),163). On a more abstract level, it opens a new avenue of textual concealment by offering the hitherto unavailable possibility of detecting the Clara’s presence in the title of the text\(^{164}\). At the very least, then, this finding, which renders consonant seemingly disconnected or arbitrary features of the text, may work to insure (added) satisfaction on the part of the reader, who, to put it with Peter Brooks, seeks closure in the "metaphoric work of eventual totalization” in the reading of the text, just as the Baron and his subjects seek closure in their handling of a communal trauma\(^{165}\).

\(^{161}\) “in a flash”

\(^{162}\) “her corpse, in whose breast the raspberry bush had taken root”

\(^{163}\) The linguistic progression from Latin to Italian also complements the archaeological consciousness implanted at the beginning of the tale (“nel vecchio maniere della famiglia, che un tempo era stato un castello feudale fortificato” [in the old ancestral manor which was once a fortified castle]).

\(^{164}\) The motif of post-mortem vegetalization also famously appears in Canto VIII of the *Inferno* and in Tasso’s *Gerusalemme Liberata*.

With each of the proposed readings for *Uno spirito in un lampone*—the Jungian reading and the reading based on the theory of Abraham and Torok—I have sought to clarify a distinct constellation of subtexts and systematize those subtexts into a viable totality. What therefore emerges from the juxtaposition of these readings is a pair of potential realities, a pair of gestalts\(^{166}\), equally viable though mutually exclusive in the explication of the work. At the same time, the two readings do come together around a common foundation, which is their mutual recognition of the transformative dimension of the Double in the text. Both readings show how the experience of the Double arises in the context of a difficult transition; both show how it compels a growth or healing of the self through contact with the unseen, unsaid and forgotten; and both show how the Double paves the way to a higher unity of self and consciousness. A similar premise to the one featured in Tarchetti’s tale also appears in Emilio De Marchi’s 1877 novella, *Due anime in un corpo*, a text I will now proceed to analyze.

De Marchi’s *Due anime in un corpo* recounts an incident in the life of Marcello Marcelli, an unambitious seminary dropout who is still trying to find his place in the world. At the beginning of the story, Marcello, who also serves as its narrator, has just left the seminary, to the chagrin of his well-meaning and well-to-do parents, and befriended Giorgio Lucini, a traveling violinist and music instructor. One night, a badly wounded Lucini stumbles into Marcello’s apartment, where he later dies. As Marcello tends to his dying friend, he seems to undergo a metempsychotic experience, a sort of soul-exchange, in which part of his soul dies with Lucini and part of Lucini’s soul lives on in him:

Chi abbia vegliato appena due o tre notti di fila presso un malato e, senza scostarsi dal letto, se l’abbia veduto mancare a oncia a oncia fino all’ultimo, quando torna fra la gente, sente in modo

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\(^{166}\) That is, with each reading, specific elements come to the fore, forming a complex whole, while others recede into the background.
Although the two men differ in many respects, with Marcello having enjoyed a sheltered existence and Lucini having lived as a vagabond, in the wake of this event, it becomes clear that they are also bound by a deep connection. Thus, while outwardly, Marcello begins to appropriate aspects of Lucini’s identity, to gain access to the man’s private world and solve his murder, he also begins to transform inwardly as his investigation carries him deeper and deeper into his friend’s affairs. Marcello discovers that jealousy is the likely motive for the murder in a trove of letters, which reveal that Lucini—whose real name is Linucci—had been carrying on a secret liaison with Marina, the wife of a shadowy businessman known as il Sultano. A series of adventures related to this tangled web of identities ensues, culminating in il Sultano’s discovery that Lucini, whom he has in fact murdered, was his long-lost son. Il Sultano takes advantage of the fact that Marcello has been impersonating Lucini to frame Marcello for the murder, causing Marcello to be arrested and put on trial but ultimately vindicated. In the meantime, Marcello’s growing fixation with Marina compels him to collaborate with the authorities, in an effort to rescue her from il Sultano. While the police apprehend il Sultano, Marcello tracks down Marina, but finds her too late, arriving only in time to see her die from a self-inflicted injury. Despite this tragic twist, the story ends with Marcello surmounting a wayward transitional

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167. “Anyone who has sat up for two or three nights straight with a sick person, without that person’s bedside, and watched that person go ounce by ounce up to the last, will, in returning to the world, get the strange feeling of not being quite the same as before; I think a part of us goes with the dead and a part of the dead remains in us, along with that shiver that passes through our bones and those yellowish circles which fluctuate in our pupils.”

168. The text remains vague on the question of whether this relationship is erotic or purely sentimental in nature.

169. The staging of the dynamic between Marcello and his father in contradistinction to the dynamic between Lucini and Il Sultano suggests a critical axis for any psychoanalytic reading of the text.
period, having matured and gained in worldliness, before returning home to be appointed to “il capo ufficio del catasto”\(^{170}\).

De Marchi’s novella writes together features of the crime or noir thriller (in a way that anticipates the 1888 novel *Il cappello del prete*) with the bourgeois realism of Manzoni through a hectic amalgam of narrative forms, to depict a character’s personal process of self-discovery and identity-formation. On the surface, the central premise of *Due anime in un corpo* strongly resembles that of *Uno spirito in un lampone*, in the sense that it frames the problem of the Double in spiritualistic terms, positing a scenario of metempsychosis in which the disembodied soul or spirit of a murder victim is assumed into another person’s body. The Double’s relationship to the noir component of the novella also recalls the compensatory dynamic of Tarchetti’s tale, in which the spirit of the murder victim takes an active role in solving its own murder and turning the wheels of justice. These similarities notwithstanding, however, I would like to call attention to some points on which the two representations of the Double diverge. Unlike in Tarchetti’s narrative, where the Baron’s dualization with Clara is clearly tied to a causality or determination that is supernatural, in De Marchi’s narrative, the true nature of Marcello’s dualization with Lucini—namely, whether it refers to a metempsychosis or whether it is simply intended as a metaphorical conceit—remains a source of ambiguity. If anything, the fact that the dualization arises in the space of a subjective, first-person memoire, combined with the fact that the narrator offers multiple, discrepant accounts for the spiritual possession (first describing a soul-exchange\(^{171}\) and later reflecting that a “spirito fu disceso in me”\(^{172}\) but

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\(^{170}\) “the head office of the land registry”

\(^{171}\) One may note the presence of homosexual or homoerotic currents in the setting up of this soul-exchange.

\(^{172}\) “a spirit [had] descended into me”
otherwise refrains from anatomizing the experience, seems to call for a rhetorical, rather than a literal, reading of the events narrated. Moreover, the experience that De Marchi takes up representing with this allusive, ambiguous and noncommittal language, appears broader in scope than Tarchetti’s relatively brief thought-experiment on split-consciousness. In *Due anime in un corpo*, the problem of split-consciousness and the connotations of radical intrapsychic division give place to the existential dilemma of “duplice esistenza,”173 characterized by a more general problematization of identity174; only in one critical episode, which I will discuss in the coming pages, does this problem of double-identity sharpen into a split between two alternate states of consciousness.

While it is worth noting that in *Due anime un in corpo*, the theme of the Double also reverberates beyond the titular scenario into relationships with other characters, my analysis will remain focused on the central question of Marcello’s dualization with Lucini. Even more specifically, since the internal drama between Marcello and Lucini tends to unfold in the context of epistolary activity, I will focus on the dynamics of double-identity and split-consciousness relative to the acts of reading and writing letters. In an early scene, narrated in an analepsis, the ailing Lucini sends Marcello to retrieve papers, implied to be letters, from his apartment. To maintain the illusion that Lucini is alive and well, Marcello performs the task wearing Lucini’s clothing (“suo mantello e…cappelletto verde, che saltava subito agli occhi”175), engaging in this passive impersonation at Lucini’s own request. This situation of passive impersonation subsequently takes on an active character when Marcello returns to the apartment, after Lucini’s

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173 “double-existence”

175 “his cloak and….little green cap, which immediately caught the eye”
death, in the same disguise. Unexpectedly greeted by the concierge as “Signor violino”\(^{176}\) and handed a letter addressed to Lucini, Marcello is forced to decide in an instant whether to keep up the ruse or face the potential consequences of posing as a murdered man. In this context, the decision to accept the letter in Lucini’s name has a twofold signification: on the one hand, it shows Marcello assuming his dead friend’s identity in a manner which is direct and public, and on the other, it symbolizes the growing uncertainty in Marcello’s relationship to himself.

Initially, Marcello immerses himself in Lucini’s world out of a desire to solve his friend’s murder. In that sense, Lucini’s letters and personal effects present a natural place to begin searching for clues. For Marcello, however, reconstructing Lucini’s relationship with Marina from the letters found in Lucini’s apartment sets the stage for an intense vicarious experience, far beyond the scope of a mundane investigative process. As the following passage demonstrates, reading the love letters causes Marcello to absorb Lucini’s feelings and memories, and from there, to recreate Lucini’s habitus:

Passavo alcune ore, muto, a contemplare lo spazio bianco fra le righe, dove erano passati senza posarsi i desideri di Marina, e frattanto davo ascolto a una voce non mia, che mi parlava dal fondo del cuore. Che uno spirito fosse disceso in me, quasi non era da dubitarne…divenni più agile e più delicato nei movimenti, più gentile nel tratto, più concitato nelle parole, e perfino nell’accento io contraffaceva si bene il Lucini, che qualche volta io rideva di lui od egli di me o si rideva insieme…questa duplice esistenza, che dico, mi appariva specialmente quando io tornava per caso alla mia prima abitazione…Allora le anime si staccavano come certe fiamme, che si raddoppiano nello specchio…\(^{177}\)

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\(^{176}\) “mister violin”

\(^{177}\) “I spent some hours, silent, contemplating the white space between the lines, where Marina’s desires had passed without settling, and in the meantime, I was listening to a voice other than my own, which spoke to me from the bottom of my heart. That a spirit had descended into me, there was almost no doubt about it…my movements became more agile and delicate, I all of a sudden became more gentle, more excited in my speech, and even in terms of accent I impersonated Lucini so well, that sometimes I laughed at him or he laughed at me or we laughed together…this double existence, which I speak of, became especially apparent to me when I returned home to my primary residence…Then the souls would detach from one another like certain flames do when they are duplicated in the mirror…”
Shown here are the dynamics of approximation and distancing that accompany Marcello’s movements between his own sphere of existence and that of Lucini. For Marcello inside Lucini’s world, Lucini’s presence manifests itself by increments: after first emerging in a psychical form, as a “voce non mia” speaking from Marcello’s heart, it goes on to materialize in Marcello’s newly adopted style of speech and mannerisms. As such, the two indwelling entities—souls, personalities, identities—become closely bonded in that environment. When Marcello reverts back to his primary sphere of existence, on the other hand, the bond is loosened; the souls detach like “certe fiamme, che si raddoppiano nello specchio,” signifying a disconnect between the immediate identification with and emulation of Lucini and the broader patterns of Marcello’s life. Also, even in the space of Lucini’s activities, the close alignment of the two souls does not preclude the occasional moment of friction, such as when Marcello goes to open a new letter from Marina and the inner voice returns to admonish him for his voyeuristic impulse:

Tremavo nell’aprire il foglio, perchè sentivo d’essere innanzi a un delitto, di cui io solo aveva la chiave e anche per la memoria del poverino, cui quelle parole era dirette e che mi gridava dal fondo del cuore: ‘Perchè mi tradisci?’

Just as reading Lucini’s letters provides Marcello with a window onto his friend’s private world, writing letters in Lucini’s name allows him to inject himself directly into his friend’s affairs. Marcello feels compelled to forge a letter from Lucini to Marina only after he learns that Marina is in danger and that by doing so, he might save her life. Although Marcello initially sets

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178 “a voice other than my own”

179 “certe fiamme, che si raddoppiano nello specchio”

180 “I trembled as I unwrapped the page, because I felt like I found myself before a crime, for which I alone held the key, and also for the memory of the poor man, to whom those words were addressed and who cried out from the depths of my heart: ‘Why do you betray me?’”
out to write an explicit warning to Marina, using his own name, he later abandons the idea, citing the following justification:

Il mio modo di scrivere per verità era goffo e selvativo, e anche le parole nere sul bianco avevano un non so che d’angoloso, che faceva orrore. Con quale autorità mi presentava a lei? Marcello in questo istante mi parve l’uomo più abietto del mondo; egli si era intromesso fra due anime innamorate, e raccolte le loro timide confessioni balzava oltre con un grido di morte. 181

Realizing that his own name lacks a legitimate relation to this other pairing of souls (“due anime innamorate”182), and further insisting that “Marina aspettava una risposta, almeno un addio”183, Marcello opts to write the letter in Lucini’s name, using Lucini’s past letters to reproduce his style. The process of mimicking Lucini’s style proves laborious at first, but the nature of the experience changes abruptly when Marcello goes to pen the words “vi amo Marina.”184 In this instance, the mere prospect of Marcello authoring this declaration of love drives up the tension between indwelling souls and produces hitherto unseen psychical consequences:

Marcello si arrestò innanzi a questa frase e si accorse veramente di due anime, che si accapigliavano dentro di lui…Il cuore di Marcello batteva davvero, come alla vigilia d’una battaglia, e io non sapeva più distinguere in nome di chi tenessi la penna. Sentivo un impulso ignoto che mi spingeva innanzi, la mente scopriva con sua meraviglia parole nuove, e concetti fantastici, che avevano del diabolico; i nervi fremevano per un piacere muto e indecifrabile e superbo della mia missione, gustando quasi l’acre sapore della violenza e della gelosia, scrissi senza levare gli occhi dalla carta… 185

181 “My style of writing, honestly, was crude and awkward, and even the black words on the white page had something coarse about them, which horrified me. Under what authority was I supposed to introduce myself to her? In this moment, Marcello seemed to me to be the basest man in the world; he had inserted himself in the midst of two souls in love, and having gathered together their timid confessions, was bursting forth with a cry of death.”

182 “two souls in love”

183 “Marina was waiting for a response, at least a goodbye.”

184 “I love you, Marina.”

185 “Marcello came to a stop on this sentence and truly became aware of two souls, wrangling inside him...Marcello’s heart was beating rapidly, like on the eve of a battle, and I was no longer able to discern in whose name I was holding the pen. I felt an unknown impulse spurring me on, my mind marveled at the discovery of new words, and fanciful concepts, which had something diabolical about them; my nerves quivered from a pleasure which was silent and incomprehensible and proud of my mission, almost tasting the acrid flavor of violence and jealousy, I wrote without lifting my eyes from the page...”
Here, in a surprising turn, the “impulso ignoto”\(^{186}\) surges up from inside Marcello to propel the writing, all the while eclipsing his consciousness and leaving him with only a partial recollection of the event:

Una lagrima cadde sul foglio e Marcello se ne spaventò, come se altri piangesse in lui. A mente fredda non so ricordare tutto quanto la mano scrisse senza posa in tre pagine fitte…\(^{187}\)

Despite his amnesia, Marcello testifies to the indelible imprint left on his soul by this experience, proclaiming: “dovevo essere trasfigurato e ancora porto nell’anima i segni di quell’ora”\(^{188}\). The incidence of amnesia, which envelopes Marcello’s experience writing the letter and detaches it from the normal field of consciousness, is unique to this scene in the novella and it calls attention to a significant point around which De Marchi diverges from Tarchetti in his approach to the problem of the divided self. Whereas Tarchetti shows the Baron of B. in an altered state of consciousness, without the factor of amnesia, for the better part of his adventure, De Marchi only shows Marcello undergo a profound psychical alteration in one instance: in the letter-writing scene discussed above. In that instance, Marcello’s altered state of consciousness (his feeling “trasfigurato”\(^{189}\)), characterized by the emergence of somatic symptoms (“il cuore di Marcello… batteva davvero,”\(^{190}\) “i nervi fremevano per un piacere…”\(^{191}\)) and the delegation of agency to the writing hand (“la mano scrisse senza posa”\(^{192}\)), is disavowed by his ego (“io non

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\(^{186}\) “unknown impulse”

\(^{187}\) “A tear fell on the page and Marcello became frightened, as though someone else were crying inside him. In a lucid state of mind, I cannot remember everything that my hand wrote without stopping in three dense pages…”

\(^{188}\) “I must have been transfigured and I still bear traces of that hour in my soul.”

\(^{189}\) “transfigured”

\(^{190}\) “Marcello’s heart was beating rapidly”

\(^{191}\) “my nerves quivered from a pleasure…”

\(^{192}\) “my hand wrote without stopping”
The series of passages examined above serve to illustrate how dynamics of Marcello’s internal situation intensify around the intimate aspects of life. Whenever Marcello ventures into the delicate corners of Lucini’s existence, Lucini tends to resurface as an internal component of Marcello’s psyche. If the imposture is passive in nature—as with the reading of the letters—then Lucini appears in a moralizing capacity, as an embodiment of self-reproach, suggestive of the Freudian superego function. By contrast, if the imposture is active in nature—as when Marcello writes to Marina—then Lucini is identified with the unconscious agency driving the creative process. Concerning these trends, the former seems to reflect a simple conflict of ideas or impulses, while the latter, comprising a significant dissociation, with the induction of an altered state of consciousness, indicates a more profound disruption in Marcello’s psychical life.

The vicissitudes of this psychodrama are also encoded in the structure of the narrative itself, in the peculiar way the narrator accounts for his own role in the events narrated. In narrating his adventures, Marcello shuffles between three distinct modes of self-reference, including the enunciated “I,” and third-person invocations of the names Marcello and Lucini, to specify which personality or identity experienced agency at a given time. The narrator’s specific decision to assume a third position equidistant from Lucini and Marcello, rather than identify himself with the Marcello of the past, signifies that in certain instances—or even in most instances—Marcello and Lucini act in concert, minimizing their differences by way of internal

193 “I was no longer able to discern in whose name I was holding the pen”

194 “In a lucid state of mind”

195 “traces”
dialogue. On a broader level, moreover, this technique encapsulates the logic of the protagonist’s
transformation, presenting the unitary “I” of Marcello-the-narrator, not as a continuation of the
narrated Marcello, but rather as a dialectical synthesis of the two narrated subjects, Marcello and
Lucini. Thus, abstractly, Due anime in un corpo seems to showcase a model of self-discovery
wherein the self—or rather its central organ, the ego—graphically embodied in the personal
pronoun “I,” is negotiated and developed through a combination of intimate connection with and
differentiation from the “not-I.”

Marcello’s experience of an altered state of consciousness in conjunction with the acts
of reading and writing, where moral and creative agency are transferred to the “other”
consciousness, and where a formal awareness of the event is retained while memory of its
content is not, suggests a literary representation of the dissociative mechanisms underwriting the
phenomenon of automatic writing (that is, “trance” or “somnambulic” writing). In a more
specific connection, De Marchi’s letter-writing episode also lends expression to a nuanced
cultural type, based on the analogy between writer and the somnambule, which Angelo Mangini
uncover in the lesser-known writings of Luigi Capuana 196. In the 1884 volume Spiritismo? 197198
(published six years after Due anime in un corpo), a work which seems to cut across the
ideological fabric of the veristic project, Capuana characterizes spiritualism as a “problema
psicologico letterario” 199 and expounds on the relationship between spiritualism (the domain of
the somnambule) and the creative process (the domain of the artist). As Mangini observes,

196 Mangini, “The Portrait of the Writer as a Somnambule: Reflections on Verismo and the Phantasmagoria in Verga and
Capuana,” 44.

197 The text in question is a letter, addressed to Salvatore Farina.

198 Luigi Capuana, Spiritismo? (Catania: Niccolò Giannotta, 1884).

199 “a psychological-literary problem”
Capuana’s volume draws a comprehensively series of parallels between the alterations of consciousness that occur relative to spiritistic and spiritualistic phenomena and those that occur relative to the literary operation:

The difference between the hallucinatory state of mind of mediums and the state which characterizes the artist’s creativity is quantitative rather than qualitative... (the very marked.... analogy) linking...(the two hallucinations)—the artistic and the somnambulic—is based on the common origin of both experiences in a “quasi coscienza” (almost conscious state) or “mezza coscienza” (semiconscious state), that is, in a liminal psychical space on the border between the conscious and unconscious. Crossing this border, we can explore that crucial “punto della creazione” (point of creation) in which the “facoltà artistica” acts, exactly like the medianic faculty, “con completa incoscienza” (entirely unconsciously). Thus it is precisely the eclipsing of the ego which allows both the writer and the medium to communicate with a world inhabited by autonomous phantasmatic entities.

Here, the notion that creativity springs from a liminal psychical space on the border of conscious and unconscious would explain why, in Marcello’s case, the newfound capacity of expression that he discovers while writing to Marina carries with it a sense of self-distancing and in fact remains outside the regular stream of memories available to his fully conscious mind. Mangini further argues that the “‘portrait of the writer as a medium’... is interesting because it does not merely locate the source of artistic and literary creativity in the unconscious but also proposes...the manifestation of spectral presence...as the equivalent of literary writing, presenting an analogy capable of leading us to the discovery of the latter’s most intimate nature.”

Another way that Capuana sets out to illustrate the connection between artistic creativity and spiritualist practice is by way of personal anecdotes. In one instance, he tells of how, after spending hours at the Galleria di San Luca in Rome gazing at Van Dyck’s *Portrait of an Anselm Mangini, “The Portrait of the Writer as a Somnambule: Reflections on Verismo and the Phantasmagoria in Verga and Capuana,” in The Italian Gothic and Fantastic: Encounters and Rewritings of Narrative Traditions, ed. Francesca Billiani and Gigliola Sulis (Madison: Farleigh Dickinson University Press, 2007), 46-47.
Unknown Woman, he began to glimpse the spectral contours of the unknown woman in the dark corners of his house. This appearance, frightening though it was, planted an idea in his head for a short story that he was unable to write then or later. Mangini comments on the episode, remarking:

…it remains extremely difficult both for [Capuana] and for us to establish whether he is telling—in the first person—the story of a writer seeking to turn his own disturbing experiences in real life into a novella, or the story of a writer who experiences in real life the frightening events he first imagined as the subject of his fiction…We might go so far as to say that Capuana’s essay, with its mise en abyme of the dialectic between character and author, appears to transform the fantastic tale into a kind of self-reflexive parable which recounts its own making and opens up a space of metadiscursive comprehension in which it is possible to appreciate the secret and intimate link between literary creation and the evocation of spirits…

In addition to providing this autobiographical anecdote, and through it problematizing the dialectical identification of character and author, Capuana posits an analogy between the activity of writing and the medianic practice of “obbiettivazione dei tipi”203, a phenomenon in which the spirit possesses and ventriloquizes the medium. In this sense, he likens the spiritual medium who takes on the personality of the possessing spirit, blurring the borders between interior and exterior, to the author who finds himself equal parts character and actor in his own drama.

Finally, in another anecdote related to the same conceptual grid, Capuana describes performing activities under the influence of “un impulso interiore”204—specified as “qualcosa fra il cosciente e l’incosciente, quasi uno sdoppiamento dello spirito per cui metà di esso sembra agire con pienissima libertà e l’altra far da semplice spettatrice”205—in a scenario reminiscent of Marcello

203 “mediumistic channeling”
204 “internal impulse”
205 “something between conscious and unconscious, almost a doubling of the spirit by means of which half of it seems to act with the fullest liberty while the other half acts as a mere spectator.”
acting at the behest of the “impulso ignoto”\textsuperscript{206}. The full account of this experience, which Capuana describes in terms of an “intuitive mediumship,” is provided below:

Un altro giorno, assorto nella lettura di un libro di storia che m'interessava moltissimo, dovetti, tutt'a un tratto, smetter di leggere perché una voce interiore mi diceva, insistente: Contro il peccato originale ecco un argomento perentorio. In quel libro non c'era proprio nulla che accennasse a tale questione; e il mio convincimento intorno alla origine mitica di quel concetto era così fissato da un pezzo, che non provavo nessun bisogno di rafforzarlo con nuove ragioni. Scrissi, celeramente, senza nessuna cancellatura, una cinquantina di righe; ma quand' ebbi terminato e il sangue mi die un tuffo, e un rimescolamento da capo a piedi, vertiginoso, mi sconvolse tutto, provai tale e tanta paura, che non ebbi più voglia di ricominciare. Mi era parso di morire!\textsuperscript{207}

The autoscopic “sdoppiamento”\textsuperscript{208} described in the passage contains a few salient parallels with the episode involving Lucini’s letters in \textit{Due anime in un corpo}. In both cases, the experience with the Double arises in the context of a reading, where it takes the form of a moralistically-toned inner voice. Also in both cases, the introspective and self-divisive movement heralded by the intonation of the inner voice foregrounds a transition, whether eventual or immediate, from the act of reading to the act of writing. Lastly, for both subjects, the shift from reading to writing coincides with the activation of a mysterious, inner impulse and culminates in a temporary alteration of psychosomatic reality. Looked at in the abstract, De Marchi’s literary representation and Capuana’s personal anecdote are underwritten by a common notion of an unknown and

\textsuperscript{206} “unknown impulse”

\textsuperscript{207} “Another day, I was absorbed in the reading of a history book which interested me greatly, when all of a sudden, I was forced to stop reading because a voice inside me was saying, insistently: here is a preemptory argument against original sin. There was nothing at all in that book that touched on that question; and my conviction about the mythical origin of the concept had been fixed for so long that I felt no need to reinforce it with fresh reasoning. I rapidly penned, without any erasures, some fifty lines; but when I had finished, my pulse gave me a start, and a dizzying shudder from head to toe, it caused everything to turn upside down, I experienced such and so great a fright, that I lost all desire to start up again. I felt as if I had died!”

\textsuperscript{208} “doubling”
unthought “other,” present in the most intimate and inward regions of the self, serving as a fount for creativity, production and self-expansion\textsuperscript{209}.

In returning to the main thread of my analysis, I would like to call attention to a common trend underwriting the representation of split-consciousness in \textit{Uno spirito in un lampone} and the representation of double-identity and split-consciousness in \textit{Due anime in un corpo}. The tendency in both texts to ascribe a fundamentally positive connotation to the Double, and more specifically, to frame the experience with the Double not just as a liminal phenomenon, but as a conciliatory movement and a precursor to a higher unity of self, carves a distinctive niche for Tarchetti’s and De Marchi’s representations in the wider context of nineteenth-century literature. I have noted how in stories like Poe’s \textit{William Wilson}, which typifies the self-destructive trend in doppelgänger fiction, and in stories like Tarchetti’s \textit{I fatali}, which typifies the corresponding trend in body fiction, the imaginary breakdown of the self and meaning heralded by the Double foregrounds the corporeal and existential dissolution brought on by death. But while a portion of modern literature has marked the encounter or experience with the Double as a symptom of psychosis, of irreversible disintegration, and a harbinger of destruction, neither of the texts analyzed does the experience with the Double herald a self-destructive event; on the contrary, the metempsychotic adventures plotted by Tarchetti and De Marchi deviate from these subtexts and resignify the Double as a vehicle for reconciliation and \textit{Bildung}. In their texts, the Double appears laced with humor, divorced from serious pathology, and suggestive of an up-building trajectory, and as such, comes to designate a space for pursuing personal growth, resolution and truth.

\textsuperscript{209} This motif of self-construction is developed through language suggestive of an ontological transformation, such as the original proposition of the soul-exchange and the notion that the writing left “segni” [traces] on Marcell’s soul.
At this point in the analysis, I will turn my focus to Verga’s carefully crafted and quietly haunting novella, *Le storie del castello di Trezza* (first published in 1875 in *Illustrazione italiana*, and republished in the 1876 volume *Primavera e altri racconti* [reprinted in 1877]) to investigate an altogether different approach to the Double. Verga’s representation of the double diverges markedly from the approaches of Tarchetti and de Marchi in the sense that, rather than visualizing two autonomous centers of volition vying for dominance within the (more or less metaphorical) theater of the physical body, Verga plots a duel between the two autonomous levels of the narrative itself. Because the two narrative levels correspond to different temporalities—one to the present and the other to the remote (albeit legendary) past—and moreover, because the plot concerns itself with the obvious patterns of correspondence between these temporalities, it seems thematically fitting to speak of Verga’s double in terms of repetition.

Verga’s novella unfolds in a contrapuntal fashion, with the frame narrative bookending and interlacing the embedded legends. The frame narrative focuses on a company of friends who pass their leisure time in the precincts of Aci Castello. While the young Signor Luciano charms Signora Matilde with lore about the old castle, Matilde’s husband, Signor Giordano, plays cards and fraternizes with Signora Olani. Characteristically taciturn with respect to direct psychological insights, Verga’s narrator employs linguistic and extra-linguistic cues to hint about his characters’ motives. In this sense, it is implied that Giordano tyrannizes his wife, whereas Matilde grows fearful of her husband in light of her increasing attraction to Luciano. The first legend centers on Donna Isabella, the second wife of the brutish Baron Don Garzia d’Arvelo and recounts a series of ghostly disturbances that occur following her arrival at the castle. The second legend focuses on the tragic romance between Don Garzia’s first wife, Donna Violante, and the
young page Corrado. At the end of the frame narrative, Giordano, Matilde and Luciano are braving the precarious walk along the castle drawbridge. As Matilde furtively takes hold of Luciano’s hand, Giordano—whose suspicions have been aroused—calls out his wife’s name. Startled, she plummets into the abyss, taking Luciano with her.\footnote{The following serves as a more detailed summary:}

At first glance, \textit{Le storie del castello di Trezza} appears to lack the sort of intrapsychic conflict problematized by Tarchetti and De Marchi and instead seems to concern itself with the relationship between present and past, or between reality and the collective imaginary of an oral culture. Still, without denying the relevance of these principles in determining the formal structure of the narrative, I would like to raise the additional possibility of reading the relationship between narrative levels in intrapsychic terms, based on the Lacanian notion of the subject split by language (that is, split through subordination to the signifier at the time of its

\footnote{The following serves as a more detailed summary:}

The first legend of \textit{Le storie del castello di Trezza} centers on Donna Isabella, the second wife of the brutish Baron Don Garzia d’Arvelo (described variously as Isabella’s “signore e marito,” “signore e padrone”), who is said to have ruled Aci Castello-Aci Trezza centuries ago. Within a few nights of arriving at her husband’s castle, Don Garzia’s new bride has become convinced that the residence is haunted by the ghost of the Baron’s first wife, Donna Violante. Although Don Garzia refutes the notion vehemently, the servants fuel Isabella’s suspicions with tales of supernatural encounters. When Isabella inquires about the circumstances of Donna Violante’s death she receives discrepant explanations. Grazia, Violante’s former chambermaid, maintains that the lady had flung herself from the window and drowned in the sea; Don Garzia merely cites a transient illness. After Don Garzia berates his servants for their credulity, he, along with his gamekeeper Bruno, come face to face with a demon bearing Violante’s form. Killing the demon, Don Garzia exacts an oath of silence from Bruno under penalty of death, but the precaution only stokes the gamekeeper’s paranoia. The legend ends with Bruno killing Don Garzia during a hunting trip and Isabella returning to live with her family.

The second legend focuses on the story of Don Garzia and his first wife, Donna Violante. Their marriage is revealed to be a loveless one, the product of a political arrangement, and Don Garzia—a savage condottiere—sees little reason to alter his boorish ways before his seemingly meek and passive wife. As for the baroness, resigned though she may be to her position of subservience, there is one vice of her husband’s that sparks her outrage and that is his shameless philandering. One night, Violante, desiring revenge, seduces the page Corrado, who falls head over heels for her. The next morning, she attempts to save Corrado’s life by convincing her husband to discharge him, but despite being given orders to depart immediately, Corrado is smitten and he steals into Violante’s bedchamber with the intention of dying honorably. There, Corrado and Violante profess their love for one another before Corrado—upon hearing Don Garzia approach—hastens to his death down a trapdoor. Two nights later, Don Garzia awakens to the sound of a piercing shriek, just in time to see Violante take her fatal plunge.

The events of the frame narrative conclude with Giordano, Matilde and Luciano braving the precarious walk along the castle drawbridge at night. As Luciano takes hold of Matilde’s hand, Giordano—whose suspicions have been aroused—suddenly calls out his wife’s name. Startled, Matilde lets out a shriek and falls into the abyss, taking Luciano with her.
introduction into the symbolic order). Lacan characterizes the relation of ego to unconscious in the context of linguistic and other signifying productions by positing a distinction between two types of subject: the subject of the enunciated (l’énoncé) and the subject of the enunciation (l’énonciation). In a linguistic act, the subject of the enunciated, which may be identified with the ego or pre-conscious subjectivity of the statement’s sender in connection with the role that it assumes (for instance, narrator or storyteller), is often embodied discursively in the "I" (first-person pronoun or shifter) of the statement, while the subject of the enunciation, which may be otherwise called the subject of the unconscious, makes itself known through the idiosyncratic and potentially contradictory signifiers produced in the process of enunciating.

What this distinction essentially puts at issue is the interaction between the Imaginary and Symbolic registers, or in so many words, the content of an articulation versus the way that content is articulated. In Verga’s novella, the force of the distinction between enunciating and enunciated subject is concentrated around the “I” which Luciano and Matilde assume for the purpose of narrating and discussing the legends, and which serves as a cover for the expression of their unconscious motives. I will expand on this thesis by examining two modes of being

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212 Lacanian ideas about the autonomy of language and desire in relation to the subject, and about the repetitive and destructive character of the drives, seem to dominate the mise-en-scène of *Le storie del castello di Trezza*. Also, worth noting is the treatment of the real, which makes itself felt in Verga's text on three different levels. In symbolic terms, it is designated by the abyss; in imaginary terms, it irrupts in the form of the demon-Violante; in real terms, it is signaled by the uncanny repetition that drives Luciano and Matilde to presentify, in a progression from acting-out to a *passage à l'acte*, the fates of Corrado and Violante (the novella opens with an account of Luciano studying Matilde’s gaze, while the Matilde dwells fixedly on the abyss, reflecting its opacity in her eyes; the novella closes with an account of Luciano and Matilde being swallowed by the abyss, only to return as ghosts in the imaginary). For additional indications regarding these modalities for the expression of the real, see: Slavoj Zizek, *Less Than Nothing: Hegel and the Shadow of Dialectical Materialism* (New York: Verso, 2012), 850-853.


214 Lacan maintains that the enunciated subject is the effect of his signifiers (verbal and non-verbal language), all of which originate from the place of the Other, from the unconscious. In this sense, all of the subjects who participate in the storytelling—including Luciano, Giordano and Matilde—are signified by way of a collective ritual of meaning-making. Beyond the acts of
of the speaking subject depicted in the text: namely, those of love or desire-eros\textsuperscript{215} and anxiety-fear.

On the matter of desire-eros, I would like to highlight the different means used in the text to express the orientation of desire relative to Giordano, Matilde and Luciano. Due to a general tendency toward concealment, suppression or repression in the frame narrative, one must often rely on indirect cues and inference patterns to develop a sense of the subjective motivations and intentional positions entailed therein. The narrator issues a single, direct reflection on the state of affairs in the marital triangle when he opines near the end of Chapter VI that either “i due che s’amavano avevano saputo nascondere la loro febbre, o il marito aveva saputo dissimulare la sua collera, o la signora Olani era stata più assorbente”\textsuperscript{216}. Little is said concerning Giordano’s relationship with signora Olani, except that he spends time with her instead of with his wife, that he dons a superficial mask in her presence but sheds it upon leaving her at the gate of her villa (“una maschera fosse imposta sino a quel momento”\textsuperscript{217}) and that in one instance, signora Olani contents herself with watching Giordano play cards (a fact which elicits an ambiguous “ah!” from Matilde). Concerning the relationship between Matilde and Luciano, a sense of increasing erotic tension is established in the narration of their interactions through the proliferation of nonverbal signifiers, of gestures both performed and omitted, and of gazes exchanged, starting with the account of Matilde’s altered demeanor at the beginning of Chapter VI (“…il contegno di

\textsuperscript{215} I am basing my discussion of desire in Verga’s text around a Lacanian definition of the concept.

\textsuperscript{216} “the two who were in love knew how to hide their fever, or her husband knew how to hide his anger, or signora Olani was more absorbing.”

\textsuperscript{217} “a mask had been laid over it until that moment”
[Matilde], le sue risposte, furono così imbarazzate, che il giovane ne fu imbarazzato egli pure, senza saper perché.  

Then, in the wake of Matilde’s departure, the text provides the following account of the lovers’ mutual, unspoken attraction:

Ella partì, nè seppe giammai quali notti ardenti di visioni egli avesse passato, quali febbri l’avessero roso accanto a lei, mentre sembrava così calmo e indifferente, quante volte fosse stato a divorarla, non visto, cogli occhi, e quel che si fosse passato dentro di lui allorchè sorridendo dovette dirle addio dinanzi a tutti, e quando la vide passare, rincantucciata nell’angolo della carrozza, colle guance pallide e gli occhi fissi nel vuoto, e qual nodo d’amarezza gli avesse affogato il cuore allorchè rivide chiusa quella finestra dove l’avea vista tante volte. L’indovinò? indovinò egli stesso quel che avesse sofferto ella pure?

Later, a chance meeting between Matilde and Luciano leads to a sexual encounter—as one may infer from the elliptical construction “E il domani si videro —” after which Matilde

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218 “…her demeanor, her responses, betrayed such awkwardness that the young man became awkward himself, without knowing why.”

219 Cf. “anche il marito avea cambiato maniere — senza che nulla nulla fosse avvenuto, senza che una parola fosse stata detta, senza che Luciano stesso sapesse ancora perché ei fosse così turbato, perché l’imbarazzo di lei rendesse imbarazzato anche lui, e perché si fosse accorto del cambiamento del signor Giordano.” [her husband, too, was behaving differently—without anything having happened whatsoever, without a word having been said, without Luciano himself yet knowing the reason he was so shaken, the reason her embarrassment also made him embarrassed, and the reason for his having noticed the change in signor Giordano].

220 Matilde is described as being “sempre allegra, spiritosa ed amabile con tutti, ma con [Luciano] era cambiata” [still happy, witty, amiable with everyone, but with Luciano she was different]. It is mentioned that, while escorting Matilde home, “Luciano premette quel braccio delicato che s’appoggiava leggermente al suo, e che gli rispose tremante e gli si abbandonò confidente e innamorato, a lui che non avrebbe potuto proteggerla neppure dando tutto il sangue delle sue vene” [Luciano pressed that delicate arm that rested gently against his own, and that responded to him trembling and abandoned itself to him, confident and in love, to him who could not have protected her, even by giving all the blood in his veins]. At Matilde’s doorstep, “si volsero uno sguardo, uno sguardo solo, lucente nella penombra — quello della donna smarrita — e chinarono gli occhi” [they shared a glance, a single glance, sparkling in the half-light—the glance of the lost woman—and lowered their eyes]; however, “[Luciano] non osò stringerle la mano” [Luciano did not dare squeeze her hand]. Later, it is reported that “quando s’incontrarono di nuovo, dopo lungo tempo, parvero non conoscersi, non vedersi, impallidirono e non si salutarono” [when they saw each other again, after a long time, they seemed not to know each other, not to see each other, they turned pale and did not greet each other]; “Luciano e la signora Matilde stavano zitti da lungo tempo, ed evitavano di guardarsi” [Luciano and signora Matilde stayed quiet for a long time, and avoided looking at each other].

221 “She left, never knowing about the nights he had spent with burning visions, about the fevers that ate away at him when he was around her, while he seemed so calm and indifferent, how many times he had been ready to devour her, unseen, with his eyes, and what had happened inside him as soon as, smiling, he had to say goodbye to her in front of everyone, and when he saw her go by, hidden away in the corner of the coach, with her pale cheeks and her eyes staring emptily, and the knot of bitterness that had overwhelmed his heart when he saw that the window where he had seen her so many times was closed. Did he guess? Did he himself guess how much she also suffered?”

222 “and the next day they saw each other—”
(described as “balbettando come in sogno”\textsuperscript{223} with “l’anima ebbra di estasi, i polsi tremanti di febbre, e gli occhi pieni di lagrime”\textsuperscript{224}) asks Luciano: “perché m’avete raccontato quella storia? […] Era pentimento, rimprovero, o presentimento?”\textsuperscript{225}. What is at issue, here, in the positing of an equivalence between Matilde and Violante, is a grafting of the discourses from the first legend—the discourse of desire together with the juridical and moral discourses—onto the interpersonal dynamic of Matilde and Luciano, who, finding the scene thus set, proceed to relate to each other via their respective identifications with Violante and Corrado.

The fact that this identification between Matilde and Violante is posited directly prior to the narration of the second legend also establishes the importance of the second legend’s discourse for reflexively mapping motives and desires in the frame narrative. Concerning the intersubjective character system of the second legend\textsuperscript{226}, one may observe how the structure of the relations between La Mena—don Garzia—Violante—Corrado approximately correlates to the structure of the relations between signora Olani—Giordano—Matilde—Luciano. This parallelism that emerges between legend and reality invites one to view the first group of characters as a quartet of narrative avatars for, and signifiers ordering the intentional positions of, the second group, projected by Luciano and Matilde for use in investigating their own and each other’s desires. In the legend’s exposition, the reference to don Garzia’s extramarital activities with La Mena serves to explicate, in eroticizing terms, the indefinite relationship between Giordano and signora Olani. From here, the account of Violante and Corrado’s doomed affair

\textsuperscript{223} “stammering as though in a dream”

\textsuperscript{224} “her soul drunk with ecstasy, her wrists feverish and trembling, and her eyes full of tears”

\textsuperscript{225} “Why did you tell me that story? […] Was it penitence, reproach or presentiment?”

\textsuperscript{226} Jameson raises the possibility of treating the literary “character,” at least in certain instances, as something akin to the “Lacanian ego...to be seen rather as an ‘effect of system.’” Fredric Jameson, in \textit{The Political Unconscious: Narrative as a Socially Symbolic Act} (Ithaca: Cornell University Press, 1981), 243.
emerges as the locus of signification for the romance between Matilde and Luciano (who, by turning pale “qualche volta durante quel racconto che conoscevano”\(^{227}\), reveal their captivation by and sense of complicity in the scenario narrated). In this context, the legend introduces at least two principles of cohesion for synthesizing the disparate events and experiences documented in the frame narrative. For one, the insistence on a causal or determining link between the discovery of her husband’s infidelity and Violante’s adultery with Corrado offers a rationalization, or imaginary *raison d’être*, for the real-world transgression that Matilde has undertaken with Luciano\(^ {228}\). Also, whereas in the frame narrative Matilde and Luciano appear bound by a mutual, unspoken attraction, in the second legend, Violante is painted as the jealous seductress of Corrado and the clear instigator of the sexual encounter: “Ella gli afferrò il capo con gesto risoluto, con occhi ardenti e foschi, e gli stampò sulla bocca un bacio di fuoco”\(^ {229}\). By developing *en abyme* these models of causality and the dynamic of seducer-seduced (or of domination-submission), the second legend offers a synthetic and coherent framework for situating the unknown aspects of Matilde and Luciano’s reality.

The second aspect of Verga’s narrative that I wish to consider in the scope of this reading is the segment of affective experience that encompasses fear and anxiety. Each of the two legends comprises a distinct discourse relating to the experience of these affects: the discourse of the first legend privileges an experience of primal fear, directed at unknown and unseen dangers and objectified in the apparition of the demon-Violante, while the discourse of the second legend

\(^{227}\) “turned pale during the telling of that tale which they knew.”

\(^{228}\) “Per l’altera castellana Corrado non era altro che un domestico…Ella dunque parlava come fra sé, colla sua eco, perché il suo cuore era troppo pieno, perché l’amarezza non s’era sfogata in lagrime…” [For the haughty mistress of the castle, Corrado was nothing more than a servant, a young man whose coat of arms was embroidered on his velvet jerkin, and he was elegant, and had a head of blond hair, bejeweled to pay homage to the house. She thus spoke as though with herself, with her echo, because her heart was too full, because the bitterness had not been vented through tears…].

\(^{229}\) “She grabbed hold of his head with a determined gesture, her eyes burning and somber, and planted a fiery kiss on his mouth.”
privileges the experience of anxiety resulting from a sexual transgression and the fear of punishment under the household law. Unlike the primal fear thematized in the first legend, which spreads like a contagion to afflict even the most battle-hardened occupants of the castle, the anxiety-fear thematized in the second legend is limited to the person of Violante, for whom it appears mingled with desire and manifests in a concern for the wellbeing of another person (Corrado) in relation to the embodiment of the law (don Garzia). These combined discourses play a role in coordinating the articulations of fear and anxiety in the frame narrative, as demonstrated in the dialogue that takes place between Matilde and Luciano in Chapter VI.

Speaking about the two legends in general, Matilde remarks that the single most frightening element is not the supernatural haunting, but rather, Don Garzia’s sadistic disregard for Corrado wasting away in the oubliette. Matilde’s fixation on this detail about Don Garzia’s treatment of Corrado seems to translate a presentiment about Giordano’s attitude toward Luciano, and by that same token, mark Giordano as a source of fear. When Luciano tries to comfort Matilde by claiming that the particular household dynamic between Don Garzia and Donna Violante “non sarebbe più possibile oggi che i mariti ricorrano ai Tribunali, o alla peggio si battono,” Matilde becomes distracted and insists that they change the subject. Far from affirming Luciano’s optimistic view of modernity, this gesture seems to reverse it, creating the impression that one ought to fear Giordano in the same way one does Don Garzia. This impression is sustained by the words “ho paura…ho paura di lui” which Matilde speaks to Luciano at the gate of signora Olani’s villa after noticing a change in Giordano’s demeanor.

230 Although this detail, which pertains to the second legend, is referenced outside the narrative and chronological order, one is given to understand that the characters’ knowledge of the legends predates the events of the plot.

231 “That would no longer be possible today now that husbands have recourse to the courts, or at worst there are duels.”

232 “I am afraid…I am afraid of him.”
Expressions of fear also make up the content of a metaleptic reordering technique, realized in the final scene of the novella, where units of meaning produced in the legends are repeated and resignified in the frame narrative. The scene in question takes place following the recitation of the second legend, and opens with Luciano warning Matilde that Giordano is watching her; the realization that she is being surveilled, as though by inciting her to take consciousness of herself under the gaze of an evil law, causes Matilde to change color (“Ella si fece rossa, poi impallidì”233), which in turn prompts Giordano to ask: “avete paura?”234 (“con un sorrisetto sardonico”235). What is noteworthy about this exchange is the way Giordano’s question to Matilde, “avete paura?”, mirrors, with a simple alteration of tense, the “avreste paura?”236 that Don Garzia asks Isabella in the scene where the latter turns uncharacteristically pale (the recombination of signifiers giving voice to a tension, in Matilde, between identifications with Isabella and Violante). The manner in which the same cluster of signifiers from the exchange between Isabella and Don Giordano at level of the narrated is recontextualized in the exchange between Matilde and Giordano at the level of the narration discloses traces, in the text, of a metadiscursive consciousness, an autonomous ordering principle which transcends formal narrative divisions and linearities.

Over and above any considerations about the contingent meaning of signs, what is fundamentally placed in question in Le Storie del Castello di Trezza, and what the Lacanian doctrine of the primacy of the symbolic and the signifier helps to elucidate, is the status of

233 “She became red, then turned pale”
234 “Are you afraid?”
235 “With a sardonic smirk”
236 “you wouldn’t be afraid, would you?”
storytelling itself, as a function whose fantasmatic operations extend across diverse discursive spaces, overseeing the transposition of drive-promptings into signs, ordering experience in narrative forms, and multiplying the modes of eccentricity of the enunciating subject. It would be instructive to conclude this discussion of *Le storie del castello di Trezza* with some further observations about the metadiscursive dimension of the text. As I have sought to establish briefly with the above analysis, Verga’s novella explores the phenomenon of the oral legend in its capacity as a discourse that is told, heard, interpreted, remembered, forgotten, retold and beyond that, synthesized into experience and lived. Continuing in this vein, I wish to draw attention to some ways in which the practice of storytelling is actualized in the text, starting with the device of the raconteur, which comes to function in the frame narrative as the place of articulation for the legends. Signally, whereas in the telling of the first legend, the function of the raconteur devolves on Luciano, in the telling of the second legend, this function is attributed to an impersonal voice. By thus staging the articulation of the legends through multiple voices and showing the legends operating as a shared discourse, the narrative underscores the intersubjective and collective dimension of storytelling. At the same time, the narrator’s acknowledgement at the beginning of Chapter V that there are as many versions of the first legend as there are storytellers (“questa era la leggenda del Castello di Trezza, che tutti sapevano nei dintorni, che tutti raccontavano in modo diverso, landovi gli spiriti, le anime del Purgatorio, e la Madonna dell’Ognina” 237), also establishes a sense of the idiolectal variance that emerges from one telling to the next. In the space of the legends themselves, the privileging of certain oral discourses across a multiplicity of subjective viewpoints serves to develop the theme of

237 “this was the legend of the Castello di Trezza, known to everyone in the surrounding parts, which everyone told in a different way, putting in spirits, souls in Purgatory and the Madonna dell’Ognigna.”

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storytelling on a more nuanced level. For instance, reports of ghostly sightings and encounters, compiled by the chambermaid Grazia and told to Isabella, play a crucial role generating suspense in the first legend, as the following passage demonstrates:

Alcuni pescatori poi ch'erano andati sul mare assai prima degli altri, raccontano d'aver visto l'anima della baronessa, tutta vestita di bianco, come una santa che ella era, sulla porta della guardiola lassù, e passeggiare tranquillamente su e giù per la scala rovinata, ove un gabbiano avrebbe paura ad appollaiarsi, quasi stesse camminando su di un bel tappeto turco, e nella miglior sala del castello.  

Also in the first legend, another oral discourse—the rumors circulating on the anniversary of Violante’s death—proves instrumental in bringing about don Garzia’s downfall: “…però, non si sa come, cominciavasi a buccinare al castello e fuori che la cosa fosse proprio avvenuta come sembrava, e come don Garzia non voleva che sembrasse…” Finally, to the collection of passages that generate interest from a metadiscursive standpoint, one may add the last sentence of the novella, where it is suggested that Matilde and Luciano have themselves been absorbed into the lore of the place: “a Trezza si dice che nelle notti di temporale si odano di nuovo dei gemiti, e si vedano dei fantasmi fra le rovine del castello”. This final twist, evidencing the

238 “Some fishermen, having gone out to sea much earlier than the others, tell of having seen the soul of the baroness, all dressed in white, like the saint that she was, on the door of the lodge above, and walking calmly up and down the ruined staircase, where a seagull would be afraid to perch, almost as though she were walking on a nice Turkish rug, and in the best room of the castle.”

239 Cf. The fishermen’s accounts of Cecilia in Malombra: “e alla notte, neh, faceva dei versi e cantava delle ore e delle ore sulla stessa musica, che i pescatori di R… quando andavano fuori di notte la sentivano lontano un miglio” [well, this poor lady went mad, and at night she would write poetry, and sing for hours together, always the same air, and the fishermen at R—, when, they went out in their boats at night, could hear her a mile away].

240 “…but, without anyone knowing how, at the castle and elsewhere tongues set to wagging that the thing had happened just the way it seemed, and the way don Garzia did not want it to seem…”

241 Rumors also play an important role in the second legend, serving as the means by which word gets back to Violante about her husband’s extramarital activities.

242 “At Trezza it is said that on stormy nights, new moaning can be heard, and new ghosts can be spotted among the ruins of the castle.”

243 Cf. the final paragraph of Malombra: “Ma le fontane, discorrendo tra loro nella notte quieta, dicevano che Marina era passata come Cecilia, il conte Cesare come i suoi avi, che nuovi signori verrebbero per passare alla loro volta e non valeva la pena di turbarsene. Quando, presso l’alba, usci la luna e si posò sul pavimento della loggia, sulla pompa delle dracene e delle azalee che nessuno avea pensato a rimuovere, ella parve cercar là dentro, col suo sorriso volutuoso, ciò che non si trovava ancora, quella notte, nel Palazzo, ma che la vicenda delle cose umane vi ha quindi portato: degli altri occhi da empir di chimere, degli altri cuori
subtraction of the protagonists from the space of the narration and their relocation in the space of
the narrated, brings the narrative process full-circle and marks the legend’s discourse for what it
is: namely, a palingenetic discourse of the drives, which becomes (re-)subjectivized and written
anew in the lives of those who tell and hear it.

It has been the aim of this chapter to examine the way the theme of the Double is
configured in three Italian texts published between 1869 and 1877. In the first two texts
analyzed—Tarchetti’s Fantastic tale, *Uno spirito in un lampone* and De Marchi’s sentimental
crime thriller, *Due anime in un corpo*—the respective problems of split-consciousness and
double-identity are explored through the lens of spiritual possession. To be precise, in the former
instance, the language of spiritual possession serves to denote a supernatural adventure while in
the latter instance, the same language serves as a rhetorical flourish. Notwithstanding this
distinction, however, the Double may be interpreted along the same lines in both instances: that
is, as a bridge to a higher unity of character and as device for translating the dynamics of a
difficult transition, as they are brought to bear for a subject in its experience of self-making. In
the third text analyzed—Verga’s *Le storie del castello di Trezza*—the Double is configured
along the lines of historical and metanarrative repetition, and my analysis of that text took into
special consideration the way the two levels of the narrative relate to one another like different
levels of the psyche. Verga’s text ultimately differs from those of Tarchetti and De Marchi, not

da muovere alla passione, invece di quelli che se n'erano appena liberati per sempre.” [But the fountains, murmuring softly to one
another in the stillness of the night, were saying that Marina had passed away like Cecilia, and Count Caesar like his ancestors
before him, that new lords would come and would pass away in their turn, and that it was not worthwhile to trouble one’s self
about them. When, towards daybreak, the moon rose, and flooded the marble floor of the loggia and the rich masses of foliage
plants and azaleas, which no one had taken the trouble to remove, she seemed, with her voluptuous smile, to be seeking for
something which, that night, she did not find at the castle, but which the vicissitudes of human affairs have since then placed
there; other eyes to dazzle with illusions, other hearts to stir with passion, in the place of those which had just been set free
forever.]
only because of the unique approach it takes to splitting the unity of character, but also for the way it uses the Double thematically to produce a pessimistic statement about human nature.

Chapter 3—Fogazzaro’s Malombra

The experiences with inner duality, self-division and repetition, explicitly showcased in the works of Tarchetti, de Marchi and Verga, are also central to the thematic architecture of
Antonio Fogazzaro’s *Malombra*. The present chapter will use the double as a critical instrument for understanding and unpacking the labyrinth of psychological motives in Fogazzaro’s text. My analysis of *Malombra* will occur in three parts. The first part will draw on the theories of Freud and post-Freudian thinkers (namely, Abraham and Torok) to analyze the psychical itinerary of the novel’s main plot. This part will focus primarily on the relations between the three primary characters (Cesare, Marina and Silla). The second part will examine the different ways in which ancillary characters and subplots serve as foils for the protagonists and aspects of the novel’s plotline. The third part, which will have a comparative focus, will concentrate on the relationship between *Malombra* and the texts of Tarchetti, De Marchi and Verga studied in the previous chapter. I will foreground this analysis with a brief discussion of interpretive issues.

There is, to be sure, a plurality of idiosyncratic codes for reading *Malombra*. In mentioning this, I mean to draw attention to an ambiguity that has sparked curiosity among the modern readership. The ambiguity in question concerns the true nature of the phenomenon whereby the heroine, Marina, gradually assumes the identity of a forebear, Cecilia. Tiziano Sandroni, in his analysis of the novel’s narrative discourse, proposes two alternative ways of reading this transformation:

1) Marina is the indeed the reincarnation of Cecilia Varrega; or

2) Marina is suffering from some form of mental derangement.

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Sandroni, whose stated purpose is to investigate *Malombra*’s relationship to the literature of the fantastic, arrives by way of a surgical analysis at a conclusion that many critics, starting with Croce, had already expressed intuitively: namely, that Fogazzaro’s “fantastic” is mere window-dressing, an artifice designed to hold the reader in suspense. To put it in his own words:

Sembra che il narratore di *Malombra*, nel suo giocare a nascondino col lettore bari volutamente per creare attorno alla vicenda, in modo artificiale, un’aura di mistero che poi non trova fondamento concreto nell’effettivo svolgersi dei fatti…

…Le premesse dell’intreccio, teoricamente disponibile anche per una soluzione fantastica, non trovano poi adeguata e coerente risposta nell’atteggiamento del narratore. E’ questa la ragione per cui *Malombra* lascia alla fine nel lettore un sottile senso di disorientamento dovuto alla sua incompiutezza in rapporto ad una potenzialità fantastica posseduta ma di fatto non estrinsecata…

Despite the thorough and meticulous nature of Sandroni’s study, his findings do not represent a universal consensus.

In a later study, Ann Caesar implicitly rejects Sandroni’s interpretation when she argues for the epistemological certainty of the supernatural element in the novel’s plot. According to Caesar’s reading, “the supernatural expresses itself in the novel through metempsychosis, whereby the spirit of Marina’s dead ancestor, Cecilia, passes into her after the discovery of the relics”.

The reading Caesar proposes moves beyond the two alternatives suggested by

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246 “It seems that the narrator of *Malombra*, in playing hide-and-seek with the reader, deliberately cheats in order to artificially invest the scene with an air of mystery which nevertheless has no concrete basis in the actual unfolding of the facts…

…the premises of the intrigue, though theoretically open to a fantastic resolution, are not met with a suitable and coherent response in the narrator’s attitude. This is why *Malombra*’s ending leaves the reader with a vague sense of disorientation, owing to its incompleteness relative to the potential for the fantastic which is in fact never expressed…”


249 In line with his lifelong project of reconciling science with faith, Fogazzaro espoused a dynamic belief-system, which turned on a synthesis of Catholic doctrine with pantheist and spiritualist ideas. In the lecture “Per una nuova scienza,” Fogazzaro makes clear his anti-positivist and non-materialist position the phenomena of abnormal psychology and parapsychology, including suggestion, telepathy, and double-personality, by assimilating these phenomena to a broader spiritualist ontology. Antonio Fogazzaro, “Per una nuova scienza” (1895), in *Discorsi* (Milan: L. F. Cogliati, 1898), 99-137.
Sandroni (that either Marina is unstable, or she is the [not specifically metempsychotic] reincarnation of Cecilia) to posit a third scenario, this one more contingent, in which Cecilia inhabits Marina by way of spiritual possession. Caesar undoubtedly has the following passage in mind when she speaks of Cecilia’s ghost “passing into Marina:”

La sua forte intelligenza e la sua volontà, chiuse nel cervello, fatto intorno a sé un gran silenzio, combattevano il fantasma uscito dallo stipo aperto davanti alla graziosa persona col truce proposito d’infiltrarlesi nel sangue, di avvinghiarlesi alle ossa, di suggerle la vita e l’anima per mettersi al loro posto...

While on its face, this passage pictures a “fantasma” bent on ousting Marina’s own soul and usurping its place, cues from the broader context cast doubt on the literality of the scenario. If anything, the very next sentence in the description situates the same “fantasma” in a vague metaphorical grid:

In altri momenti lo scetticismo che Marina teneva dall’uso del mondo non l’avrebbe nemmeno lasciata accostare da qualsiasi fantasma; ma quel sottile velo di scetticismo che copriva sempre il pensiero in tempo di calma come una crittogama di acque stagnanti, si era squarciato e disperso nell’incomprensibile turbamento di spirito che l’aveva assalita tornando al Palazzo.

What is more, interpreting this “fantasma” as a literal spirit raises contradictions elsewhere in the reading. To speak of: if Cecilia’s spirit only takes possession of Marina’s body when she discovers the relics, what is the significance of the déjà vu-type phenomenon that she experiences prior to that moment? If that occurrence is taken to represent an actual vision of a former life, it would follow that Marina was already Cecilia’s reincarnation (or already possessed

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250 “Her strong will, her powerful intelligence alone, amid the dismal silence of the room, fought with the hideous [ghost] that had seized on her young life and now sought to [infiltrate] her blood, [clasp onto her bones] and [suck out her life and soul], with a view to replacing her identity with its own.”

251 “At other times Marina’s worldly-wise skepticism would have prevented her from even allowing herself to be approached by any [ghost] from the other world; but that this veil of skepticism, which usually masked her thoughts like a [poisonous weed] upon a stagnant pool, had been broken up and dispersed by the strange anguish of mind into which she had been thrown as she returned to the palace.”
by her), making a secondary spiritual infiltration—taking place at a literal level—appear gratuitous.

To prove that this type of questioning is not all pedantry, and that the open-endedness of the text does present the reader with an intellectual challenge\textsuperscript{252} that he may try in vain to master, I would like to draw attention to an idiosyncrasy in F. Thorold Dickson’s English translation of *Malombra*, dated 1896. For all practical purposes, Dickson shows attention to detail and does an admirable job recreating Fogazzaro’s sense, style and tone. The translation contains only a few errors and omissions, and yet there is one especially well-placed blunder which threatens to alter the code of reading and tilt the reader toward a predetermined judgment of the facts. The error in question, found at the beginning of Cecilia’s manuscript (a text within the text) appears directly after the passage where Cecilia wonders what her name will be in her second life:

‘Yes, I must remember, great heavens! If not, why enter a second existence? I have prayed to the Holy Virgin and Saint Cecilia to reveal to me the name by which I shall then be known. They have not granted my prayer. Nevertheless, whatever be your name, you who have found and are reading these words, recognize that within you dwells my own unhappy spirit. Before you were born you had undergone immense sufferings’ (these last two words were repeated ten times over in large letters) ‘under the name of Cecilia. Remember *Marina* Cecilia *Verrega* di Camogli, the unhappy wife of Emanuele d’Ormengo.\textsuperscript{253}

Critically, where the first name should read “Maria,” it reads “Marina.” Marina, of course, is the name of the novel’s protagonist and the person who, after reading the manuscript, becomes convinced she is Cecilia’s reincarnation. It is also interesting that a second error—an “e” is substituted for the “a” in “Varrega”—should occur in such proximity to the first one, given the relative infrequency of orthographical errors. Since “Varrega,” Cecilia’s family name, appears

\textsuperscript{252} I disagree with Sandroni’s implication that this “disorienting” effect detracts from the literary quality of the work.
two other times with its proper spelling, there can be no question of a deliberate modification by
the translator. In its correct form, the line should read: ‘Remember Maria Cecilia Varrega di
Camogli, the unhappy wife of Emanuele d’Ormengo.’

Under other circumstances, a small orthographical error such as this might be imputed
to a misprint or a misreading. However, unlike many accidental mistakes, this one does not
mutilate the text or interrupt its flow in any way. On the contrary, for the English reader
unfamiliar with the Italian text, the error camouflages itself perfectly, re-semantizing the
sentence to imply that Cecilia accurately predicts her future name. Little does the reader know
that a single extraneous letter has subverted the original meaning in such a way that will bias his
eventual understanding of the plot. This “accident” thus seems to serve a purpose, whether by
endorsing one reading over the other, or simply by reducing epistemological uncertainty, and
thus has the value of a lapsus calami\(^{254}\),\(^{255}\), in the Freudian sense of an unconsciously motivated
act. It is as though Dickson, noticing how cautiously Fogazzaro holds back judgment on the
question of Marina’s transformation into Cecilia, unconsciously devised a ploy to master the
textual experience of undecidability\(^{256}\).

In considering the differential interpretations of \textit{Malombra}, it becomes clear that the
ambiguity underlying the production of meaning in the text is of a twofold nature. On the one
hand, the reader encounters instances of rhetorical uncertainty, where the line between literal and
figurative is blurred, and on the other hand, the reader faces instances of hermeneutic and

Freud}, trans. by James Strachey, ed. by Ivan Smith,


\(^{256}\) For a wealth of theoretical indications about the psychodynamics of reading and narrative, see: Peter Brooks, \textit{Reading for the
Plot: Design and Intention in Narrative} (New York: Vintage, 1984). The impulse, on the part of the reader/translator, to
implicate himself in the interpretive operation (outside the scope of his task as translator) bears witness to the "writerly" quality
of the text.
epistemological uncertainty, where the line is blurred between rational and irrational. However, instead of making a protracted attempt to disentangle these two axes, I am simply inclined to point out a critical option that they pose for the reader. The critical reader of *Malombra* has a choice between carving out a univocal code of reading that does not square with all the facts (or at least is never explicitly confirmed), and assigning an interpretive value to the factor of uncertainty itself. In my view, this ultimate undecidability, itself the extension of an impossible leveling or totalizing principle in the narration, should not be regarded as a defect or a sign of incompleteness, and on the contrary, should be understood and even cherished as Fogazzaro’s way of hollowing out a space in the representation for those existential aporias—probed by critics and philosophers using in the name of the indeterminate, and of the unknown and unknowable—which take on a spiritual tonality in his art, and which, when incorporated into the narrative logic as such, work to produce a writerly experience of the text.

Part I: The Psychical Itinerary of *Malombra’s Main Plot*  

I have prefaced the inquiry in this chapter by reviewing certain received interpretations of *Malombra* and I will now set about establishing a critical-methodological framework for my own investigation into Fogazzaro’s text, starting from a reflection on matters of genre, and in particular on the relationship of *Malombra* to the English Gothic novel. In this connection, Anne Caesar once again proves to be a valuable resource. In her article *Sensation, Seduction and the Supernatural*, Caesar (following the lead of Vittore Branca, who regards *Malombra* as the Italian tradition’s only Gothic novel) investigates Fogazzaro’s indebtedness to the English Gothic and Sensation traditions, both as influences for his own theory of the novel and as intertextual scaffolding for the composition of *Malombra*. Fogazzaro first advertised his predilection for English Gothic and Sensation novels in 1872—almost ten years prior to the publication of *Malombra*—when he delivered the lecture *Dell’avvenire del romanzo in Italia*, outlining his vision for the Italian novel. In that lecture, Fogazzaro mentions several English-language authors—including Walpole, Lewis, Radcliffe, Maturin, Saulie, Collins, Braddon, Wood, Reade, Poe and Charlotte Bronte—258—who together trace the essential lineage of the Gothic genre from its origins in the 1760s up through its diverse filiations in the Victorian period. Caesar probes Fogazzaro’s relationship with these authors from an intertextual standpoint, focusing on the particularly rich nexus between *Malombra*, Brontë’s *Jane Eyre* and Collins’s *The Woman in White*.

In a preliminary sense, the fact that *Malombra*’s narrative edifice recaptures the fundamental themes of the originary Gothic novel (involving family secrets, silence and concealment, and the sense of an occult project which compels the drama) moves me to

258 This strategy of appropriation may be seen to account for the rich sedimentation of English Gothic, Romantic and Sensation narrative paradigms and ideas evidenced in *Malombra*.
coordinate my inquiry with a psychoanalytic methodology. My rationale for pursuing the study from stems from the conviction, echoed by several critics, that the Gothic and psychoanalysis represent two innately compatible discourses. Michelle A. Massé reaffirms this notion in her panoramic study on the history of psychoanalytic approaches in Gothic criticism when she asserts that “psychoanalysis and the Gothic are cognate historical strands made up of the same human hopes and anxieties and then woven into particular patterns by the movements of sociohistorical change”259. The themes considered central to both discourses include the dynamic between manifest and latent, the role played by sexual taboos in the family or domestic sphere and the experience of the uncanny. As Massé also maintains, the Gothic remains “important to psychoanalytic critical inquiry not solely for its ongoing popularity and easily recognizable motifs, but for the affinities between its central concerns and those of psychoanalysis.”

I would like to single out one theoretical grid, that of Nicholas Abraham and Maria Torok, for the proximity of the language it employs to that of the Gothic text. This approach, highlighted in the previous chapter, is notable for its use of a psycho-poetic (and psycho-hermeneutic) vocabulary, fashioned out of Gothic-inflected metaphors (dealing with crypts, phantoms and family secrets). As Helene Moglen attests in her book The Trauma of Gender, the way these thinkers reorient the psychoanalytic terminology and field of operation creates a rare space where theory and fiction intersect, opening the door to exciting new perspectives and methods260.

Abraham and Torok’s theory revolves around two cardinal concepts—introjection and incorporation (or else non-introjection)—which they use to crystallize their understanding of situations such as trauma and failed mourning. Introjection designates the regular processes of psychical growth and self-fashioning, while incorporation designates the obstacles or breakdowns of these processes. As Torok explains, in the context of ordinary mourning, introjection is the mechanism that enables an aggrieved person to gradually work-through a loss. Occasionally, however, an aggrieved person is incapable of introjecting the loss due to a prior, decidedly secret, conflict with the lost object. In these instances, the person will resort to fantasizing about incorporating the loss—through ingestion or otherwise—with the prospect of burying it alive in an intrapsychic “crypt” (also “vault,” “safe,” “tomb”). From a metapsychological perspective, the crypt forges a sealed-off space inside the ego where the object, along with the secret it conceals, may be preserved. Fantasmatic fulfillments of this sort supply the basis for an illness of mourning. Torok testifies to the bizarre and even hallucinatory consequences of the incorporation fantasy when she asserts that “sometimes in the dead of the night…the ghost of the crypt comes back to haunt the cemetery guard, giving him strange and incomprehensible signals, making him perform bizarre acts, or subjecting him to unexpected sensations.”

In a series of related insights, Abraham theorizes that an unconscious shame-complex, such as might arise in connection with an unspeakable, because narcissistically damaging, fact or secret, can be transmitted _sotto voce_ from parent to child without ever being made conscious; he designates the phantom as the vector for this unwitting transmission. As Abraham explains, “the

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phantom is summoned when it is recognized that a gap was transmitted to the subject with the result of barring him or her from the specific introjections he or she would seek at present”262. According to Nicholas Rand, the postulate of the phantom “represents a radical reorientation of Freudian and post-Freudian theories…since…symptoms do not spring from the individual’s own life, but from someone else’s psychical conflicts, trauma or secrets” with the result that sons can indeed be held to account for the sins, along with the shame and guilt, of their forebears263. By refashioning the psychoanalytic project along transgenerational lines, Rand maintains, “Abraham and Torok’s work [on the phantom] enables us to understand how the falsification, ignorance, or disregard of the past…is the breeding ground of the phantomatic return of shameful secrets on the level of individuals and families,” as well as communities, societies and even nations264.

In sum, the crucial difference between the crypt and the phantom is that the crypt denotes a psychical phenomenon arising from an individual’s life experience, the phantom relates to the unknowing reception and transmission of another person’s traumatic secret (aptly called “nescience”)265. Abraham likens the phantom effect to a ventriloquism, counting among its mediums of expression “phobias of all kinds…obsessions, restricted phantasmagorias or ones that take over the entire field of the subject’s mental activities”266. He goes further to identify this effect with the death drive, noting that “it has no energy of its own…it pursues its work of disarray in silence…[it] is sustained by secreted words, invisible gnomes whose aim is to wreak


havoc, from within the unconscious, in the coherence of logical progression,” though most
tellingly of all, “it gives rise to endless repetition and, more often than not, eludes
rationalization.”267 He explains, finally, that it is possible to exorcise the phantom only if its
radical heterogeneity with respect to the subject is recognized. By comparison, a displaced
acceptance as part of the subject’s own libidinal life can lead to “delirious acts” which in extreme
cases even mimic psychotic symptoms. Whether at the familial or collective level, by
objectifying a multi-generational block of history, the logic of the phantom supplies a critical
tool for reconstructing secret value-systems oriented around patterns of secret ancestor-worship
and opens new avenues of inquiry into the relationship between past and present.

In what specific respects do the narrative proceedings of Malombra open themselves up
to a reading from the point of view of Abraham and Torok's theory? The most salient aspect of
the text in this sense is its program for engaging with problems that derive from the relations
between different generations. In Fogazzaro’s text, the question of the relationship between
generations is configured in two distinct ways: in intergenerational terms (Steinegge—Silla,
Cesare—Silla, Cesare—Marina), where the generational divide is reified and inflected around
moral and ideological oppositions (e.g. sincerity/hypocrisy and feudal-aristocratic/democratic-
egalitarian), and in transgenerational terms (Cecilia—Cesare—Marina, Mina—Silla), where a
block of a family’s history, mediated by the psyches of its living members, is taken as subject (in
thematic construction bearing sedimented traces of the fully-formed Gothic family-saga). As I
will show, the hermeneutic and critical possibilities of Abraham and Torok’s theory of the
phantom come into play around this latter, tri-generational horizon, a horizon whose embedded
Gothic formulas are sealed off by discourses of ancestral piety and shame, and debt, and of

(ancestral) reincarnation and spiritual possession. These considerations will prove critical for the first section of the present chapter, where I examine how the concepts of the phantom and the crypt operate within the trans-subjective and subjective dynamics of the plot.

Indeed, since the tri-generational structure noted above is the ultimate constitutive horizon for the psychical agon of the narrative, I will treat it as a key object of study. Along these lines, an interesting consideration—and one which will form a subtheme of my analysis—concerns the textual strategies used to rewrite the generational drama and its (trans)temporal logic in spatial terms. According to one such strategy, the fixations and unavowed losses from the secret history of the d'Ormengo family become inscribed in the symbolic organization of the palace: the crypt passed on to Marina via her mother is objectified in the secluded chamber that once served as her grandmother's prison, while the failed introjections of Cesare find external representation in the room containing Mina's furniture. In a related strategy—this one rooted in a play between the primary signification of “Malomba” as Marina’s patronymic and the guarantor of the paternal register and its secondary signification, or allosemes, as the name for the wilderness desert popularly associated with Marina’s grandmother, Cecilia—the landscape of R. and its surrounding territory become designated as the site of an archaic authority, assimilated to Marina’s maternal genealogy and invested with the sort of pre-symbolic vehemence which Kristeva finds to reside “on the nether side of the proper Name”\textsuperscript{268}.

The value of the methodological framework sketched above becomes more readily apparent when Malomba is considered dynamically from the point of view of its main storyline or plot, which may be understood to comprise the actions and interactions of the novel’s primary characters (Marina, Silla and Cesare) in relation to the narrative logic which organizes them into

a coherent system. From this perspective, it is possible to establish to just what extent the psychical themes explored in Fogazzaro’s narrative, starting with the basic idea of a family secret that returns to haunt future generations, mirror those areas of experience privileged in the writings of Abraham and Torok. In the following pages, I will offer a broad summary and analysis of the way these themes operate in the novel. The secret driving Malombra’s plot concerns shame incurred, and trauma inflicted some six decades before the narrative present, at a time when the palace was occupied by Emanuele d’Ormengo (Cesare’s father) and his first wife, Cecilia. Broadly speaking, it concerns a series of incidents unassimilable into the course of regular experience and understanding, including an illicit romance, a ghastly punishment by immurement, a gradual descent into madness and death. As the narrative contains no objective account of the events in question, their sense must be reconstructed from diverse subjective accounts, including a hidden manuscript and popular stories circulated by the inhabitants of R. This privileging of subjective reality in the narrative, which I have already identified as an a priori source of epistemological and hermeneutic uncertainty, gives rise to a variable picture of the d’Ormengo family secret, stretched out across multiple overlapping centers of shame and trauma. What follows is an attempt at reconstructing the text of the secret in its different dimensions and establishing the logic of its transmission, based extrapolation from the totality of signs presented in the unfolding of the narrative.

At the heart of scandal in the d’Ormengo family is the matter of Cecilia’s liaison with the soldier, Renato. Made aware of his wife’s transgression, Emanuele subjected Cecilia to what Commendatore Vezza suggests was “una vendetta atroce…un omicidio lento e legale,” by having her immured in a room of the palace. Compounding the shame incurred under the sign

269 “hideous form of revenge…a slow form of legal homicide”
of adultery, with its connotations of dishonor and the threats to the integrity of the family, over
the five years and four months that Cecilia languished in her prison, she lost her reason, thereby
incurring an added stigma in the eyes of the locals, who viewed her alterity as demonic in nature
and came to know her by the moniker “the madwoman of the palace.” Notwithstanding the
presumptive legality of Emanuele’s actions, any socio-ethical valuation of these events is
necessarily complicated by the fact that the punishment itself, if valid under the prevailing code
of private-retributive justice (in this connection, Cecilia laments not having parents alive to
intervene on her behalf), became reprehensible retroactively (as witnessed by the discussion in
Book I.6). The ambivalent perception of the dynamics of transgression and shame in the matter
of Cecilia is objectified in the fantastical stories, diffused in the local lore and perpetuated by the
likes of Giovanna, Rico and Commendatore Vezza, which apply stigmatizing formulas to both
Cecilia and Emanuele (according to Giovanna, it is Emanuele’s ghost that is condemned to haunt
the palace).

When it comes to assessing the means by which knowledge of these incidents is
transmitted to subsequent generations, special consideration must be given to the phenomena of
silence. Silence, in the sense intended here, takes the form of blind-spots in the familial and
communal discourse regarding a particular segment of experience and carries connotations of
illegitimacy or a denial of legitimacy. Cecilia’s own relation to silence is signified on two levels
in the narrative. In the context of her desire for Renato, Cecilia appears as a subject denying
enjoyment to herself, while in the context of her immurement, where this relation is raised to the
second power and recontained, she becomes marked as an object to be suppressed and denied by
her family. Looked at from a familial-communal point of view, this procedure to contain the
disgraced first wife of Emanuele in a sealed-off part of the palace objectifies the mechanism of
incorporation in the latter’s capacity as a loss-denial fantasy impeding psychical reorganization. The peculiar communal mode of being which keeps Cecilia locked up out of sight, suspended in a state between life and death, and yet uncannily present to the surrounding world in the sound of her frenzied piano playing, has become the basis for a collective fixation—a moment in time set aside, preserved yet suppressed in a type of awareness-unawareness, and destined to reproject itself in endless variations by the popular imagination. The oral folk tradition represents one unofficial channel where knowledge of this scandalous episode is inscribed and memorialized, circulated, and transmitted to subsequent generations; another such channel is the found-manuscript, a discursive space situated between death and “rebirth,” where this traumatic knowledge becomes inscribed in the codes of familialism and private retributive justice (ideologies incident to a culture dominated by questions of honor and shame), projected through a metaphysical discourse of prophecy and reincarnation, and thus oriented toward a sense of closure in the indefinite future.

If the matter of Cecilia represents a point of fixation for the community of R. at large, what does this fixation signify for Cecilia’s descendants? In addition to being inscribed over the discursive channels mentioned above, this knowledge inheres in the intra-familial experience of the d'Ormengo family, in the mode of direct empathy and the other dynamics that play out between parents and children: between father and daughter, and above all in the inhibitive relationships between mother and daughter. As regards Cecilia’s daughter (who is also Marina’s mother), what can be said is that a violent separation from her mother, the latter’s funeral five years later and her father’s subsequent to the mother of Cesare would have acted as punctuating events in the syntax of a thwarted bereavement (in a similar fashion, for Marina, who also

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270 Silla, writing from a bourgeois standpoint, uses a similar discourse of reincarnation to project an ideal of distributive justice over against the brand of retributive justice observed in centuries past.
endures the premature loss of her mother, any space set out for mourning is eclipsed by the subsequent scandal of her father's affair with Miss Sarah), which takes, as its corollaries, an obliteration of the mother-daughter relationship and a symbolic exclusion from the nuclear family. What can only be guessed is the precise nature of the fantasy invoked to counter the intolerable reality of the father destroying the mother, the sense of which would have been repressed and vouchsafed to the next generation. It is at this prospective phase of psychical elaboration that the dynamics of the ancestral secret and the resulting defensive structures would be subject to “phantomization.”

Moving closer to the narrative present, a few events create the conditions necessary for knowledge of this ancestral complex destructure the relations between subsequent generations of the d’Ormengo family. One event is Cesare’s decision to adopt his orphaned niece, Marina, who happens to be the daughter of his half-sister and the granddaughter of Cecilia. From the moment that she first arrives at her uncle’s palace, Marina begins exhibiting odd behaviors and experiencing symptoms, starting from inexplicable fascination with the lake, and evolving to include nervous attacks, experiences of derealization, the performance of tendentious acts while in a trance-like state, acute delirium followed by the assumption of an alternative belief-system, and more broadly, a splitting of her personality. These oddities are suggestive of phantom effects: that is, they seem bizarre and gratuitous when taken on their face, yet come together in retrospect to constellate an occult, unifying project. A turning point in the unfolding saga of knowledge-nonknowledge occurs with the discovery of Cecilia’s manuscript. The manuscript, uncovered by Marina, contains a first-hand account of Cecilia’s story, as well as a grandiose prophecy proclaiming its reader as Cecilia’s reincarnation and exhorting her to carry out revenge against a member of the d’Ormengo household. Having read the manuscript while in a regressive
mental state, characterized by heightened suggestibility, Marina goes on to assume or incorporate Cecilia’s identity, help to bring about her uncle’s death and publicly announce the fulfillment of Cecilia’s vengeance.

I would propose reading the dramatic events that unfold in the last chapters of the novel in terms of an abreaction of a transgenerational trauma, presentified and mediated through Marina’s affective and bodily life. In this connection, two specific passages seem to be particularly revelatory: the first is Marina’s assault on Cesare at the end of IV.2 and the second is the proclamation made during the banquet dinner in Book IV.6. The full text of the first passage is reproduced below:

Nella sua stanza, dove un fioco lumicino posato a terra spandeva nell'aria calda e greve certo chiarore sepolcrale, il conte Cesare supino, immobile, non vedeva la Giovanna seduta presso il letto con le mani sfiduciate sulle ginocchia, e gli occhi fissi in lui. Credeva invece veder la figura di sua nipote ritta in mezzo alla camera. Era sua nipote e un'altra persona nello stesso tempo, ciò gli pareva naturale. Si moveva, parlava, guardava con due occhi pieni di delirio; come mai se quella persona era morta e sepolta da lungo tempo? Egli lo sapeva bene ch'era stata sepolta, ricordava d'averlo inteso da suo padre; ma dove, dove? Tormentosa dimenticanza! C'era pure nella sua memoria quel luogo, quel nome; ve lo sentiva muoversi, salire, salire finché ne scattò su, in lettere visibili.

Credette allora cavar di sotto le lenzuola il braccio destro, stenderlo, appuntar l'indice a colei, dirle ch'ella mentiva e ch'era ben sepolta ad Oleggio, nella cappella di famiglia. Ma la donna lo minacciava ancora, lo sfidava, gli gettava un guanto; pareva Marina ed era la prima moglie di suo padre, la contessa Cecilia Varrega. Ella lo sentiva, parlava di antiche colpe, di una vendetta da compiere. Allora egli immaginava lanciarsi smarioso d'ira dal letto, e tutto si confondeva nella sua mente in una torbida visione a cui intendeva ansando, come se sulla porta della morte gli apparisse, al di là, un pauroso dramma sovrumano.

C'era un peggioramento improvviso, la paralisi minacciava il polmone.

Il Palazzo non era parso mai così cupo come quella notte, malgrado i lumi che vi vegliarono fino all'alba.271

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271 “[Count Caesar lay,] motionless, in his bedroom, where a small, dim lamp, placed on the floor, sent a certain sepulchral gleam through the hot, stifling air. He did not see Giovanna [sitting next to him,] with her hands [resting, discouraged,] on her knees and her eyes fixed upon him. [Instead,] he thought that he saw the face of his niece, who was standing upright in the center of the room. It was his niece and another person at the same time; that struck him as quite natural. She moved, and spoke, and gazed at him with two eyes filled with [delirium]; how could that be, since this person was dead and buried long ago? He knew
A preliminary factor to consider in regard to this passage is the precise timing of Cesare’s illness and the symbolic importance of this timing within the d’Ormengo family history. Cesare suffers his initial stroke in the last days of April 1865; the events relayed above take place on May 1\textsuperscript{st}, 1865; Cesare dies of his illness after a relapse on May 2\textsuperscript{nd}, 1865. As though by coincidence, the same date of May 2\textsuperscript{nd}—May 2\textsuperscript{nd}, 1802, to be precise—appears on Cecilia’s manuscript, which the unhappy prisoner testifies to penning while at death’s door. If the repetition of the date May 2\textsuperscript{nd} is any sign, it would seem that Cesare is struck ill on the sixty-third anniversary of Cecilia’s death, and that the circumstance of his affliction, subsumed to “a dread, superhuman drama,” take on the sense of an acted remembrance, effected over a horizon of three generations, at a point where the vicissitudes of an broader time—an occult temporality of the drive transcendent to the regular cycle of life and death—become registered in the field of history. In the excerpted segment, which shows Marina taunting and threatening her uncle with the goal of inducing a lethal shock, the trans-historical logic of repetition described above is restaged in psycho-visual terms, in the theater of Cesare’s consciousness, starting with the stereoscopic impression of Marina together with Cecilia, and culminating in the radical intuition about the place a single life holds in a broader familial narrative. It should be noted that although Marina’s attack consists entirely of verbal provocations and the throwing of the glove, her words—words arising from a phantomatic source—ultimately prove sufficient to kill Cesare.

quite well that she had been buried, for he remembered having heard so from his father; but where, where? Torturing forgetfulness! Somewhere in his memory there was that place, that name; he felt it stirring, rising, rising until it stood out in letters that could be seen. He believed that he then raised his right arm from beneath the sheets, pointing [his] forefinger at her, and that he told her she was lying, for she had been buried at Oleggio, in the family vault. But the woman [continued to threaten] him, [defy] him, [she threw] a glove at him; she looked like Marina, and she was his father’s first wife, Countess Cecilia Varrega. He heard her voice, she spoke of crimes committed long ago, of a vengeance to be accomplished. Then he imagined that he sprang, mad with [rage], out of bed, and everything became confused in his mind in one vision of horror, on which he breathlessly dwelt, as though on the threshold of death there appeared to him beyond, a dread, superhuman [drama. There was a sudden worsening in his condition, his lungs were on the verge of collapsing. The palace had never appeared so somber as it did that night, even with the lights keeping watch over it until dawn].”

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If, in the verbal assault described above and in the subsequent harangue of Cesare on his deathbed, Marina speaks in Cecilia’s name and identifies herself with Cecilia, by contrast, in the proclamation at the banquet dinner on the loggia, Marina takes up a place of articulation outside of Cecilia, wherefrom she sets about historicizing her ancestor’s plight and acknowledging its rightful belonging to the past:

Sessant’anni or sono, il padre di quel morto là (all'appuntò l'indice all'alà del Palazzo) ha chiuso qui dentro come un lupo idrofobo la sua prima moglie, l'ha fatta morire fibra a fibra. Questa donna è tornata dal sepolcro a vendicarsi della maledetta razza che ha comandato qui fino a stanotte!

The shift from a first- to a third-person mode of reference evidenced in this pronouncement creates the impression that a decorporation has taken place, with the consequence of restoring Marina to her own identity and laying the foundation for Cecilia’s memory to be introjected on a broader communal level. Here, the mechanism of introjection is thematized by the public verbalization of an unacknowledged dimension of matter of Emanuele story, pertaining to the undue severity of the punishment and the vehemence of her resistance. Granted, this gesture has reversed the procedure of incorporation, and augured the reintegration of Cecilia into the symbolic fabric, but has it succeeded in eradicating the phantom? For Marina, the ensuing scene of violence and upheaval, wherein she murders Silla and absconds across the lake, never to be seen again, points to an unrelating drive, and thus an incomplete exorcism (or merely an attempt at exorcism, which Abraham equates with “an attempt…to relieve the unconscious by placing


273 “Sixty years ago, the father of the dead man there (she pointed with her forefinger towards the wing of the palace) imprisoned in this house, like a [rabid wolf], his first wife, and did her to death by inches. This woman has returned from the tomb to avenge herself on the accursed race which has commanded here until tonight!”
the effects of the phantom in the social realm”\textsuperscript{274}). After all, what has not come to light, and what seems condemned to perpetual obscurity, is the shattered life of Marina’s mother, which constitutes the vanishing mediator in the saga of grandmother and granddaughter. For the community at large, on the other hand, the reworking of identities between ancestor and descendent resonates with a more fundamental modification of symbolic-imaginary relations thematized in the narrated lifeworld around the obsolescence of the feudal-aristocratic habitus (and its system of retributive justice) and the relative anchoring bourgeois-democratic values. It is as though Marina, having made her solemn pronouncement before the party guests with the effect of settling the historical score and purging (or at least loosening) the global fixation on Cecilia, proceeds to take her grandmother’s place in the collective imaginary by vanishing into the wilderness locale popularly associated with Cecilia, the Val di Malombra. This reading finds support in the scene at the end of the novel which shows the village gossips attempting to explain the inability to locate Marina’s body. While various theories are put forth, and consensus seems to gravitate toward the likelihood that it lies “quieta come un olio”\textsuperscript{275} at the bottom of the Pozzo d’Acquafonda, in the absence of her body, no definitive determination can be made as to what befell Marina, and hence the matter is denied any formal closure.

How does this reading, oriented around questions of transgenerational trauma, family secrets, and silence, open the way to more generalized conclusions of the narrative superstructure of \textit{Malombra}? In sum, the discussions issuing from this reading help to underscore the narrative’s idiosyncratic mode of registering its historical object. What is at stake in the transmission of traumatic family secrets is not merely an unassimilable tract of experience, the


\textsuperscript{275} “still as a stone”
resulting crisis of symbolization, or the symbolic debt to which it gives rise, but also the ways in which this debt is taken up, revalued and repaid by posterity, under the constraints and pressures of later ideologies. Looking back over the transgenerational project just summarized, it is possible to identify key historical trends associated with the production of traumatic knowledge. On the one hand, one should note the incidence of shame, suffering, impossible mourning and suppression in Marina’s maternal lineage, and in particular, the manner in which these conditions define the relation of her mother to her grandparents. On the other hand, one should consider the taboo reversal effected around the ideology of vengeance, which has gone from being a legitimate mode of justice to a source of shame in its own right. The sense of these constraints and pressures will remain at issue as I take up a closer analysis of individual characters.

I would now like to take a closer look at Malombra’s main plot as it is seen through the eyes of the two protagonists, Marina and Corrado Silla. Before proceeding with that analysis, however, I feel compelled to provide a general outline of the way that psychical matters, conscious and unconscious, are handled in the narrative. To be sure, the representation of the psychical domain is fundamentally bound up with the idiosyncrasies of the narration itself: though technically speaking, the novel employs a heterodiegetic, third-person narrator, this narrator often plays off multiple, subjective (and at times conflicting) viewpoints to tell the story, while in the meantime obfuscating or avoiding the question of objective truth. Within this universe of subjectivities, even the most peripheral characters may display psychological interiority, while the narrator reserves the greatest depth of motivation for the portrayals of Marina and Silla. Whenever either of these characters appears in a scene completely alone, the narrator adopts an internal focalization and generally filters the action through that character’s eyes, with the result that the fictional universe comes to receive the psychical, affective and
intentional projections of Silla and Marina, and thus bear the scope of the engagement of their being. On the other hand, in scenes where the two characters appear alone together, the narrative focus tends to rest explicitly with Silla, while Marina’s inner conflicts and feelings are symbolically reflected in descriptions of the weather and the natural world. Silla also typically remains the focal character in scenes involving secondary characters, with or without Marina. Arguably for thematic reasons, the rules of focalization become more complicated in scenes where Marina is depicted alongside secondary characters but without Silla. In Book I.5, which is dedicated exclusively to the exposition of her character, and to a lesser extent in Books II.6 and II.7, the narration centers on Marina and provides direct access to her thoughts. By contrast, in Book II.4 and in parts of Book III, the narratorial perspective divests from Marina’s inner world, possibly as a way of building up a *femme fatale*-esque mystique around her, and perhaps also because of the epistemological limits inherent to the representation of mental disorder.

I tend to regard Marina and Silla as the co-protagonists of *Malombra*, whose individual storylines merge to form the main axis of the plot. My analysis, rather than tackle the plot all at once, will begin with an examination of Marina’s psychological development, which considers the events of the plot from her perspective. This will be followed by an examination of Silla’s relationship to events and an analysis of his psychological situation. In exploring the hidden dimensions, conflicts and motives of these characters, I will continue to rely on concepts and methods borrowed from psychoanalysis.

On a preliminary note, it bears mentioning that Silla’s and Marina’s storylines intersect around a key person and place. That person is Count Cesare d’Ormengo, the scion of a warrior dynasty and the place is his ancestral home —the palace of R.—which sits on the shore of an unnamed Lombard lake. Cesare is noted for living an austere lifestyle, espousing an aristocratic
worldview and harboring eccentric religious beliefs (a sort of agnosticism-epicureanism hybrid), while abjuring music, literature, and other trappings of modern—specifically, French—culture. Despite his hard exterior and misanthropic tendencies, however, Cesare is an eminently decent person, driven by a sense of duty to other people, and a far cry from the Romantic literary villain that Marina perceives him to be. One may argue that in the story Cesare performs two salient deeds, both of which are aimed at fulfilling obligations to departed loved ones. First, he adopts Marina—despite her having attained the age of majority—after she is orphaned and ostracized by the rest of her family, all out of devotion to his dead sister. Then, out of devotion to Silla’s dead mother, Cesare begins to follow and support Silla’s career. When looked at this way, the entire intrigue of *Malombra* can be seen to turn on the consistency with which Cesare carries out his duty.

The basic premise of Marina’s story is as follows: after a series of personal tragedies, including the deaths of both her parents (her mother when she was very young and her father, the Marquis Filippo Crusnelli di Malombra, from a sudden aneurysm around her eighteenth birthday) and the loss of her family fortune (squandered by her father and his mistress, Miss Sarah), the Marchioness Marina Crusnelli di Malombra reluctantly leaves Parisian and Milanese society behind to live with her uncle in his remote palace; once there, her mind starts to come unhinged and she becomes increasingly bent on violence. From the standpoint of Marina’s biography, the devastating traumata of her early life, compounded by the inopportune displacement and forced lifestyle change, lay a classic foundation for a future psychical disturbance. Even more important, however, are the discoveries made about her ancestor, Cecilia. The eerie parallels that emerge between Marina’s odd behaviors and Cecilia’s situation suggest that the logic of Marina’s disturbance transcends her personal experience, and somehow
issues from this other trauma embedded in her family history. The notion that Marina bears the
effects of an inherited trauma is supported by the presence of fundamental discontinuities in her
character.

It is possible to detect the discontinuities in Marina’s character by studying the nuances of
her portrayal. Even at the outset, Marina’s personality can be divided into two distinct aspects,
with each aspect reducible to its own descriptive system or system of representation. The first
and initially dominant aspect of Marina’s personality crystallizes around the “themes and
feelings of French decadentism” and coincides in abstract terms with a culture-bound system of
representation. From this standpoint, Marina embodies all the traits one might associate with
someone who has traveled in the most elite and rarefied social circles. She is exquisitely
beautiful; she has an unquenchable passion for the arts, most notably French novels, piano music
and letter-writing; she values aesthetic principles over moral ones, believing the former should
serve as grounds for a separate religion exclusive to the aristocracy; and she espouses
sophisticated views on romance despite not having found anyone worthy of her love. Though her
voluptuous figure and “electric” sensuality constantly draw attention from members of the
opposite sex, she mainly uses it to toy with them, as she harbors a general contempt for men. She
is also haughty and fickle, displaying a sarcastic smile that “makes her few friends” and a
sphinxlike demeanor that perplexes her uncle while leaving the servants deeply unsettled. The
passage in Book I.5 cataloguing the contents of Marina’s library offers insight into the way her
ego is configured when she first moves into her uncle’s palace:

Nella stanza vicina […] Marina fece collocare il suo Erard, ricordo del soggiorno di Parigi, e i
suoi libri, un fascio di ogni erba, molto più di velenose che di salubri. D’inglese non aveva che

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Byron and Shakespeare in magnificent illustrated editions, regali of his father, Poe and all the novels of Disraeli, his favorite author. The only German book was none, and the sole Italian one was a Monograph History of the Crusnelli Family, published in Milan at the occasion of his father’s marriage. The origin of the family was traced to a Signor de Kerosnel who came to Italy in the train of the first wife of Giovan Galeazzo Visconti, Isabella of France, Countess of Vertu. There was a copy of Dante, but in the French garb given him by the Abbé Lamennais, which rendered him much more pleasing to Marina. She had all George Sand’s novels, many of Balzac’s, all of Stendhal; Baudelaire’s Les Fleurs du Mal, Chateaubriand’s René, many volumes of the Chef d’oeuvre des littératures étrangères, and the Chef d’oeuvre des littératures anciennes, published by Hachette, [selected in a spirit of research, with little heed paid to certain dangers]. Bound volumes of the Revue des Deux Mondes completed her library.277

This passage fulfills a twofold function for the exposition of Marina: in addition to mapping a literary and intellectual geography for her character inside the plot, it also functions reflexively by highlighting certain intertexts relevant to her character’s genesis. In terms of literary tastes, the fact that the better part of her collection consists of texts by Romantic-era French novelists and poets’ underlines Marina’s affinity for contemporary French culture, just as the absence of German-language texts speaks to her aversion to German culture (an aversion made explicit in her dealings with Steinegge). Also on the literary front, it should be noted that the dearth of Italian texts in Marina’s collection is less of a reflection on the aesthetic merits of that tradition and more of a statement about its marginal status in the European culture of the 1860s. In terms of intellectual interests, the presence of “parecchi volumi dei Chef d’oeuvre des littératures étrangères o dei Chef d’oeuvre des littératures anciennes…” and “parecchi fascicoli della Revue des deux Mondes” in Marina’s collection underscores her penchant for matters of the occult,

277 “In the next room […] Marina placed her Erard, a souvenir of her stay in Paris, and her books, [a sample, as it were,] of every kind of plant, and with more poisonous than health-giving specimens among them. English authors were represented [only] by Shakespeare and Byron in magnificent illustrated editions, [gifts from] her father, by Poe, and all the novels of Disraeli, her favorite author. Not a single German book was there, and the sole Italian one was a Monograph History of the Crusnelli Family, published at Milan on the occasion of her father’s marriage. The origin of the family was traced to a Signor de Kerosnel who came to Italy in the train of the first wife of Giovan Galeazzo Visconti, Isabella of France, Countess of Vertu. There was a copy of Dante, but in the French garb given him by the Abbé Lamennais, which rendered him much more pleasing to Marina. She had all George Sand’s novels, many of Balzac’s, all of Stendhal; Baudelaire’s Les Fleurs du Mal, Chateaubriand’s René, many volumes of the Chef d’oeuvre des littératures étrangères, and the Chef d’oeuvre des littératures anciennes, published by Hachette, [selected in a spirit of research, with little heed paid to certain dangers]. Bound volumes of the Revue des Deux Mondes completed her library.”
while the fact that these texts have been chosen “con uno spirito curioso e poco curante di certi pericoli” suggests that her attitude toward these researches is cavalier, and perhaps even reckless. 

This fairly cohesive portrait of Marina as a sensual, rebellious and highly cultivated product of her socio-cultural and historical environment is disrupted early on by a cluster of gratuitous traits which do not appear to assimilate with the culture-bound aspect of her personality. The other aspect of Marina’s personality, hinted at in these discontinuities, crystallizes around mythical allusions and primitive associations with the natural world. Under this aspect, Marina seems to break free of civilizing forms: she is shown roaming the forest like a woodland deity, traversing the lake, scaling mountains and performing feats of rugged strength. The passage below offers an essential glimpse of this “other” Marina:

Dopo quest'impeti frenati a fatica, pigliava Saetta e partiva, ora sola, ora col Rico, si gettava a qualche riva solitaria e saliva rapidamente la montagna con un vigore cui nessuno avrebbe attribuito alla sua graziosa persona. I contadini che la incontravano ne stupivano. Gli uomini e le ragazze la salutavano, le donne no. Dicevano tra loro che colei andava sempre per demoni di boschi e di sassi, e a messa non ci aveva mai portati i piedi: ch'era un'altra scomunicata come la Matta del Palazzo, quella di una volta.278

A critical detail in this passage is the proposition that seeing this slight and delicate woman perform what appear to be superhuman feats greatly unnerves the locals. Such accounts of the locals’ reactions to Marina serve to problematize the incongruities in her character and thematically designate them as a locus of uncanniness in the story. 

Both schemes just outlined are present in the representation of Marina from the outset, although the initial tendency is to privilege the complex of culture-bound traits in order to mark

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278 “[After these bursts of passion, which took effort to restrain,] she unchained Saetta, and went off, sometimes alone, sometimes with Rico, tied up her boat alongside some lonely bank, and started off up the mountainside at a pace, and with an energy, of which one would have hardly thought her slight frame was capable. The peasants whom she met gazed at her in amazement. The men and boys [greeted her, the women did not]. They said among themselves that she went out in search of the evil spirits of the woods, and that she had never been known to set foot in church; and that she had doubtless been excommunicated like the ‘Mad Woman of the Palace’ of years gone by.”
them as the dominant aspect of her personality. This representational hierarchy reverses gradually reverses itself over the course of the novel, such that by the end Marina’s personality is dominated by nature-complex. Thus, the interplay of these two systems of representation is exploited, not only as a means of signifying and underlining discontinuities in Marina’s personality, but also as a means of abstractly alluding to the course of her mental disintegration.

It should be stressed that the textual strategy, which registers the contradictory drives of Marina’s subject through the interplay of culture- and nature-codes, undermines the perception that culture/nature constitute a genuine dichotomy (in the first instance, by marking "nature" as yet another type of cultural discourse), instead showing that the two domains are inextricably linked and interdependent. This conceptualization of the nature/culture binary as an ultimately indivisible set folds itself over into another idea endemic to the logic of Marina’s representation: namely, the idea that the mind (or spirit) and body are enmeshed, or in other words, that bodily and mental or spiritual situations are mutually entailed in the constitution of the subject. Indeed, in the animist-pantheist and spiritualist discourse that frame Marina, corporeal practices and affective expressions work reciprocally with personality determinants to mark her subjectivity or as a multiple space. Concerning the body itself, one scene in particular--the scene in which Marina discovers the glove and the lock of hair—sets up a framework for distinguishing the size and appearance of features of Marina’s corporeality from the corresponding features of Cecilia in her historical incarnation; by and large, however, the text downplays the issue of exact physical correspondence between the bodies and attaches greater salience to the criterion of (re)enactment to signify the presence of Cecilia—incorporated—in the flesh of Marina. From this point of view, the habitus, or style of being-in-the-world, proper to Marina Crusnelli di Malombra and that of Cecilia, the former organized by signifiers of discipline and the latter constraint by
organized by signifiers of activity and affectivity, and characterized by a sense of embeddedness in the environment, serve as the staging-grounds for the rehearsing of distinct bodily imaginaries, which spring up around a common corporeal schema in the narrated lifeworld.

The disintegration of Marina’s personality can also be explored in concrete terms through the analysis of her salient experiences in the plot. For this analysis, I will divide the arc of Marina’s development into two broad phases: the period leading up to the discovery of Cecilia’s relics and the period following it. A prominent motif in this first phase of development revolves around Marina’s estrangement from her own thoughts and deeds. Immediately upon arriving at the palace, she seems to fall under a mysterious spell and from that point forward, it is difficult to avoid the feeling that her actions are being steered toward the discovery of the relics by some unknown and invisible presence. To cast more light on this phenomenon, I will reconstruct the occult intentionality or logical program that leads from Marina’s arrival at the palace to the capital scene where she discovers her ancestor’s relics.

On a preliminary note, the very name “Marina,” with its aquatic connotations, seems to contain the kernel of the entire psychodrama, given that the lake is the source of the mysterious spell cast over Marina and is linked to several of her other core activities. The lake also goes on to serve as a symbolic mirror of Marina’s inner world, as a reflector of her hidden passions and unconscious desires.

The significance of the lake is established on the stormy evening that Marina first crosses the threshold of her uncle’s palace. Upon her arrival, Cesare proposes to house Marina in one of the palace’s eastward facing apartments, but she refuses these arrangements (showing an utter indifference to the Count’s “fronte corrugata e gli occhi lampeggianti”279), instead

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279 “lowering brow and flashing eyes.”
demanding a room which overlooks the lake. In an uncharacteristic turn (“a grande sorpresa di [Marina]”\textsuperscript{280}), the Count acquiesces to his niece’s demands with minimal protest and instructs the servant Giovanna to take Marina to the opposite wing of the palace. Marina remains undeterred in her desire to live near the lake, in spite of her uncle’s renewed proposal to lodge her somewhere more suitable, and Giovanna’s warnings that the rooms she wishes to occupy are haunted (“c'è dentro il diavolo, eccola; non so se mi spiego”\textsuperscript{281}) by the ghost of Emanuele d’Ormengo—a superstition which terrifies Marina’s maidservant, Fanny. As the servants proceed to outfit the chamber, Marina even experiences a vision of the secluded wilderness which seems to confirm that she is in the right place. In glancing, back over this episode, with its seemingly irrational procession of events, one is able to spot traces of a hidden causality, rooted in Marina’s lacustrine fixation. It can be said that this mysterious fixation has intersubjective consequences because it leads to alterations in the psychical and behavioral routines of Cesare as well as Marina. From Marina’s standpoint, it compels her to inhabit the remote wing of the palace at all costs, and to that purpose, disinhibits her from opposing her strict uncle’s will. From Cesare’s standpoint, the interactions with Marina cause him to display an unheard-of degree of leniency—which Giovanna attributes to witchcraft—while also disconcerting him greatly. In retrospect, these acts appear tendentious because by installing Marina in Cecilia’s former rooms, they move her into the necessary position to discover Cecilia’s relics.

The lake again inspires the performance of tendentious acts on the evening that Marina discovers the relics. These acts derive from a déjà vu-like disturbance that Marina experiences while sailing back to the palace aboard her boat, \textit{Saetta}. Banal though it may seem on the

\textsuperscript{280} “to [Marina’s] great surprise.”

\textsuperscript{281} “the devil is in it. I trust that I make myself clear.”
surface, this disturbance serves to induce an altered state of consciousness, or what could by all accounts be called a regressive ego-state, resembling a hypnotic (or somnambulistic) state which persists for her throughout the remainder of the episode. A few techniques are deployed in the narration of the events surrounding the discovery which serve to emphasize this altered state and to raise doubts about Marina’s ownership of her actions. One such technique is the use of a language and imagery suggestive of spiritual or daemonic possession. She can be seen playing the piano “come se gli ardori delle peccatrici spettrali fossero entrati in lei, più violenti,” succumbing to an internal fire “più forte di lei, la opprimeva, le toglieva il respiro” and ceding to involuntary bodily spasms. Another technique involves the disavowal of Marina’s actions through expressions which stressing their “unconscious” or “involuntary” character. The following passage, which depicts Marina’s movements immediately prior to and during the discovery, serves to illustrate this effect (italics are mine):

Finalmente abbassò gli occhi sul pavimento, li posò involontariamente su qualche cosa che brillava a’ suoi piedi. Guardò, senz’averne coscienza, quel punto brillante che a poco a poco le venne fermando la fantasia, finché lo vide e lo raccolse.

Marina, sorpresa, ritirò la mano in fretta; poi, rifrugando, trovò che, in fondo, la mano entrava più addentro di prima e che v’erano, in quella ultima cavità, degli oggetti.

282 Marina is shown experiencing déjà-vu-like phenomena in at least two other instances. Freud links the phenomenon of déjà vu to the transfer of affects connected with a repressed wish or fantasy. Freud also speculates about the relationship between déjà vu, déjà raconté, de-realization and de-personalization, noting the hallucinatory character of these phenomena. Sigmund Freud, “The Psychopathology of Everyday Life” (1901), The Standard Edition of the Complete Works of Sigmund Freud, trans. James Strachey, ed. by Ivan Smith: 1336-1339. Lacan, for his part, situates the mechanism of déjà vu beyond the scope of repression proper, relating it instead to the more fundamental question of affirmation versus foreclosure and thus assimilating it to the phenomena of psychosis.

283 “as though the desires of the ghostly sinners had entered into her, only in greater strength.”

284 “too strong for her, seemed to overwhelm her and choke her.”

285 “At length, her glance fell on the floor at her feet, and chanced to light on a glistening object at which she now gazed almost unconsciously, it seemed to fascinate her. She stooped and picked it up. It was one of the rings she had thrown down on the escritoire. She looked for the other. It had disappeared from the lid where she had placed it. It was not in the desk, not on the floor. Marina began to be annoyed, and felt for it beneath the escritoire. It was not there. Thrusting her hand inside the desk, in a little space between two small drawers she came across a little hollow, just big enough for her finger to enter, and there she felt her ring. Being unable to introduce more than one finger, she endeavored to raise the ring by pressing it between her finger and the wood. To her astonishment, it remained fixed where it was, appearing to be held down by a little hook. While Marina was endeavoring to overcome this resistance, she suddenly heard the click of a spring, and the woodwork on which her hand was resting suddenly fell several inches lower. The ring fell with it, and Marina, in astonishment, hastily withdrew her hand, but then,
It may be noted that Marina continues her trance-like behavior even after she pulls Cecilia’s relics (the mirror, the clump of hair, the glove and the prayer-book) out of the escritoire. Although the manuscript is hidden between the pages of the prayer-book, Marina somehow senses its existence and, “almost without knowing what she was about,” proceeds to discover it. The contents of the manuscript itself are embedded into the text, consistent with the found-manuscript topos common in Gothic and Fantastic literature. Because the manuscript proves so vital for the rest of the plot, I have reproduced its full text below:

2 MAGGIO 1802
PER RICORDARMI

Ricordati! MARIA CECILIA VARREGA di Camogli, infelice moglie del Conte Emanuele d'Ormengo.
Ricordati la sera del 10 gennaio 1797 a Genova in casa Brignole; ricordati il viso bianco, il neo sulla guancia destra della santa zia, suor Pellegrina Concetta.
Ricordati il nome RENATO, l'uniforme rosso e azzurro, gli spallini e i ricami d'oro al collo e la rosa bianca al ballo Doria.
Ricordati il carrozzone nero, la neve e la donna di Busalla che mi ha promesso di pregare per me. Ricordati la VISIONE avuta in questa camera, due ore dopo mezzanotte, le parole di fuoco sfolgoranti sulla parete, parole d'una lingua ignota e tuttavia chiarissime in quel punto alla mia intelligenza che vi intese il conforto e la promessa divina. Mi è impossibile trascrivere quei segni, non ne ricordo che il senso. Dicevano che rinascerei, che vivrei ancora qui fra queste mura, qui vendicherei, qui amerei Renato e sarei riama da lui: dicevano un'altra cosa buia, incomprensibile, indecifrabile, forse il nome che egli porterà allora.
Vorrei scrivere la mia vita intera, non ne ho la forza: bastino quei cenni.
Cambiati nome! Che io torni a essere Cecilia. Ch’egli ami Cecilia!
Questo stipo era di mia madre, nessuno ne conosce il segreto. Vi pongo lo specchietto a cornice d'argento che la mamma ha avuto a Parigi da Cagliostro. Mi vi sono guardata a lungo, a lungo: lo specchietto ritiene la fisonomia dell'ultima persona che vi si è guardata. Vi ho incisa la data con la pietra del mio anello.

feeling again, found that at the bottom of the secret drawer the hand entered into another receptacle containing various objects hidden away.”
Anche tu, piccola mano mia! Metto coi capelli un guanto per ricordarmi di te, piccola mano.
Nota che il pollice del guanto mi è corto. Chi sa se avrò una manina così bella, così morbida? La bacio. Addio!
Ho pochi giorni a vivere. È la sera del 2 maggio 1802. Non so l'ora, non ho orologio.
Le finestre sono aperte. Ecco le mie sensazioni: un'aria tepida, un odor di bosco, un cielo verdognolo, così soave! E queste voci sul lago e queste campane e queste lagrime mie calde, possibile non le ricordi?
Anima mia, imprimi bene in te stessa questo. Il conte Emanuele d'Ormengo e sua madre sono i miei assassini. Ogni pietra di questa casa mi odia. Nessuno ha pietà! Per un fiore, per un sorriso, per una calunnìa! Oh, ma adesso no! Adesso con la volontà, col desiderio immenso, son tutta sua, tutta!
Son cinque anni e quattro mesi che son qui, che essi non parlano a me e che io non parlo ad essi. Quando mi porteranno in chiesa, ci verranno anche loro, forse. Saranno vestiti a lutto, mostreranno alla gente un viso triste e risponderanno ai preti: lux perpetua luceat ei. Allora, allora vorrei rizzarmi sul cataletto e parlare!
Madre mia, padre mio, è vero che siete morti, che non potete difendermi? Ah, d'Ormengo, vili, vili, vili! Almeno non soffrono.
Debbo arrestarmi un momento. I miei pensieri non mi obbediscono, si muovono tutti in una volta, si aggruppano qui in mezzo alla fronte, vi fanno una smania che non ha sollievo.
Addio, sole; a rivederci.
Porta nera, porta nera, non aprirti ancora!
Calma. Alcune regole per quel giorno.
Quando nella seconda vita avrò ritrovato e letto il presente manoscritto, m'inginocchierò immediatamente a ringraziar Dio; quindi, paragonati i miei capelli d'adesso a quelli d'allora, provato il guanto e, guardata la immagine nello specchio, spezzerò a quest'ultimo il vetro che dev'essere rinnovato per poter servire un'altra volta, e riporrò tutto nel segreto. Poi converrà premere sull'uncino per far tornar su il piano orizzontale.
Aver fede cieca nella divina promessa: lasciar fare a Dio.
Sieno figli, sieno nipoti, sieno parenti, la vendetta sarà buona per tutti. Qui aspettarla, qui.
The narrator offers no objective judgement about the claims made in the manuscript, and instead makes it a point to emphasize the subjective circumstances under which it is read. In this connection, a few remarks are offered to discredit Marina’s faculties of judgment and interpretation following the hallucinatory moment on the lake:

In altri momenti lo scetticismo che Marina teneva dall'uso del mondo non l'avrebbe nemmeno lasciata accostare da qualsiasi fantasma; ma quel sottile velo di scetticismo che copriva sempre il

\[286\] 5 May 1802. 'Yes, I must remember, great heavens! If not, why enter a second existence? I have prayed to the Holy Virgin and Saint Cecilia to reveal to me the name by which I shall then be known. They have not granted my prayer. Nevertheless, whatever your name [may be], you who have found and are reading these words, recognize that within you dwells my own unhappy spirit. Before you were born [you suffered so much, so much!] (these last two words were repeated ten times over in large letters) 'under the name of Cecilia. 'Remember [Maria] Cecilia [Varrega] di Camogli, the unhappy wife of Emanuele d'Ormengo. Remember the night of the 10th of January 1797, at Genoa, in the Villa Brignole; remember the pale face, with the mole on the right cheek, of your sainted aunt, Sister Pellegrina Concetta. 'Remember the name of Renato, the red and blue rose at the Doria's ball. 'Remember the big black coach, the snow, and the woman at Busalla, who promised to pray for me. 'Remember the vision which I had in this room two hours after midnight, the words of fire upon the walls, words in an unknown tongue, and yet clear to me in this one respect, that I gathered from them the comfort of a promise from heaven. I cannot repeat those words, I can but record their sense. They said that I should be born anew, that I should live again here between these walls, that here I should be avenged, that here I should again love Renato and be loved by him; they said something else, dark, incomprehensible, illegible, perhaps the name which he will then bear. 'I would fain write the story of my life, but the strength fails me; let the hints which I have given suffice. 'Change names with me. Let me return as Cecilia, let him love me under that name. 'This escritorio belonged to my mother; nobody knows the secret. I am placing in it the silver-mounted mirror which my mother got at Paris from Cagliostro. I have looked at myself in it long and fixedly; for the mirror retains the features of the last person who looks at herself in it. I have inscribed the date with my diamond ring. 'This is a lock of my hair. Don't you remember it? Just think. It is curious for me to be speaking to you as though you were not! How soft and fine my hair is. It is going to be buried without a kiss or a caress. How fair it is. It is going to be buried. 'And you, too, little white hand. Put a glove alongside my hair to remind me of you, little hand. Note that the thumb of the glove is a little short for me. Who knows whether I shall have so fine and soft a hand? One kiss, and farewell.

I have but a few days longer to live. It is the evening of the 2d of May 1802. I know not the hour, for I have no watch. 'The windows are open wide, and this is what I feel. A soft mild air, and a greenish-blue sky, pleasant to gaze on. And the voices of the lake and the bells and these hot tears of mine, is it possible that you do not recall them? 'My soul, fasten upon this fact. Count Emanuele d'Ormengo and his mother are my murderers. Every stone in this house hates me. Nobody takes pity on me. And all for a flower, a smile, a calumny! But now no longer. For now, with heart and mind I am his, all his. 'Five years and four months have I passed here, without one word from them to me, or from me to them. When I am carried away to the churchyard perhaps they will come too. They will be in mourning, with grave faces, and will chant the responses: "Lux perpetua luceat ei." Oh! that at that moment I could rise from my bier and speak. *Mother! Father! Are you indeed dead and unable to defend me? Ah! vile d'Ormengo, they at least are free from suffering. 'Here let me pause a moment. My thoughts do not obey me, they move in a whirl, they all press close together here, in the middle of my forehead, in a wild hurly-burly from which there is no relief, and reread this manuscript, I shall at once kneel down and return thanks to God; after that, having compared my hair with the lock I have placed here, having put on the glove and gazed at my reflection in the glass, I shall shatter the mirror into fragments, for it will have to be renewed before it can serve me again. Then I shall replace everything in the secret drawer. After that the spring must be pressed to make everything go into place. 'Put all your faith in the Divine promise; leave the rest to God. 'Let there be sons, nephews, cousins; the vengeance will be good for all. Wait for it here, here. '

Cecilia.'

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286 The situation of Cecilia’s manuscript behind reified boundaries in the text suggests a textual and narrative correlate to the concept of the crypt, as a sealed-off space in the ego.

287 The position of Cecilia’s manuscript behind reified boundaries in the text suggests a textual and narrative correlate to the concept of the crypt, as a sealed-off space in the ego.
pensiero in tempo di calma come una crittogama di acque stagnanti, si era squarciato e disperso nell'incomprendibile turbamento di spirito che l'aveva assalita tornando al Palazzo. 288

Marina’s first inclination is to dismiss Cecilia’s writings as the ravings of a madwoman, though after submitting the facts to scrutiny she begins increasingly convinced of their truth. This is ironic because, as one may note, the real-life procession of events contradicts the events prophesied in the manuscript. Might one not infer that Marina fails to notice these inconsistencies because she harbors a deep-seated, unconscious desire to believe in Cecilia’s prophecy? Perhaps she sees the revenge as a legitimate way to be rid of her hated uncle. That Marina unconsciously wants the prophecy to be true would help explain some of the oversights she commits in processing the facts.

Marina overlooks several inconsistencies between the prophecy and real-life with regards to the handling of the mirror of Cagliostro, the lock of hair and the glove. Concerning the future handling of her personal effects, Cecilia prophesies that: “provato il guanto e, guardata la immagine nello specchio, spezzerò a quest'ultimo il vetro che dev'essere rinnovato per poter servire un'altra volta”289. In reality, however, things happen a bit differently. First of all, while Marina does compare Cecilia’s hair with her own (it does not match), when she goes to try the glove on, it does not even fit on her hand. Second of all, Marina does not gaze at her reflection in the mirror before the mirror breaks290. Third of all, the aspects of these events that do come to

288 “Her strong will, her powerful intelligence alone, amid the dismal silence of the room, fought with the hideous [ghost] that had seized on her young life and now sought to [infiltrate] her blood, [latch onto her bones] and [suck out her life and soul], with a view to replacing her identity with its own.”
At other times Marina’s [world-wise] skepticism would have prevented her from even allowing herself to be approached by any [ghost] from the other world; but that this veil of skepticism, which usually masked her thoughts like a [poisonous weed] upon a stagnant pool, had been broken up and dispersed by the strange anguish of mind into which she had been thrown as she returned to the palace.”

289 “having compared my hair with the lock I have placed here, having put on the glove and gazed at my reflection in the glass, I shall shatter the mirror into fragments, for it will have to be renewed before it can serve me again.”

290 The prophecy says concerning the mirror: “I have looked at myself in it long and fixedly, - for the mirror retains the features of the last person who looks at herself in it.” Had Marina looked in it, it would have reflected the image of Cecilia. Seeing as
pass do so outside of the order Cecilia prescribes for them. Using very deliberate wording, Cecilia prophesies that she will only shatter the mirror after the two preceding acts have been accomplished, but what in fact happens is that Fanny’s intrusion causes Marina to break the mirror before she gets a chance to perform the prerequisite activities. In sum, there are numerous discrepancies capable of casting doubt over the prophecy as a whole, but the fact that one particularly dramatic prediction—the breaking of the mirror—does come to pass is enough to overshadow the minutiae.

But can even this event be taken at face value? The mirror breaks when Marina slams the lid of the escritoire shut, after hearing Fanny’s footsteps in the hall. It is only natural that she would interpret this mishap as a fulfillment of the prophecy, given that it seems externally motivated, prompted by Fanny’s unexpected intrusion. And yet, the discrepancies outlined above between events foretold in the prophecy and events unfolding in real life suggest that Marina’s judgment is not inherently reliable, especially in an instance where the workings of fate could also be explained as a product of unconscious intentions. To begin with, Fanny’s arrival seems like a dubious catalyst for a genuine surprise, given that Fanny is said to have footsteps like a cuirassier which can be heard from far away. It stands to reason that if Marina is able to listen to Fanny’s steps retreating down the stairs, she should have also heard Fanny’s steps coming up the stairs.

Another instance where Marina’s deeds seem to align with the words of the prophecy is around Cecilia’s decree: “Quando nella seconda vita avrò ritrovato e letto il presente

Cecilia’s hair does not match Marina’s, the reflection would have appeared different, and—provided it did not consist of a hallucination—would have legitimized Cecilia’s prophecy. In all, the theory here seems to be that Cecilia would have retained the same outward appearance in her second life.
manoscritto, m'inginocchierò immediatamente a ringraziar Dio.”291. According to the logic of this passage, Marina is supposed to kneel and thank God, directly after she finishes reading the manuscript. Like the breaking of the mirror, however, this event occurs out of the anticipated sequence; only after Fanny leaves, and Marina has both compared the hair and tried on the glove, does she kneel and place her hands on top of the escritoire. Even then, Marina assumes the kneeling position purely as a reflex, without the conscious intent of “giving thanks to God.” One can thus argue, based on the lack of conscious intent, that Marina does not pray in the manner prophesied, but rather performs a hollow gesture in the traditional prayer stance.

A substantial portion of this episode concerns Marina’s thought-processes as she reads and interprets the manuscript. It shows Marina first systematically and rationally reviewing each fact, and then, after she fails to sustain this rigorous mode of thinking (“…In pari tempo le entrò prima nel cuore, poi per tutte le membra una agitazione sorda, un'alternativa di stanchezza e d'impaziente ardore, una cupa resistenza alla volonta’”292), passing from thought to thought by intuitive leaps and bounds. Out of the metaphors used to illustrate these mental procedures, there is a particularly striking one which compares Marina’s inaccessible thoughts to sleeping travelers in the waiting-room of a train station:


291 “When, in the second life, I shall have found and reread this manuscript, I shall at once kneel down and return thanks to God.”

292 “…an uneasy sensation began to take possession of her, weariness alternating with impatience, while her will seemed to be paralyzed.”
This passage shows Marina engaged in a pseudo-rational reflection, or what Jung might call “active imagination,” attempting to elicit sense from the proper names in the manuscript. In terms of imagery, the particular tendency here, also encountered in Book I.1, to liken the activities of the mind to aspects of rail travel, suggests parallels with the famous train-car analogy Freud uses to illustrate the technique of free-association. To be sure, the waiting-room metaphor does not illustrate the mechanism of free-association—rather, it illustrates a deliberate and reflexive thought-process—while in the meantime, associative procedures are showcased in two other parts of this episode: in the manuscript’s stream-of-consciousness style and in Marina’s thinking once it veers away from a methodical examination of the facts. The following represents the course of Marina’s associations: remarking how the discovery was fortuitous, questioning and affirming Cecilia’s reliability, considering how all instances of déjà vu seem like tiny fragments of memories, objecting that her d’Ormengo blood must preclude her from being Cecilia’s reincarnation, determining that she always hated her uncle and revenge is more exquisite this way. Upon reaching this thought, Marina faints. The fact that the last thought in this series relates to an exquisite revenge taken against a close family member implies that on some level, Marina hates Cesare. This hatred of the d’Ormengo family (as embodied by her

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293 “Camogli? No echo, no recollection. Genoa? Silence. Sister Pellegrina Concetta, Renato? Silence. The Doria Palace, Villa Brignole, Busalla, Oleggio? Silence, always silence. Thus, it happens that in some railway waiting-room filled with travelers, and dimly lighted by a smoky petroleum lamp, an official calls out a long list of names of distant stations. Nobody responds. They are waiting for another train. But who can say that there are not travelers for this line, who have not heard because they are lying asleep on the benches behind, wrapped up in their long cloaks?”

294 For a discussion of Marina’s representation as seen through the eyes of contemporary (late nineteenth century) psychology, see note 14.

295 Freud would instruct his analysands: "act as though, for instance, you were a traveler sitting next to the window of a railway carriage and describing to someone inside the carriage the changing views which you see outside.” Sigmund Freud, “On Beginning the Treatment” (1913), in The Standard Edition of the Complete Works of Sigmund Freud, trans. James Strachey, ed. by Ivan Smith, 1956-1974.
uncle) is one of several parallels that link Marina’s life story to that of Cecilia. To this may be added the facts that Marina, like Cecilia, has lost both of her parents and that both women suffer degrees of confinement at the palace of R. (Marina is independent, but is unmarried with only a “small” inheritance of eighty thousand francs). These parallels are instructive insofar as they anticipate the next phase of this analysis, which will focus on the appropriation—or rather, insofar as the term is permitted, the incorporation—of Cecilia’s identity by Marina.

It will not be useful to proceed in that direction, however, without first venturing a synthesis of this initial phase of Marina’s development and the nonpresence which directs it. A principle for this synthesis suggests itself in the idea of the “fantasma”296 (which escapes the compartment and seizes Marina’s life), which, as I implied in an earlier discussion, might be granted to exist on a prereflexive level prior to the distinction between literality and metaphor (especially insofar as this way of knowing befits Marina’s subjective state, with its loss of higher ego-functions and consequent lack of discrimination between fact and fantasy), and which naturally recalls to the forefront Abraham’s theory of the phantom. I also posited elsewhere that what is at stake in Marina’s behavior is the genre of entity theorized by Abraham. With the preceding analysis, however, I have rendered explicit how the phantom and its attendant phenomena are objectified in the occult logic which organizes Marina’s experience from the time of her arrival at R., orders her reading of manuscript and augurs her eventual acceptance of its flawed premises. In considering this anticipated outcome, one is due to remember the particular mode of relating to the phantom which Abraham describes in terms of a displaced acceptance into the subject’s libidinal or fantasy life, which can lead to the performance of “bizarre and even

296 “ghost”
delirious acts”\textsuperscript{297}. Abraham’s observations in this respect work to supplement received ideas about the negative therapeutic reaction—the paradoxical state of affairs in which genuine analytic progress leads to a worsening of neurotic symptoms—while also furthering the more general aim of his and Torok’s project to elucidate obscure modes of subjective organization, such as those in which dynamic (neurotic) repression and psychotic phenomena coexist. An analogy can be drawn between the acceptance of the phantom, as and that which befalls Marina following the discovery, as she passes from a regressive mental state into a full delirium, only to issue therefrom with a modified system of values\textsuperscript{298}. Now it is necessary to stipulate that, insofar as a phantom has taken possession of Marina and has led her to reinvest the conflicts of an other in the field of her self-elaboration, the phantom in question does not directly concern the secret materials of Cecilia, but rather issues from her mother’s rejected psychical material. What can be said thus is that the nonpresence driving Marina’s discovery is the unconscious of her mother, and that assumption of the mother’s secret mediates, by force of psychical regression, the reception, the interpretation, and the incorporation of the grandmother’s secret (that the grandmother-complex continues to dominate Marina’s mental activities throughout her subsequent delirium is disclosed thus: “È quasi impossibile che l'inferma non si sia fatta sfuggire durante il delirio qualche allusione al fatto straordinario onde avea riportato impressioni si gravi;


\textsuperscript{298} The semantics of “delirium” raise a further point of discussion. Abraham, who is writing in the French psychiatric tradition, uses the term “delirious” denote a psychogenic delusion, whereas the “delirium” mentioned in \textit{Malombra} (arising in connection with a “brain fever”) may, and in fact should, also be understood in its technical sense, as referring to an organically caused syndrome (i.e. resulting from a viral infection). The convulsions that Marina experiences after delivering the harangue to Cesare in Book IV are consistent with this proposition of an organic illness. On a related note, both sides of Marina’s family display a susceptibility to cerebral attacks: her father dies of a sudden aneurysm at a young age; her mother also dies young albeit from an undisclosed cause; Cesare suffers a stroke (called “apoplexy”). In fine, the semiotics of organic illness thus brought into evidence articulates another layer of complexity in the field of determinations organizing Marina’s character.
ma quelle allusioni dovettero essere assai rade e vaghe, perché non fecero sospettare di nulla. “299).

Granting the thesis that Marina’s mode of being, in its broad contours, reflects the phenomenology of the phantom, the task remains of specifying the nature of this phantom and determining how it can be integrated into logic of the fiction, as Marina progresses from being the passive instrument of a ventriloquism to actively plotting the murder of her uncle. If the awareness-unawareness that Marina has of Cecilia prior to the discovery of the relics concerns a disposition inherited from her mother, a secret psychical “text” bearing on her mother’s relation to her grandmother (her own love-object), how does this psychical text succeed in exposing the location of the physical text produced and secreted by Cecilia? As regards these two texts, I find it crucial to distinguish between them, insofar as they objectify different layers of secrecy pertaining to different generations. Nevertheless, it is worth noting that both texts are articulated around a thwarted drive toward a lost maternal object. In the manuscript, Cecilia expresses a longing for her mother (Marina’s great-grandmother), the person who gave her the escritoire and showed her its secret. It can be guessed that a parallel desire was born in Marina’s mother at the time of Cecilia’s imprisonment; that this desire, spurred on by Cecilia’s residual presence—in the sounds of the piano, and then in the local lore—bourgeoned into a rich compensatory fantasy or family romance, enciphering the date of May 2nd, Renato, and the prison; and that it, being phantomized, gave rise to a vicarious formation in the unconscious of Marina. Above and beyond the sequence of effects indexed above, this phantom betrays itself through the staging of

299 “It is well-nigh certain that in the course of her delirium she must have allowed some allusion to the [extraordinary] cause of her overthrow to escape her; but such allusions must have been rare and vaguely worded, for they aroused [no suspicion].”
the word “prigione”\textsuperscript{300}. When Marina first arrives at her uncle’s palace (which she suggestively labels a “prigione odiosa”\textsuperscript{301}), she experiences nervous attacks, which the doctor blames on the mountain air, but which are not serious, and rather provide a convenient medical pretext to travel away from R. It happens, however, that as Marina’s priorities shift—that is, once she reads the manuscript and becomes preoccupied with taking vengeance on the d’Ormengo house—these symptoms cease altogether. Turning back to the larger picture, what seems to be recorded by the narrative movement across successive layers of secrecy is the excavation of a buried psychical legacy, pointing from inconsistencies in the present generation to contradictions in the previous one.

In the aftermath of the discovery, Marina suffers an acute brain fever that leaves her bedridden and delirious for more than a month. While in this state, she can scarcely tolerate her uncle’s presence without becoming fiercely agitated. Afterward, even though she recovers her “vigore e bellezza,”\textsuperscript{302} it is nevertheless apparent to the discerning eye that something about her countenance has changed. And though this physiognomic shift (located in the eyes) may appear subtle, the corresponding characterological shift does not. Reading Cecilia’s manuscript and contemplating its contents has forced hitherto censored feelings out into the open. Any pretense of discretion suddenly vanishes for Marina at the realization that to disguise her hatred for her uncle is tantamount to the basest hypocrisy. Now as never before she rails on the piano, leaves French novels strewn about the palace, opens and shuts windows at random, all in flagrant disregard of the Count’sdictates. What is more, she adopts a set of new, enigmatic behavior

\textsuperscript{300} “prison”

\textsuperscript{301} “prison house”

\textsuperscript{302} “Vigor and beauty.”
patterns (all predicated on words or phrases from the manuscript), embarking on more feverish jaunts across the lake, firing a pistol at the garden statues, and most startlingly of all, frequenting Church—where she had previously refused to set foot—at uncanny hours. Of course, these activities cause a stir among the locals, who continue to draw parallels between Marina and the Cecilia of legend.

Marina’s personality shift also manifests inwardly in the form of an overexcited imagination, abounding with questions about supermundane topics. In an effort to keep her imaginary appetite sated, she puts in regular orders for French novels to the bookseller Dumolard. It is quite by chance that one day, approximately a year after the discovery of the relics, an Italian book (entitled Un sogno, “racconto originale italiano di Lorenzo”303) turns up with the ordinary shipment. The text places a double emphasis on the arbitrariness of the circumstances that lead Marina to read Un sogno, first insisting that its inclusion was an accident (and that Marina does not care for Italian novels), and then suggesting that she only picks it up because Fanny mistook it for Sand’s L’homme de neige. The mention of these accidents is interesting because it draws attention to potential gaps in the causal structure of the plot. Is it purely a matter of chance that Marina encounters Lorenzo/Corrado Silla in the space of letters, a short time before the same man turns up at the palace as her uncle’s guest? Can there be any question of human intent or agency in bringing about these events? The first accident, concerning the mix-up at the post-office, seems to consist of a genuinely fortuitous occurrence, and on that point, the coincidence whereby Giulia de Bella later learns of Silla’s location due to a mismailing of the same book later might be explained by invoking the Jungian principle of

303 “An original Italian tale by Lorenzo.”
synchronicity\textsuperscript{304}. On the other hand, the second accident, which is superficially attributed to a misprision by Fanny, warrants further unpacking from the point of view of Marina’s underlying motivation.

The apparent facts of the mix-up are these: Fanny mistakenly retrieves \textit{Un sogno} instead of \textit{L’homme de neige}, and Marina only becomes aware of the oversight after casting off aboard \textit{Saetta}. Not wanting to return to shore, Marina resigns herself to suffering through the Italian novel by Lorenzo. The very fact that this scene is set on the lake, and “nella sua rada prediletta della Malombra,”\textsuperscript{305} already suggests an association with the unconscious, owing to the symbolic link established between the lake and the inner recesses of Marina’s mind. Hence the question arises: does Marina have a motive to read \textit{Un sogno}? And if so, why is this motive repressed? A possible answer to this question lies with Marina’s conflicted feelings toward Italian texts. Consciously, Marina prefers French romances to texts in other languages, and she has a generally low opinion of Italian texts. She even opts to read Dante in French. It is nevertheless the case that on another, perhaps less conscious level, Marina has developed an unusual fascination with one Italian text in particular: the real-world romance of Cecilia’s manuscript. Repression comes into play here by necessity, since the incident with Cecilia’s manuscript has designated Italian-language texts as conduits of dangerous and forbidden knowledge, the type of knowledge that must be rejected outwardly and consumed in secret. Strangely enough, Marina picks up \textit{Un sogno} on or near the anniversary of the day she discovered and read Cecilia’s manuscript. By

\textsuperscript{304} In Jung’s theory, synchronicity refers to a secondary logic in the structure of reality, outside the framework of cause and effect, which explains “temporally coincident occurrences of acausal events.” Synchronicity may also apply to the chance homonymy between Marina’s family name “Malombra” and the “Val di Malombra,” which provides the setting for her reading of \textit{Un sogno}. These names are linked, not in causal terms, but in terms of meaning, positing the respective vertices of Marina’s character in culture and nature. See: C. G. Jung, \textit{Synchronicity: An Acausal Connecting Principle} (1960), trans. by R. F. C. Hull (Princeton: Princeton University Press, 1973).

\textsuperscript{305} “at [Marina’s] favorite anchorage in the Malombra bay”
disavowing her intent and palming it off onto the hapless Fanny—incidentally, the same person blamed for the breaking of Cagliostro’s mirror—might Marina not be devising an excuse to resume her occult researches? Does Fanny, who happens to be terrified of ghosts, not provide the perfect cover in this sense? If so, it may also help to answer Giovanna’s question about Marina’s patience for the “silly French girl.”

This reading of Un sogno turns out to be a critical event because its story elaborates on some of the philosophical questions (about Fate, free will and reincarnation) raised with Cecilia’s manuscript and this compels Marina to contact the author, Lorenzo, also known as Corrado Silla. Marina’s relationship with Silla, which forms the erotic vein of Malombra’s plot, moves across two levels of reality: the world of letters and the world of flesh-and-blood interactions. On each of these successive levels, an event occurs to strengthen Marina’s conviction that she is Cecilia reincarnated. Marina and Silla initially cross paths in the imaginary space of a literary correspondence, a masquerade-like ritual Marina devises for the covert purpose of interrogating the author of Un sogno on the philosophical problem of reincarnation. Marina formulates the rules for the literary correspondence in a letter to her friend, Giulia de Bella:

Non importa punto conoscere il nome né la persona dell'autore che ci si dice semplicemente Lorenzo. Potrebbe essere borghese, Matteo e biondo. Mi è venuto invece il capriccio di una corrispondenza letteraria e ne posso avere tanto pochi dei capricci, che li soddisfo tutti subito. Y che scrive a X! Deve essere delizioso, specialmente se X. risponderà a Y. Potrebbe accadere che X. fosse una consonante di spirito; questa divertirebbe assai la povera Y. che si annoia come una regina. Ora X. non ha nemmeno a sapere di dove gli piova la mia lettera; vedi se non è una follia savia.

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306 Marina is characterized as believing in Fate, even before moving to her uncle’s palace. Deep down, Silla also appears to believe in Fate, despite his elaborate arguments to the contrary.

307 One may note the Erasmian echoes in the apparently oxymoronic proposition of a “wise folly.”

308 "I take not the slightest interest in learning either the name or the identity of the author, who goes under the simple pseudonym of Lorenzo. He may be a bourgeois with fair hair who goes by the name of Matteo. The idea which I have formed is this: to engage in a literary correspondence! I am allowed so few whims that I give effect to those which I do have at once. Y writing to X! What fun, especially if X sends an answer to Y. It might happen that X is possessed of wit, which would afford amusement to
Using the name “Cecilia,” Marina writes a letter to “Lorenzo,” asking about his belief in destiny, about whether he thinks destiny can be avoided, and about the existence of malevolent spirits who trick the living by “rappresentandoci il falso colle apparenze del vero e rappresentandocelo in modo da colpire fortemente la nostra fantasia”\textsuperscript{309}. The fact that Marina includes this last point suggests that she has recovered some of her old skepticism, absent at the time she read the manuscript. Finally, in the post-script of her eight-page letter, Marina adds a brief question about reincarnation, which despite its marginal placement represents the crux of her entire inquiry.

Although in his reply, Silla makes a passionate argument in favor of free will, his message gets warped in Marina’s understanding, due to a few unforeseen factors. For one thing, Marina notes that at times Silla sounds like he is trying to convince himself, unconsciously betraying doubts about his own beliefs. For another thing, rather than focus on the cogent points in Silla’s argument, Marina seems to home in and amplify peripheral details. This includes being strangely affected by the prospect of receiving a response addressed to “Cecilia,” despite having signed this name on her original letter, and attaching undue significance to Silla’s statements affirming belief in the plurality of terrestrial existences. On the latter question, Silla concedes belief in transmigration, but adds it is beyond the scope of human reason to grasp whether these lives were terrestrial or sidereal. Even though this answer is cautious and speculative, Marina reads it as an indication that Silla believes in the sort of reincarnation which Cecilia describes in her manuscript. In Book IV.4, when Silla claims not to have had any existence except the present one, Marina reproaches him for lying in the letter. In writing her second missive to “Lorenzo,”

\textsuperscript{309} “decking out falsehood with the semblance of truth, and so skillfully as to strongly influence our imagination.”
Marina deviates from her philosophical inquiry to tease her correspondent about his pedantry and his bourgeois-sounding *nom de plume*. Clearly baffled by the contrast between this letter and the previous one, and insulted by the affront to his literary alter ego, Silla terminates the correspondence on his first evening at the palace (ironically posting his retort without realizing that his correspondent resides within the same walls). Ultimately, the brief correspondence with the author of *Un sogno* has the effect of plunging Marina deeper into a world of fantasy.

Marina’s subsequent encounters with Silla in the real world, correspondingly, have the effect of stretching fantasy into delusion. Silla’s visit to R. brings about mixed feelings in Marina: on the one hand, she finds him intriguing and refers to him the “*principe nero*” on account of his “*contegno chiuso di personaggio misterioso*,” while on the other hand, she avoids contact with him out of suspicion that he is Cesare’s illegitimate son and an unwanted suitor. She thus resorts to spying on Silla from afar and when she does meet him face-to-face, she acts colder and haughtier than ever. Marina’s impressions are reported in a letter to Giulia de Bella:

“…il giorno dopo la sua presentazione, si è dimenticato sino a stendermi la mano. Per verità mi ha inteso in aria e si è trattenuto prima di stenderla, ma ne cominciò l’atto. Una mano niente affatto borghese; simile a quella di mio zio che l'ha di razza. Dopo si è tenuto bene, orgogliosamente; debbo rendergli questa giustizia. Nota che gli ho fatto impressione, senza mia colpa. L’ho sentito fin dal primo momento e posso ben dirlo, perché la cosa è tanto poco lusinghiera! Io non sono come te, cara Giulia, che per cinque minuti civetteresti, sii sincera, con un commesso viaggiatore. Il principe nero, se vuoi saperlo, mostra una trentina d'anni; non è bello, ma non si può dir brutto; ha degli occhi non privi d'intelligenza; alla mia cameriera potrebbe anche piacere. A me è antipatico, odio, odio a viverci. Bada bene, non per gelosia di ereditiera in pericolo; non so abbassarmi a queste cose, non le comprendo neppure. E basta.”

310 “Black prince.”

311 the reserved demeanor of a mysterious personage.

312 “…the day after he had been presented to me, forgot himself to the [point] of offering me his hand. As a matter of fact, he [understood what I was thinking] while [his] hand was in mid-air, and pulled it back before he had actually extended it for me to take; but he was on the point of doing so. It was not a vulgar kind of hand, I noticed, but resembled my uncle’s, who [has it in the family. Ever since, his bearing has been acceptable], even haughty; I must [give him credit for this. Bear in mind that I made an impression on him through no fault of my own. I sensed this from the moment that we met, and can easily admit it, seeing as it is
First, the conspiracy Marina envisions, wherein her uncle desires to arrange her marriage with his illegitimate son, is not purely her invention—there are different, baseless rumors circulating about the Count’s intentions—though her eagerness to embrace the sordid intrigue is evidence of a mind detached from reality and obsessed with the world of French Romance. Her ambivalent feelings about Silla are betrayed by the assertion that, despite his decent looks and eyes “non privi d’intelligenza,”

she finds him completely odious, but suspects Fanny might like him. Here again, Fanny comes to function as a disavowed alter ego of Marina by embodying the desires Marina consciously rejects.

It is interesting, in this connection, to note the scene just prior to Marina and Silla’s chess game, where Cesare catches sight of Fanny and the doctor in the garden. The tendency to associate Fanny with Marina’s unconscious transfers the erotic connotations of this vignette onto the following scene, where Marina mistakes Silla for the doctor.

Marina’s first real conversation with Silla, taking place during a game of chess, represents a pivotal scene from the point of view of the overarching psychodrama. The chess game offers a

hardly flattering]. I am not like you, my dear Giulia, who, for five minutes, would flirt with a commercial traveler. Admit that you would! The Black Prince, if you wish to know, is about thirty years old, is not good looking, and yet one cannot call him plain; his eyes are not wanting in intelligence, and my maid might possibly think him nice. I cannot bear the sight of him, to me he is [unpleasant, odious, so odious. Mind you, I do not say this out of jealousy for my inheritance; I am unable to lower myself to consider such things, I do not even understand them. There is the end of it].”

313 “not wanting in intelligence”

314 The tendency to use servants and other minor characters to explicate or meditate on the motives of the primary characters comes into full focus in Book II.4, where Fanny and Catte are shown interacting in their respective capacities as the alter egos of Marina and Fosca. When Marina enters into the habitus of Cecilia, Rico functions as her alter ego in the place of Fanny. For example, during the trip to the Orrido, Rico appears to act out Marina’s negative opinion of Nepo by provoking the suitor and “ridendo come un matto del suo riso argento, malizioso” [laughing like a madman with his silvery, mischievous laugh]. Here, Rico’s “riso argento” recalls the “riso argento” of Marina in Book I.7, underscoring the continuity in the representations of the two characters (cf. “Marina era gaia. Nel riso argento che saltava spesso dalla sua voce dolce e vellutata, come il sonaglio di un folletto nascosto, si udiva una nota trionfante. Qualche volta rideva anche lei come Fanny, senza ragione, distratta” [Marina was in high spirits. Her voice was soft and musical, but in the silvery laugh which frequently rang out could be heard a note of triumph, like the little bell of a hobgoblin lurking in a forest glade. From time to time she and Fanny laughed together from no apparent cause].
fitting backdrop to what begins as an aggressive flirtation, characterized by sarcastic banter and wordplay on the language of power and domination. At one point during the encounter, Marina and Silla are shown to experience a profound, psychical connection:

Oh! esclamò Marina. Un lampo di sdegno le passò negli occhi. L'uno e l'altro pensarono in quel momento a un predisposto legame, fosse pure d'antagonismo, di inimicizia, nel loro futuro destino.315

Another defining moment occurs toward the end of the scene, when Marina quotes a passage from one of “Lorenzo’s” letters. By speaking these words, she unwittingly reveals to Silla that she is the Cecilia from the letters, all the while remaining oblivious to the fact that Silla is Lorenzo. It is befitting that this disclosure should take place in the context of the chess game, because it alters the power dynamic in Marina and Silla’s relationship, a relationship built up around partial and fragmentary encounters. Before now, Marina had dominated Silla from a scopophilic316 and epistemophilic standpoint, by spying on him from a distance without allowing him to lay eyes on her. Thus, Silla could only know Marina from traces of her perfume and the sound of her piano playing. Now, with her literary identity exposed, Marina has inadvertently reversed the positions and granted Silla one-way access to her most intimate thoughts.

Incidentally, the mystery surrounding Silla’s identity and intentions adds to Marina’s paranoia and causes her to misinterpret his offhand remarks. Tensions between the two boil over at the palace gathering held that evening, when the discussion indiscreetly touches upon the scandal of Emanuele and Cecilia (jokingly referred to as “an official secret” by the municipal

315 “Oh! ’ exclaimed Marina. A look of scorn flashed from her eyes. At that moment, the same thought occurred to each of them, the thought of a bond linking their future destinies together, but linking them by a chain of antagonism and of enmity.”

316 The fact that, following the arrival of the “Black Prince,” Marina remains out of sight but continues to draw attention to herself through such activities as playing the piano at night and leaving out books intended to provoke Cesare betrays, on her part, a vague tendency toward exhibitionism.
councilors). One can infer from the tenor of the discourse that this topic carries a stigma, and yet it remains a source of morbid fascination for many of the guests. For Marina, on the other hand, the topic has taken on a personal significance, and it is therefore only natural that she become agitated upon hearing it broached in a scandalizing context. The final straw comes when Silla—wary perhaps, as Marina herself had been, of falsehood appearing under the semblance of truth—calls Cecilia’s victimhood into question. Hearing this stranger advocate for the patriarchal oppressor and question the legitimacy of Cecilia’s suffering causes Marina to lash out, specifically by questioning Silla’s own legitimacy and implying that he is a bastard. The seemingly unprovoked insult wounds Silla’s pride to the point where he decides to quit R. without concluding his business with Cesare. While he is leaving, however, Silla encounters Marina on the lake aboard Saetta, and when a storm sets in, he heroically rescues her by steering the boat to safety. The episode culminates with Marina and Silla each performing a suggestive act. As Marina attempts to disembark Saetta, her foot catches in the chain, causing her to collapse into Silla’s arms. This misstep leaves the two in a passionate embrace, whereupon Silla unexpectedly whispers the name “Cecilia.” While neither of these acts is assigned a clear source of motivation in the text—Marina’s loss of footing is portrayed as an accident and no intention is specified for Silla’s utterance—the imagery of the scene consists of a closely woven inference pattern, enabling one to posit the activity of unconscious desire.

The connection between the adventure in the storm and the workings of the unconscious is apparent in several elements, starting with the lacustrine setting. The lake’s established function as a mirror for Marina’s inner world turns the impersonal forces of nature in this scene, including the wind, the waves, the darkness, the lighting, into a language of unconscious desire and
conflict\textsuperscript{317}. On the one hand, there are instances where the elemental phenomena highlight the psychical link between Marina and Silla, even suggesting some process of unconscious communication (“Anche nella voce di lei v'era una commozione, un'elettricità di tempesta.” “nello stesso punto un lampo spaventoso divampò per tutto il cielo e pel lago biancastro, per le montagne di cui si vide ogni sasso, ogni pianta scapigliata… Marina sfogò davanti a Silla con i capelli al vento e gli occhi fissi nei suoi,” “la notte, le voci della natura sfrenata, quel tocco bruciante, quell'inatteso sguardo gli gridavano tutti di esser vile,” “e i lampi gliela mostravano ogni momento, li, palpitante, col viso e il petto piegati a lui”\textsuperscript{318}). On the other hand, by alternatively inducing and disrupting physical contact between Marina and Silla, these same phenomena (specifically the waves) simulate the struggle between desire and repression:

\textit{Saetta}, spinta troppo vigorosamente, alzava la prua sull'onda, la spaccava cadendo a gran colpi sordi; entrava nelle più grosse come un pugnale; allora la cresta spumosa ne saltava dentro, correva sino a poppa. La prima volta, sentendo l'acqua, Marina alzò in fretta i piedi, li posò su quelli di Silla.\textsuperscript{319}

E quei piedini premevano i suoi: premevano più forte quando la poppa si alzava; ne sdruciolavano quindi e vi si riappiccicavano.\textsuperscript{320}

If these movements back-and-forth on the boat represent a tug-of-war between desire and resistance, the misstep that plants Marina in Silla’s arms seems to indicate the ultimate triumph of desire. In this sense, the imagery of the scene supports reading Marina’s slip not as an

\begin{itemize}
\item The fact that this constitutes a Romantic topos—one formidably exploited in Charlotte Brontë’s \textit{Wuthering Heights}—does not diminish its efficacy.
\item “Even in her voice there was a tremor, an electric thrill in harmony with the storm;” “At the same moment a blinding flash of lightning shot across the sky…there flashed before Silla the apparition of Marina, with her hair floating in the gale and her eyes fixed on his;” “…the night, the voices of Nature at its wildest, that burning touch, that unexpected glance, all cried out to him that he was a miserable creature;” “the flashes of lightning showed her to him every moment, there before him, her bosom heaving, her face bending forwards towards his.”
\item “\textit{Saetta}, urged forward too vigorously, rose at the bow above the waves and then splashed down into them with a dull, heavy thud…the first time this happened, Marina, at the sound of the rushing water, hastily raised her feet and rested them on Silla’s.”
\item “And the little feet were pressing his, pressing harder as the boat rose in the air, then slipping away and again pressing against his.”
\end{itemize}
accident but as an expression of desire. Following the same inference pattern, one may also posit that Marina’s loss of self-possession prompts Silla to utter the name “Cecilia,” as a sort of lapsus linguae.

Silla’s act of interchanging the name “Cecilia” for “Marina” carries far-reaching, dynamic consequences. Most generally, for Marina, being called “Cecilia” signals the passage from a rich fantasy life to a more or less delusional frame of mind. More particularly, hearing the name mentioned sets the stage for a twofold recognition. The immediate, natural effect of being called “Cecilia” is that it exposes the identity of her mysterious correspondent (Marina confirms the recognition in the following chapter when she writes to Giulia de Bella: “sospetto di aver indovinato il nome dell’autore di Un Sogno”). The second and more insidious consequence of the naming is that it reinforces Marina’s belief in the manuscript’s prophecy. Akin to the way she felt when she saw the letter addressed to “Cecilia,” Marina experiences an uncanny sensation upon hearing the name spoken, causing her to wonder if she is dreaming (“Non era un sogno, non c'era inganno, non c'era dubbio possibile; Silla aveva detto: ‘CECILIA.'”) and ultimately leading her to conclude that Silla is the reincarnation of Cecilia’s lover, Renato. Marina’s thoughts and feelings on the matter are not viewed until Book II.7:

Ella si levò in piedi soffocata da un'oppressione senza nome, emise un lungo respiro, cercando sollievo; ma l'aria tepida, profumata, era fuoco. Ah lo amava, lo amava, lo invocava, lo stringeva nelle sue braccia! Spense in furia i lumi dello specchio, ricadde di fianco sulla poltrona e, abbracciata la spalliera, vi fissò il viso, la morse. Giacque lì un lungo quarto d'ora, tutta immobile fuor che le spalle sollevate da un palpitar forte e frequente. Si rialzò, alfine, cupa; e pensò. Perché non aver trattenuto Silla dopo udito il nome terribile? Perché, s'ella aveva perduto in sulle prime e moto e senso e volontà, non s'era slanciata poi quella notte stessa dietro a lui, a

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321 “I think I have guessed the name of the author of Un Sogno.”

322 “It was no dream, it was no illusion, there was no room for doubt; Silla had whispered ‘Cecilia.’”

323 The motifs of fire and orality which intertwine in this passage also appear together in the passage describing Silla’s sexual awakening (“…quell fuoco divorante gli scese intero ai sensi”).
A few general statements can be made about Marina’s state of mind following the episode on the dock. Beneath her growing obsession with Cecilia’s prophecy, which dominates her thoughts and compels her to perform outlandish acts, Marina thrashes about between the poles of love and hate. On the one hand, she loves Silla and conspires by different means to bring him back to the palace. On the other hand, she hates Cesare (as well as Nepo) and awaits a sign from God telling her to go forward and claim her revenge. Her hope of somehow balancing these desires is projected onto the vague words in the concluding part of the manuscript:

Quelle ultime parole del manoscritto! Lasciar fare a Dio. Sieno figli, sieno nipoti, sieno parenti, la vendetta sarà buona su tutti. Qui, aspettarla qui. E i fatti non accennavano già confusamente da lontano com’ella potrebbe raggiungere insieme la vendetta e l’amore?

Though her instinct tells her to leave her uncle’s house in search of Silla, this command to “wait” keeps her tethered to the place. In this way, it actually impedes her erotic interests, subordinating them to a powerful thanatic exigence, the exhortation to steward Cecilia’s revenge. Although the manuscript does not contain specific instructions about what form the vendetta should take,

324 “She rose to her feet, suffocated by a stifling sensation, and took a deep breath, searching for relief; but the soft, perfumed air was like fire. Ah, she loved him, she loved him, she called to him, she held him in her arms! Furiously she blew out the candles on the looking-glass, fell sideways on to the chair, and, taking hold of the back, placed her face against it, and bit it. She lay there for over a quarter of an hour, motionless, but for her shoulders, which heaved quickly, violently. At length, she sat upright again, lost in gloomy meditation. Why had she not detained Silla when he uttered the dreaded name? Why, at the very outset, had she lost motion, and sense and will? Why had not she flung herself after him that same night, at hazard, perhaps, yet with the instinct of passion, after the man whom she had loved—how could she doubt it? at first sight; in spite of herself, in rage and disdain, after the man who had pressed her in his arms, [calling her Cecilia]?”

325 “Those concluding words of the manuscript: ‘leave things in God’s hands. Be they sons, be they nephews, be they [relatives], the vengeance will be good for all. Here you must wait for it, here.’ And did not all the circumstances give a confused, distant indication of how she could attain to both revenge and love?”
whom it should be taken against, and even whether action should be taken at all, these are questions left dangerously open-ended.

A few, scattered passages in Book II highlight the areas of ambivalence in Marina’s character. Her affective states—highly mutable in the period following Silla’s departure—are generally outlined in Book II.4:

L'umore di Marina era dei più mutabili. Da lunghe ore di calma taciturna passava ad impeti di nervoso brio. Civettava un momento con Nepo a segno di stordirlo, di levarlo da terra; poi non lo guardava più, non gli rispondeva. Viveva, si può dire, d'aria; e non era mai stata così bella. Sotto le due bende ondulate di capelli che scendevano curve fin presso le sopracciglia, quasi a nascondere un segreto pensiero, i suoi grandi occhi gittavano fuoco assai più spesso del solito. Nella sua persona, musica inesprimibile di curve armoniose dall'orecchio finissimo alla punta del piede arcuato, si vedeano alternarsi l'energia e il languore di una vita nervosa, esuberante. Insomma ella era come un nodo di ombra, di luce e di elettrico; che cosa chiudesse, nessuno lo sapeva.326

In Book II.6, during her conversations with Edith, Marina shows that she is subject to strange and powerful emotions on the issues of love in general and Silla in particular. For instance, when Edith says “(So che) non lo ama,” Marina only hears the word “ama” and the mishearing casts her into a deep reverie:

Marina si sentì afferrare il cuore da una mano fredda. Ella passava allora presso la cisterna. Buttò le braccia sul parapetto e porse il viso al fondo. Il solo suono della parola ama le riempiva l'anima. Non lo ama aveva detto Edith: ma la negazione era caduta inavvertita, non la magica parola ama. Avvenne allora di Marina come di una corda musicale inerte che chiude in sé la sua nota silenziosa, ma se una voce ignara di lei passa cantando nella stanza ove giace, e tocca tra l'altra questa nota, sull'istante tutta la corda vibra. Ama, ama, ama! In fondo al nero tubo della cisterna brillava un picciol disco sereno rotto da una scura testa umana. Marina chiamò involontariamente a mezza voce:

Cecilia!

326 “Marina was in a state of ever-changing moods. Long hours of complete calm gave way to attacks of nervous excitement. She would flirt with Nepo and fill him with exalted hopes, and then would turn away from him and give no answer when he spoke. She seemed to live on air; and [she had never appeared so] beautiful. Beneath the two waving tresses of hair which curled over till they almost touched her eyebrows, [as though to hide a secret thought,] her large eyes flashed more brightly than ever. Her form displayed a harmony of curves from [her] fine little ear to the tip of her well-arched foot. The energy of a nervous exuberant life alternated with the languor which is its inevitable complement. She was, in fact, a nimbus of light, shade and electric force; what the nimbus contained within it nobody knew.”
La voce percosse l'acqua sonora e tornò su con un rombo sinistro. Marina si rizzò e riprese il cammino senza parlare.  

Judging from its musical quality and singular ability to captivate the listener, the word “ama” functions as one of the “pneumatic words” described by Steinegge in an early scene of the novel. According to his theory, “le parole pneumatiche vengono bell'e fatte dai polmoni, suonano come strumenti musicali, nessuno sa cosa vogliano dire e ubbriacano gli uomini.” The fact that the mystic vibrations of “ama” are nullified by the sinister echo of an involuntarily issued “Cecilia” sets these two terms up in opposition: on the one hand, there is love, and on the other, there is Cecilia, hate, revenge, destiny.

The conflict between love and hate comes to the forefront again when Marina tells Edith about her “friend” who married out of hate and contempt:

Per odio e per disprezzo insieme. Son due sentimenti che si possono incontrare benissimo nel tallone acuto d'uno stivaletto. Questa persona se ne servi per fouler aux pieds con quattro colpi suo marito e parecchie altre cose odiose e spregevoli.'

Although Marina presents this anecdote matter-of-factly, as though referring to someone else’s experience, it consists of her own sadistic fantasy—a fantasy she seriously considers acting upon. In her mind, it is she who tramples her husband, along with other “cose,” under the

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327 Marina felt her heart gripped by an ice-cold hand. At that moment, she was passing the well. She rested her arms on the stonework and looked down into the water. The word ‘love’ was ringing in her ears. ‘[She] does not love him,’ Edith had said, but the negation had fallen unheeded, not so the magical word, love. It was with Marina as with some musical chord enclosing a certain note, silent until a voice passing through the room touches that same note among others, and then at once the whole chord vibrates with love, love, love. At the bottom of the well's black tube shone a little white disc broken by a dark human head. Marina, in a low tone, involuntarily called out, “Cecilia.” The voice struck the echoing water, and travelled back again with a sinister booming sound. Marina stood up and resumed her way in silence.”

328 “pneumatic words are uttered by the lungs, sound like musical instruments, nobody knows what they mean, and all mankind is intoxicated by them.”

329 “love”

330 “Out of both together. They are two feelings which can very well find lodging in the same high heel of the same little shoe. The person I refer to made use of them to [trample underfoot]: her husband, and many other odious and contemptible creatures.’

331 “Things.”
sharp heel of a boot. The logic of the fantasy seems to revolve around correcting the injustice Emanuele inflicted on Cecilia: in this sense, Marina imagines herself dominating Nepo (her tentative fiancé) the way Emanuele dominated Cecilia, and thus collecting on a symbolic debt incurred six decades earlier. Subsequent events bring to light that Marina intends, at least provisionally, to realize the imagined scenario. After touring the Orrido with him, Marina agrees to marry Nepo under the stipulation that she does not love him, and their marriage will be a loveless one. Later, Marina tells Silla how she had originally planned to marry, cuckold and “trample” Nepo as a means of fulfilling Cecilia’s vengeance (Nepo is an extended member of the d’Ormengo family).

From a narrative standpoint, throughout most of Book II, Marina’s consciousness remains almost completely opaque. Only at the end of Book II.7 is the reader afforded access to her private thoughts in a manner comparable to the episode where she discovers the relics. At least in this instance, turning Marina’s mind into a transparent surface is a way of signifying, in narrative terms, that Marina enjoys greater mental clarity inside the walls of her own room:

Solo quando entrò nella propria camera, fra le pareti pregne de' suoi pensieri più occulti, della essenza di lei stessa, custodi di tante cose sue e delle segrete voci de' suoi libri prediletti, delle sue lettere, solo allora si sentì forte, e la sorda irritazione del suo cuore trovò un concetto, una via. 332

The scene goes on to show Marina’s thoughts take on two orientations: an intense longing for Silla’s return and equally intense hatred and contempt for Cesare. Regarding the latter theme, the most recent flare-up of negative sentiment toward her uncle stems from a conversation earlier in Book II.7, where Cesare had actually tries to smooth over their relations. After Silla’s departure,

332 “Not till she was inside her own room, inside the walls that guarded her secret thoughts, her secret life, her favorite books, her letters and keepsakes, not till then did she feel strong in her resolve, not till then did the dull anger smoldering in her heart find shape and method.”
Cesare had angrily suggested that Marina move out of the palace; now, he regrets his words spoken in anger and expresses concern about the obviously ill-suited union with Nepo. Despite the attempted reconciliation, Marina confronts him with his earlier words, whereupon he simply remarks that she is entering a wealthy family and that she should do so with dignity. Privately, these remarks—which she interprets as an allusion to her dowry—inflame Marina because to her they suggest that Cesare is “saldare a quel modo la partita di tante prepotenze, di tante offese oblique e dirette”\(^{333}\) with a stream of “denaro… avvelenato d'inimicizia”\(^{334}\).

The nature of the love between Marina and Silla—the other theme occupying Marina’s thought—remains a point of ambiguity in the text. On Silla’s part, the adventure with Marina is not a question of genuine love but rather a question of furthering his amour propre. On Marina’s part, the question arises as to whether her love has an intrinsic value or whether it is secondary to her obsession with the prophecy. Certainly, Marina’s flashback to the embrace with Silla on the dock and her active efforts to locate him and draw him back to the palace, both of which exceed the indications about a future romance between Cecilia and Renato in the prophecy, argue for the intrinsic value of her love. For instance, after Silla is located thanks to another fortuitous postal error, two of the factors which compel his return—the realization, through Giulia de Bella, “that Marina may have loved him” and the telegram from “Cecilia” informing him of Cesare’s illness—can be traced back to Marina’s agency. If loving Silla were simply a question of adhering to the prophecy, why would Marina not leave everything to God, the way the manuscript dictates? On the other hand, even if one grants that this love has value outside the scope of Cecilia’s prophecy, questions remain, such as whether this love constitutes an end in

\(^{333}\) “Settling up the accounts of arrogance and slights, direct and indirect.”

\(^{334}\) “money…poisoned by hatred.”
itself or whether it is contingent upon the vengeance against Cesare. One hypothesis is that the manuscript offers a pretext for Marina to act on her deep-seated hatred for her uncle, all the while stipulating conditions under which the act must occur; such a reading would explain why Marina takes steps to hasten the fulfillment yet insists on timing her revenge in accordance with Silla’s return to the palace. In the end, however, there is no way to fully disentangle the knot of motives formed around Marina’s hatred for Cesare, her love for Silla and questions relating to the psychological impact of the prophecy (to set aside the question of its metaphysical implications), as all of these components play off one another.

Marina’s brief meeting with Silla in the garden on the night of Silla’s return is interesting because while the dialogue seems to proceed smoothly, both characters are grounded in closed, subjective systems of signification, which are mutually irreducible in fact, despite their illusory concordance. When Marina insists on being addressed as “Cecilia,” it is because she is convinced of being Cecilia’s reincarnation, but Silla obliges because he interprets this name-change as a continuation of the amorous game started with the literary correspondence. Silla similarly misinterprets Marina’s question, “when did you remember?”—referring to the memory of his former life—to mean a more banal, “when did you remember your love for me?” Throughout the exchange, both participants are described as “fever-stricken,” and Silla claims that his love for Marina has left him “half-mad.” Those critics, such as Laura Wittman, who speak of Marina and Silla’s folie à deux may well be correct, with the qualification that Silla does not adopt Marina’s delusion so much as use it to sustain deceptions issuing from his own subjective situtaion. The precarious nature of the bond forged around these reciprocal

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335 See: Ernest Charles Lasègue and Jules Falret, La folie à deux (Paris: Theraplix, 1877).
336 The fact that Marina and Silla only reach an illusory consensus is consistent with the idea that the two characters, each fixed in a fantasied identification, use each other as hooks to hang their respective projections. Marina, through the workings of the manuscript and the transgenerational phantom, identifies in a sadistic posture with her ancestor, Cecilia, and Silla identifies with
delusions becomes all too clear when Marina and Silla meet again on the following evening. On that occasion, Marina confuses Silla by calling him “Renato”—a name he has never heard and therefore disavows—before interrogating him about his memory of Cecilia in their previous incarnation. If at first Silla seems to play along by telling Marina what she wants to hear, this is only because his passions tune out the nonsense; he soon becomes irritated and confesses that he does not understand. Marina, meanwhile, continues to justify her beliefs in the face of Silla’s incomprehension by convincing herself that Silla simply does not remember his prior existence. More than anything, the scene has an anagnoritic value for Silla: as Marina parades her articles of “evidence”—first reminding him of his arguments made in support of reincarnation, then showing him the manuscript, and finally disclosing her role in Cesare’s murder—Silla realizes the truth about Marina’s situation and is forced to confront the devastating consequences of his seemingly harmless literary exaggerations, or as it were, his own “little hypocrisy.” With his unmourned mother, to whom he unconsciously lends his flesh and subjects to degradation, through the mechanism of the intrapsychic crypt. Anchored in their respective fixations and the fantasmatic worlds born thereof, Marina and Silla can scarcely aspire to a genuine sensus communis. This scene presents a notable counterpoint to the chess-game scene, where Silla and Marina are joined by a common, intuitive experience.

337 Marina accuses Silla of professing a belief in reincarnation, when in fact his belief had only been a fantasy. This is ironic because her judgment is essentially correct (regarding Silla) and yet now she holds a firm belief in reincarnation, having been persuaded in part by his argument in the letter. The implication is that he now thinks she is mad for subscribing to an idea he helped inculcate. From a thematic standpoint, this circumstance gives rise to two important considerations. On the one hand, Silla—who militates fervently against the hypocrisy of his time and generation—is forced to confront the unusually devastating consequences of his own little hypocrisy (that of arguing a point he finds convenient in spite of his underlying skepticism). The other consideration in this case concerns the question of where fantasy ends and belief, delusional or otherwise, begins.

338 Of course, to call Silla’s literary posturing a hypocrisy is somewhat perverse, as Paolo Valesio has noted, insofar as Silla is “simply being a writer”—a writer who, like so many others, gravitates toward an implicit optative mode—and “it is not his fault that Marina (for quite understandable psychological reasons, to be sure) does not distinguish clearly...between literary fiction and reality.” More can be said about the nuances that a psychological approach brings to light in the discourse of hypocrisy versus sincerity. The treatment that Silla gives hypocrisy, relayed in Book III.1, confined as it is to the discursive parameters of mid-nineteenth-century thought, does not take into account certain modalities of self-deception, which, without being named as such, nevertheless resonate with the thematic organization of the text at large, including the possibilities of an unconscious mind (even if Fogazzaro’s narrator in general, and Silla in his letters to Cecilia, mainly citing metaphysical and spiritualist tropes, intuitively render the notion of an unthought correlate of being which conditions personal perceptions, ideas and motives) or to existentialist discussions about derealization, bad faith and the relationship between sincerity and authenticity. In the very least, a discourse on hypocrisy that takes these questions into account would reject as flawed the dichotomy of sincerity and hypocrisy—on the grounds that it is impossible to be absolutely sincere—and restate the problem, for instance, in terms of a more fluid distinction between conscious and unconscious hypocrisy, or in terms of hypocrisy’s relation to the discourse on sincerity versus (the existentialist value of) authenticity. See: Lionel Trilling, Sincerity and Authenticity (Cambridge: Harvard, 1971). Merleau-Ponty draws a distinction between “psychological and metaphysical hypocrisy.” “The former deceives others by concealing from them
regard to Marina, one may note that she will not return Silla’s affections without his first believing he is someone else—namely, Renato—, that she readily suspends this love in order to resume her campaign of aggression against Cesare, and that she ultimately murders Silla when he refuses to assume the role she assigns him in her metaphysical scheme. There is, as Paolo Valesio has pointed out, an additional psychological ambiguity underlying all this: by killing Silla, Marina shows that on some level, she does not fully buy into her own metaphysical theory, because if she did truly believe that Silla is Renato, she would not destroy him. Rather, “tout se passe comme si Marina is to some degree conscious that her reincarnation ‘theory’ is just a fantasy, and the strongest component is her quite mundane love for Silla; when the latter proves unwilling to follow her in her ‘game,’ she feels she no longer has a soul-mate, and thus dispatches him.” To put it another way, when she delivers the harangue against Cesare and puts on the spectacle for the dinner guests, Marina is fully aligned with Cecilia, but almost immediately thereafter, when she kills Silla [with a coolly worded ‘bon voyage,’] Marina is only Marina, “the heroine of a very realistic story of passion and death.”

In the narration of these last two scenes, events are mediated primarily through Silla’s thoughts and perceptions. With respect to Marina’s psychology, apart from a few direct insights (for instance, the affirmation that “Ella era fissa nell’idea di Cecilia Varrega, che avrebbe ritrovato, nella seconda esistenza terrena, il suo primo amante”339), meanings tend to be expressed on an implicit level via aspects of the imagery. Images used to convey the extreme thoughts expressly in the mind of the subject...The latter is self-deceiving through the medium of generality, thus leading finally to a state or a situation which is not an inevitability, but which is not posited or voluntary. Maurice Merleau-Ponty, *The Phenomenology of Perception*, trans. Colin Smith (Paris: Gallimard, 1945), 107.

339 “she had in her mind the fixed idea of Cecilia Varrega who had re-found, in her second existence on earth, her first lover.”
vicissitudes of Marina’s mental state include her “inerte mano prigioniera,”340 (a pars pro toto given for “il braccio, la persona”341); her voice which “gli pareva e non gli pareva di donna Marina;”342 and her eyes which are “lucenti…di riso muto”343 in a manic celebration of Renato’s return, before reflecting “una cupa espressione indefinibile”344 when Silla denies being Renato.

The drama leading up to Cesare’s death may be enough to shock Silla out of his delusion, but the same cannot be said for Marina. Having been physically yanked away from Cesare’s bedside while delivering her final harangue, Marina descends into a state of delirium akin to the one she suffered after discovering Cecilia’s relics. At this point in the story, Marina’s subjectivity becomes completely opaque345, as denoted by the complete withdrawal of internal focalization from her character. Hence, the narration begins to mimic the style of a medical case-study in the sense that the situation must be pieced together from an odd assortment of observations and second-hand reports. For instance, Commendatore Vezza relays to Steinegge how after being expelled from Cesare’s room, Marina suffered a seizure—she was found convulsing with her teeth clenched on Silla’s coat—and that three people were required to subdue her and carry her upstairs.

The dinner banquet scene offers the reader a final opportunity to glimpse the goings-on of Marina’s mental life, here personified in features of the décor and the natural environment. Here

340 “lifeless, imprisoned hand”
341 “her arm, her whole person.”
342 “sounded and yet did not sound like to him that of Donna Marina”
343 “sparkle with laughter”
344 “an indescribable melancholy”
345 Although Marina is depicted alone in her chambers when she writes the message in blood, no insight is offered into the content of her thoughts.
perhaps more than anywhere else, all the components of the representation work to expose the
duality of Marina’s being by positioning her at the very place where nature meets culture. The
scene opens with a view of the waves and the wind raging outside the palace; these forces of
nature are likened to unruly spectators who “mock at the old palace” and “howl madly” as they
wait to witness more death and human suffering. Despite these tempestuous conditions, servants
emerge on the loggia and begin to prepare the space for dinner, in accordance with Marina’s
instructions. When complete, the extravagant spread consisting of a large dark carpet, potted
plants of different colors, yellowish grey Flemish table-cloths, and a gilt *jardinière* is presented as
a reflection of Marina’s own “immagine…un cuor nero, una fantasia accesa, una intelligenza
scossa ma non caduta”346. In this scene, everything seems a bit unreal, owing to the uncanny
influence Marina exercises over her surroundings, animate and inanimate. Animistic imagery
and an atmosphere suggestive of the omnipotence of thoughts are employed here to signify
Marina’s regression to a primitive mental state. On the one hand, she gives orders to the servants
“senza muovere un dito, indicando i luoghi e le cose col girar della persona e del viso”347. On the
other hand, she appears to quell the waves and the wind by her very presence, leading Fanny to
reflect that “ai signori e ai matti obbedisce anche il vento”348349.

It is evident from Marina’s words and actions in this context that she still believes she is
Cecilia’s reincarnation, while more abstractly, the banquet marks the fulfillment of the
transformation that had begun on the eve of her arrival at the palace. In a morbidly fitting touch,
the conversation at the banquet revolves entirely around themes of death, death in life and life

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346 “[image], a black heart, a glowing imagination, an intellect shaken but not over turned”

347 “without raising a finger, simply indicating things and places by a turn and a look.”

348 “to gentlefolks and mad people [even] the wind is obedient.”

349 There seem to be echoes here of the black dinner scene in J-K Huysmans’s novel, *A rebours.*
after death. At the beginning of the meal, Marina compares herself to Proserpine among the shades, prompting Vezza to reply that she “would bring all the dead back to life.” This comparison demonstrates the extent to which Marina’s zeal for scenes out of contemporary French novels has morphed into a preoccupation with the figures of ancient mythology. After comparing herself to the queen of the underworld, Marina alarms Vezza by suggesting that she poisoned the wine, only to laugh this off afterwards as “a jest of Proserpine.” Then her demeanor changes, and when Vezza questions the transition from “Proserpine to a Sphinx,” she speaks about a course of transformation (“to a Sphinx…to become stone, or colder still”) in which each consecutive step connotes a degree further removed from life. Marina’s subsequent statement, “but first let her speak and explain all,” stands out because a peculiar linguistic feature: whereas previously she had referred to herself using a first-person pronoun, she now begins to speak in the third-person. Implicit in this obscure mode of self-reference is the notion that Marina does not intend to speak on her own behalf, but rather that someone intends to speak through her, or even that she marks the site of an impersonal speaking. By all accounts, the free play of pronouns in Marina’s articulation points to a reworking of identities on the level of fantasy, which in turn records a tectonic shift at the level of the drives. This phenomenon is magnified when Marina, with occhi lampeggianti and a resounding voice, stands up to make the dire pronouncement: “sessant’anni or sono, il padre di quel morto là (all'appuntò l'indice all'ala del Palazzo) ha chiuso qui dentro come un lupo idrofobo la sua prima moglie, l'ha fatta morire fibra a fibra. Questa donna è tornata dal sepolcro a vendicarsi della maledetta razza che ha comandato

350 “flashing eyes”
As Marina proclaims the truth about Cecilia’s ordeal before this official audience, her use of the impersonal voice, combined with other aspects of the spectacle (her tone of voice and pointing gesture), confers a sense of authority on her words and gives the impression that she is abreacting a historical trauma. Two startling displays of violence—the deathbed harangue of Cesare on the prior evening and the forthcoming murder of Silla—bookend this pronouncement, highlighting its abreactive force.

In the case of Silla’s murder, the image of the single, almost casual shot being fired from the pistol seems to connote the discharge of surplus emotion such as occurs in the abreaction of a trauma. The combination of brutality and nonchalance (Marina playfully wishes him “bon voyage”) that go into extinguishing the young writer’s life harks back to the sadistic marriage fantasy in which Marina imagines herself trampling her husband with her boot: both scenarios depict Marina in an erotically charged environment using a phallic instrument to assert total dominance over a male counterpart. However, unlike the fantasy of trampling Nepo, which Marina dreams up as a possible way for taking revenge against the d’Ormengo family, the murder of Silla bears no connection to the prophecy, and as such can be deemed a pure and autonomous expression of her desire. In this sense, the inclination to dispatch Silla, whom she ardently loved, after he disavows the notion of a former life, testifies to the extreme volatility of her passions, where love and hate, eros and death exist in a constant state of flux.

The ambiguity surrounding Marina’s own fate at the end of the novel—namely, whether she perishes by drowning in the Pozzo d’Acquafonda or manages a miraculous escape—could be read as the ultimate expression of her character’s inner duality. Significantly, Marina is last

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351: “sixty years ago, the father of the dead man there (she pointed with her forefinger towards the wing of the palace) imprisoned in this house like a [rabid wolf], his first wife, and did her to death by inches. This woman has returned from the tomb to avenge herself on the accursed race which has commanded here until tonight!”
spotted sailing toward the deserted gorge known as the Val di Malombra, a place she refers to in jest as “her last remaining estate in fee simple” due to its homonymy with her family name (Crusnelli di Malombra). I find it plausible to interpret the polysemy of the name “Malomba” in the text as a linguistic technique designed to stress Marina’s affiliation to two different worlds. On the one hand, “Malomba” qua Marina’s family name, and the token of her connection to the fashionable nobility, connotes her affiliation to the world of French culture, literature and modernity. On the other hand, “Malomba” qua the name of the uninhabited wilderness connotes her affiliation to the world of nature, myth and antiquity. Ultimately, it can be said that there is a Malombra proper to Marina and a Malombra proper to Cecilia; Cecilia’s association with the Val di Malombra is cemented by the legend about the Devil carrying her through that place and down into the Pozzo d’Acquafonda. It is above all an interesting twist that the inhabitants of R. are shown speculating about Marina’s fate in the wake of her disappearance; the array of subjective theories put forth in lieu of a factual account hints at the process behind the formation of myth, and by that same token, guarantees Marina’s induction into the lore of the place. Laid out here in terms of introjection and non-introjection, the dynamics of Marina's subject work narratively to register a trans-individual discourse of the drive: a drive which, by undertaking its itinerary over against the processes of civilization and colonization (indeed, as the scene at the Orrido shows, Marina's body, like the wilderness into which she absconds, resists colonization) and seeking to restore contact with the maternal in a primordial space outside of history, ultimately pushes toward a reordering of sense in the collective imaginary352.

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352 See Nicolas Abraham’s remarks on the metapsychology of myth: “myths…indicate a gap in introjection, in the communication with the Unconscious. If they provide food for understanding, they do so much less by what they say than by what they do not say, by their blanks, their intonations, their disguises. Instruments of repression, myths also serve as a vehicle for the symbolic return of the repressed.” Nicolas Abraham, “The Shell and the Kernel: The Scope and Originality of Freudian Psychoanalysis” (1968), in The Shell and the Kernel, trans. Nicholas T. Rand (Chicago: University of Chicago Press, 1994), 94.
As I have mentioned, the trajectory of Marina’s mental disintegration only represents one side of Malombra’s plot; it is now time to visit Corrado Silla, the thirty-year-old Milanese author and self-styled “inetto a vivere,” and examine the plot from his point of view. Marina’s co-protagonist, Silla, first appears under the metaphorical cloak of a “viaggiatore fantastico,” traveling to R. by train in the blackness of night. His essential biography, which paints him in the vein of the scapigliato struggling to reconcile himself with his time and society, is laid out in Book I.3 in the course of a dialogue with Count Cesare. The story of Silla’s youth is riddled with disappointments and tragedies, starting in his adolescence with the financial ruin of his once illustrious family. As a young man, Silla studied law at the University of Pavia but lacked the drive to continue in that career path. After returning home, he pursued his long-held dream of becoming a writer, only to fare miserably in that profession, causing further detriment to his family (his mother secretly pawned cherished heirlooms to finance his first novel, Un sogno). Still reeling from the failure of Un sogno, Silla experienced his most devastating blow with the death of his mother. In the wake of this loss, he enlisted in the army, fighting for Italy in the Second War of Independence while his father defected to the German camp. Afterward, he received a lucrative offer to work in his family’s spinning business but turned it down in favor of a teaching position at a private school, envisioning more dignity in the latter occupation. Unfortunately, the school went bankrupt a couple years later, leaving him in the wind. Embittered, Silla is living off the interest from his late mother’s dowry when he receives a mysterious invitation from Count Cesare summoning him to appear at R.

353 “Unfit to live.” Silla’s tendency to qualify himself in this manner links him to the modern literary type of the “inetto,” epitomized by the protagonists of Pirandello and Svevo.
At first glance, the intrigue surrounding Silla’s journey to R. and his meeting with Count Cesare follows the basic formula of the family romance. Here is a young man who, after suffering the loss of his parents and the depletion of his family honor (due to debts and his father’s defection), is whisked away on a mysterious errand to the court of an unknown nobleman. At R., the count brazenly rehashes the most intimate details of Silla’s biography before revealing himself to be a secret, (not quite) benefactor, acting out of affection for Silla’s late mother, Mina Pernetti. When it comes to explaining his connection to Silla’s mother, the august figure’s speech becomes guarded: he was her faithful admirer and lifelong confidant (the two having communicated via letters), nothing more, nothing less. Hearing Silla’s mother recalled in this pseudo-fantastical locale naturally raises questions. Is this reclusive nobleman perhaps Silla’s father? Or is something else going on behind the veil of secrecy? If one event holds the key to this developing drama, it is Mina’s untimely death six years prior. This tragic occasion is the sole event that Cesare, in forcing Silla to relive the disappointments of his early life, fails to express in words (rather, this fact must be gleaned from the context and from the discussion in the chapter “Conversazioni”). There are hints suggesting that the loss of Mina has led to a melancholic affliction for Cesare. For the sake of elaborating on this point, more needs to be said about the motifs of melancholia and illness of mourning, as they pertain both to Cesare and to the d’Ormengo family at large.

Abraham and Torok outline, in poetic terms, the genesis of melancholia:

Melancholics cherish the memory as their most precious possession, even though it must be concealed by a crypt built with the bricks of hate and aggression. It should be remarked that as long as the crypt holds, there is no melancholia. It erupts when the walls are shaken, often as a result of the loss of some secondary love-object who had buttressed them. Faced with the

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danger of seeing the crypt crumble, the whole of the ego becomes one with the crypt, showing the concealed object of love in its own guise.

Although Cesare does not embody the extremes of melancholia, there are signs scattered throughout the text to indicate that he grapples with unfelt sorrow over a loss. In general, he behaves like an exile from life: he avoids most human contact and leads a celibate existence. Emotionally cut off from others, Cesare lives out this distance by living in relative isolation and rarely, if ever, straying from the confines of his ancestral dwelling. Notably, the spectrum of emotions he displays, ranging from a stoic or bitter calm to irritation and anger, does not include overt sadness; instead, traces of this sorrow manifest themselves over indirect channels.

The emotions Cesare does not recognize are recognized or felt by other characters in his place. For instance, in the case where Cesare speaks to Edith “con l'amarezza pacata che copre dolori profondi, e le diceva di sentirsi scossa la salute ferrea goduta sin allora,” his grief disguises itself both as a different emotion—bitterness—and as a somatic ailment. A language proper to sorrow and grief is also frequently used by characters when speaking about the palace (Marina calls it a “prigione odiosa;” the lawyer Mirovich calls it “quella casa della malinconia” after Cesare’s death; Silla is struck by the “melancholy hoot of an owl” in the environs of the palace; the “brillanti del getto d'acqua” of the palace fountain tell and re-tell its “storia monotona e malinconica”; Silla’s “heart becomes full of melancholy regret for his

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355 This is implied by Commendatore Vezza.
356 “with the calm bitterness of tone which covers deep hidden grief, and informs her that he felt that his once perfect health had been shaken.”
357 “odious prison-house”
358 “this house of melancholy”
359 “bright sprays”
360 “its monotonous and melancholy tale”
mother’s noble-minded friend” as he returns to R. by nightfall; Silla compares the palace, “tetro, solenne, pieno di freddo e di silenzio, circondato dalle austere montagne”\textsuperscript{361} to “uno, a cui la morte portò via qualche persona cara, siede impietrato dal dolore fra gli amici muti;”\textsuperscript{362} and ultimately, Marina remarks on the “tempo triste”\textsuperscript{363} during the banquet dinner, prior to asking the doctor: “non è una malattia la tristezza?”\textsuperscript{364}\textsuperscript{365}\textsuperscript{366}. Through the proliferation of allusions such as these, connotations of grief and solitude are deflected off the Count himself, and onto the surrounding environment.

The palace of R., the main setting of the novel, is critical to the subtext of melancholia. By virtue of its association, on the one hand, with prisons, death and nameless sorrow and on the other hand, with the d’Ormengo family, the building takes on a complex symbolic organization whose principle can be formulated thus: insofar as the palace itself symbolizes the d’Ormengo family, the rooms symbolize the family’s non-introjected losses. Viewed in this way, the topography of the space can be seen to designate at least two zones of thwarted introjection—two family crypts—corresponding to different secrets buried by different family members. Obviously, one of these zones corresponds to Marina’s room in the right wing of the palace, for that is the space where, through the act of immurement, Cecilia was “swallowed” and buried alive. The story attached to that space—about Cecilia being confined behind walls built on “hate and aggression” (Cecilia claims “every stone in this house hates me”)—illustrates, in a

\textsuperscript{361} “gloomy, solemn, filled with a chilly silence, surrounded by rugged mountains”\textsuperscript{361}

\textsuperscript{362} “someone whom death has just robbed of his beloved, and who sits, petrified with grief, among his silent friends.”\textsuperscript{362}

\textsuperscript{363} “melancholy weather”\textsuperscript{363}

\textsuperscript{364} “[is melancholy not] a disease?”\textsuperscript{364}

\textsuperscript{365} Cf. “la sepoltura del Palazzo dove il caso non poteva aiutare” [the sepulcher that was the palace] ‘where chance could not come to her assistance].\textsuperscript{365}

\textsuperscript{366} These descriptions establish an empathy between the external landscape and the affective life of Cesare.\textsuperscript{366}
perversely literal fashion, the mechanism of incorporation which a subject may employ to deny
the reality of a loss. By keeping Cecilia completely isolated from others, in a state of suspension
between life and death, the practice of immurement simulates the preservative aims of the
incorporation fantasy. Like the unspeakable words and sentences stashed away in an imaginary
crypt, Cecilia’s voice is silenced in her prison, forcing her to communicate her suffering by
cryptic means: by writing it down and hiding it away in a secret compartment.

The second crypt in the d’Ormengo family history relates directly to the fantasy life of
Cesare, and corresponds to the room outfitted with Mina’s old furniture. Here again, a
physical space serves as the symbolic manifestation of an emotional state. Returning thus to
the question of Cesare’s connection to Silla’s mother, I would argue that Mina had been, and
to some extent, continues to be the love-object buttressing the walls of Cesare’s crypt. This
proposition is supported by details in the history of their relationship. Three decades earlier,
Cesare had chivalrously sought Mina’s hand in marriage, but the two were separated after
Mina’s father, a Tyrolian court of appeals judge with a vicious reputation, forbade the union.
Despite their physical separation, Cesare and Mina remained in intimate contact, thus
allowing Cesare to preserve his lost idyll in the space of letters. As a supplement to these
preservative activities, Cesare objectified Mina’s enduring presence by acquiring some of her
possessions and keeping them in a sectioned-off part of the palace. When, on the occasion of
Mina’s death, the integrity of the crypt became threatened, Cesare shifted his efforts to
cultivating the one person who bore Mina’s name and likeness—her son, Corrado. He went
on to cherish the son as the mother’s living effigy (he tells Silla: “Io sono un vecchio amico
della famiglia di Vostra madre, e Vi porto molt'affezione per la memoria di persone che mi
furono assai care”), keeping tabs on him, presumably securing his appointment at the private school, and finally offering him a commission in person.

By reinvesting his love for Mina into a tentative friendship with Silla, Cesare manages to avert the catastrophe associated with the crypt’s rupture. The effect is only temporary, of course, and Silla’s premature departure, which occurs under bad auspices (Cesare believes that this is caused by Marina’s insult; Silla’s true reason for leaving is to resist his growing desire for Marina) coincides with a downturn in Cesare’s health. Only a short time after Silla leaves, Cesare discloses to Edith that “his once perfect health [has] been shaken.” The psychosomatic progression of Cesare’s sickness is consistent with Torok’s postulate of self-to-self affliction, which manifests under circumstances where melancholic fantasies are taboo. For Cesare, the scion of a warrior race, there can be no question of staging the love-object’s “affects and words” through public displays of grief. As an alternative, what take place are “conversional shifts…in [his] physiology,” which materialize the identification with the other in the form of an internal bodily illness. The lethal consequences of this affliction (Cesare dies of a stroke within the year), suggest that in clinging to Mina, her possessions, and her offspring, Cesare is effectively clinging to life.

To be sure, while Mina occupies a privileged position in Cesare’s mental life, the very fact that she is Silla’s mother means that she plays an even more fundamental role for his

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367 “I am an old friend of your mother’s family, and I bear you great affection for the memory of people who were very dear to me.”

psyche, serving as a primary love-object and as an ego ideal. Silla, too, appears to grapple with an unresolved trauma connected to the loss of his mother, and this is the subtext I intend to investigate at present. As I go to investigate this subtext, I feel compelled to add that the melancholic component only accounts for one dimension of Silla’s complex and multifaceted character.

The idea that Silla failed to introject his mother’s loss is substantiated by a pair of psychical experiences reported in Books I.1 and I.3. Predictably, Silla’s entry into the room containing his mother’s furniture triggers a sequence of uncanny associations. As he stands in the room, peering at the bed by the candlelight, a tide of remembrance washes over him. The reason for this nostalgic reflex only gradually presents itself to consciousness:

Sul chiarore della candela, posata a terra di là dal letto, questo si disegnava come un gran dado nero. Se qualcuno vi fosse stato a giacere, non lo si sarebbe visto, e la fantasia di Silla poteva ben comporvi tal persona che vi aveva riposato un tempo, raffigurarvela malata, schiva del lume triste, sopita forse, ma viva. S'avvicinò al letto in punta di piedi, vi si buttò su a braccia distese.369

As soon as Silla perceives the figure of his ailing mother, what does he do? He throws himself onto the bed with open arms. In the reverie that follows, Silla shuttles between images of Mina lying entombed and sensations associated with her living face and voice:

Ella dormiva altrove, in una camera più angusta, sopra un letto più freddo, la madre sua pura e forte; ma a lui pareva sentirvela ancora; si sentiva tornare nel cuore la fanciullezza, tante minute memorie del letto e della stanza, l'odore di una cassetta di sandalo cara a sua madre, tante parole indifferenti di lei, della gente di casa, tanti diversi aspetti di quel viso scomparso. Quando

369 “Against the light of ‘the candle placed on the floor on the other side of it, the bed stood out like a huge black cube. Had anyone been sleeping there one would not have seen him,’ and Silla’s imagination easily conjured up a woman’s form that once had rested there, saw her lying there ill, shrinking from the [strange] light, motionless, perchance, but still alive. He approached the bed on tip-toe, and flung himself upon it with arms outstretched.”
Returning to the *hic et nunc*, Silla realizes that the onrush of memories was triggered by an unconscious recognition of his mother’s possessions. Anthropomorphic tropes—the inanimate fixtures coming alive and eyeing Silla reproachfully—are used here to convey a sense of anxiety, a sense of being watched and judged at the intersection of familiarity and strangeness. A similar motif to the one just pictured, involving the conversion of death into life, and of inanimate into animate, dominates the scene in Book I.3 where Silla receives, from Cesare, a letter bearing his mother’s handwriting. While he struggles to open the posthumous communication, Silla imagines hearing his mother’s voice speaking out from beyond the grave. In particular, the image comparing the unspoken words buried in the heart to Mina in her tomb literalizes the annulment of unspeakable words that occurs as a result of incorporation:

Tremava così forte che poté a mala pena aprir la lettera. La voce cara di sua madre gli pareva venire dal mondo degli spiriti per dir parole non potute dire in vita e sepolte nel suo cuore sotto una pietra più grave di quella della tomba. Le parole erano queste…

The mental associations triggered in the context of the mother’s furniture and in the context of her letter are reducible to a common factor: they both betray an imaginal fixation, wherein powerful, contradictory emotions are concentrated around fragmentary impressions of the mother. According to Torok, the presence of a fixating (maternal) imago—defined as “precisely all that resisted introjection and that the ego took possession of through other

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370 “She was sleeping elsewhere, that pure and noble mother, in a narrower chamber, upon a colder bed, and yet he seemed to feel her presence still, his childhood returned and made his heart feel young, bringing a flood of memories of his mother’s room and of the bed, the scent of a favorite box of sandalwood, little things his mother had said to him, many different aspects of that vanished face. When he got up and, holding up the candle, looked about him, he could not understand how he had failed to at once recognize the picture, the chairs, the mirror, which now all looked down upon [him, reproaching] him [for] his forgetfulness.”

371 “He trembled so that he was scarcely able to open the letter. The well-loved voice of his mother seemed to him to have [transpired] from the world of spirits in order to utter words which in this life she could not speak, and which had remained buried in her heart, under a stone weightier than that of the tomb. [These were the words...]”
means” — testifies to the inability to assimilate certain drives which could guarantee the cohesion of the internal world. In light of this theory, the question may be raised as to whether Silla’s imaginal relation to his mother is the product of desires which were left unsettled at the time of her death. The element of contradiction is highlighted in another snapshot of Silla’s mental life, which shows the internalized mother simultaneously alarming and encouraging him:

Immaginò un altro colloquio intimo con la propria madre. Ella gli diceva con indulgente calma tante cose savie che a lui non sarebbero mai venute in mente, lo sgomentava e lo rincorava insieme con la sua pacata scienza della vita, con l’elevato concetto del dovere e la ferma fede nella volontà umana e nella provvidenza.

The complex involving the simultaneous feeling of encouragement and alarm, assimilated to the maternal imago in the passage above, infiltrates Silla’s affective being and lays claim to his enjoyment at every level, making itself present in prosaic experiences such as the encounter with Mina’s furniture, and in particular, the peculiar mode by which the latter is disclosed, overseeing the dynamics of attraction and repulsion in his relationship with the abyssal Marina, and gesturing towards its own transcendence in the idealized figure of Edith. Closer analysis raises it possible to identify the contrary forces underlying this imagoic construction. If, in its


“Then he [imagined] that he was talking to his mother. She [told him, with an indulgent calmness, so many wise things which would have never occurred to him] - she alarmed, and at the same time, encouraged him with the calm knowledge of life which she displayed, with her lofty ideal of duty and her firm faith [in the will of man and that of providence].”

As Elena Landoni has helped to establish, the obsessive attempt by Silla to discover some “doppio fondo” (“false bottom”) in the words of Cesare’s letter, related in Book I.2, suggests an apt metaphor for the duplicity of the signifier and the problems of subjective interpretation which drive the action of the plot (a metaphor, moreover, which becomes literalized in Marina’s discovery of the relics). See: Elena Landoni, Antonio Fogazzaro e i cavalieri dello spirito (Genova: San Marco dei Giustiniani, 2004). Silla’s inability to take reality at face-value when confronted with signs directly or indirectly relating to his mother might also be cited as evidence of an archaic, contradictory mother fixation—a fixation which, being thus activated, obstructs transference and hinders object-relations while giving rise to equivocations and fantasy-projections. The mother fixation operative in Silla is complemented by the multiplication of maternal signifiers around the figure of Cesare, who, in addition to being the maternal uncle of Marina, adopts this same role symbolically in his relationships with Silla and Nepo. These symbolic and imaginary constellations, which make Silla, Marina and Nepo into siblings under the maternal project of Cesare, present Marina as an incestuous object for Silla (and Nepo) and help to build up a transgressive aura around her character.

In the intellectual domain, this complex of affects may be seen to inform Silla’s attitude toward the reading of Cesare’s letter, the contents of which he refuses to take at face value, just as it may be seen to underlie his general preoccupation with hypocrisy.
“encouraging” aspect, the imago records the intersection of two desires — that is, the point at which the desire of Mina, once placed with Cesare, only to be subjected to paternal prohibition and sublimated in letters, meets that of Silla—in its “alarm ing” aspect, the imago records the ferocity of the order countermanding desire, issued by the mother’s superego, whose basis may be sought in that figure of punitive justice which is the Tyrolian grandfather. A sign of conflictual dependence on the internalized mother, this imagoic configuration is importantly tied to the dynamics of wealth and poverty, and the idea of material sacrifice, which become concretized in the meeting with Cesare, when Silla portrays himself as needing to earn his daily bread, only to be reminded of the support that he derives from his mother’s dowry, and again when he is forced to reckon with the fact that Mina financed his failed literary endeavor. Silla’s novel Un Sogno acquires specific symbolic coordinates in this context. As the fruit of the mother’s sacrifice and a token of the mother and son’s mutual, impossible desire, the failed novel sets itself up as an heir to maternal omnipotence (and in that same line, as the organizing principle of a moral masochism and a guarantor of self-defeat) and comes to operate with a fetish-like autonomy, charting Silla's life-project with its erroneous mailings, and luring him to an untimely death.

The passage (in Book III.1) recounting Silla’s ongoing struggle between mind and senses is highly instructive with regards to the role his mother plays in shaping his desires:

Era il demonio della voluttà tetra. L'adolescenza e la prima giovinezza di Silla erano state pure. La santa protezione di sua madre, le tendenze artistiche e la squisita nobiltà del suo spirito, la fatica degli studi, l'ambizione letteraria, lo avevano preservato dalle corruzione grossolane che avvelenano quell'età. Aveva allora il sangue tranquillo, la mente illuminata di bellezze femminili ideali, sovrumane per l'intelligenza ancor più che per la perfezione delle forme. Di tempo in tempo si credeva innamorato. I suoi amori cercavano sempre lo sconosciuto e l'impossibile. Uno sguardo, un sorriso, una voce di qualche dama di cui non sapeva il nome, gli si figgevano in cuore per mesi. Allora il solo pensiero degli amori vili gli metteva orrore; tutto il fuoco della sua
giovinezza bruciava nel cuore e nel cervello. Dopo le prime disillusione letterarie, nell'abbattimento che ne seguì, quel fuoco divorante gli scese intero ai sensi. Egli vi ripugnò lungamente e quindi si gittò abbasso. Non cercò facili amori, gli era impossibile piegare l'anima alla ipocrisia di parole menzogneri: volle il tetro piacere muto che si offre nelle ombre cittadine.

What organizes this passage, under the narrative sign of an erotic and vocational history, is a discourse of the drives and a fantasmatic architecture proper to Silla. Such a discourse explains how Silla spent his youth and early adulthood under his mother’s tutelage, during which time he abstained from carnal relations and knew love only as a sublime concept. It was not until somewhat later that his erotic desires awakened, whereupon, after some resistance, he gave way to temptation. Although the text explicitly links Silla’s sexual awakening to the temporary frustration of a sublimating activity (his first literary disappointments), it should not escape notice that the sudden increase in eros also coincides with the fact of his mother’s death. Although it only becomes apparent when the movements of Silla’s drive history are synthesized with the concrete details of his biography, this confluence of circumstances—an undue enjoyment in conjunction with the loss of the primary love-object—stands out as the inaugural event in the illness of mourning. As Torok explains, “the illness of mourning does not result…from the affliction caused by the objectal loss itself, but rather from the feeling of an irreparable crime: the crime of having been overcome with desire…when it would behoove us to

376 Language proper to the fantasy of incorporation may be found in the reference to the “devouring fire” which overtakes Silla’s senses at the time of his first literary failures (and which may also be linked to the period following his mother’s death).

377 “It was the demon of sensuality. The youth and early manhood of Silla had been pure. The saintly influence of his mother, the artistic tendencies and exquisite [nobility of his spirit], his arduous studies, his literary ambitions, had preserved him from the gross pleasures which too often corrupt youth. His blood was cool, his mind bright with ideals of [feminine] beauty, superhuman in their intelligence, still more in the perfection of their forms. From time to time he would imagine he was in love. His dreams of love lay ever in the direction of the unknown and the impossible. A glance, a smile, the soft voice of some fair woman whose name, even, was unknown to him, would remain buried deep in his heart for months. At this time, the mere thought of low forms of love filled him with horror; all the fire of his youth centered in his heart and in his brain. After his first disappointments in literature, and during the subsequent dejection, that [devouring] fire spread to all his senses. He resisted long before he fell. He sought no facile intrigues, he would not lend himself to [the hypocrisy of] lying words, he turned to the silent haunts of vice in the by ways of great cities.”
be grieved in despair.” In regards to these preliminary observations about Silla’s psychology, it could be argued that the appeal to the imago of the encouraging-alarming mother, presentified and the awakening of desire in the context of the mother’s death point to the fulfillment of the two historical conditions given as constitutive of a melancholic crypt. Now, while bearing in mind the theoretical indications about melancholia and the illness of mourning, I will investigate other trends in Silla’s mental life—namely, the memories of his mother, his circular affects and the pain associated with object-loss—which tie in into the same framework.

It is said that a subject ill with mourning will cherish a lost object as its most precious possession. That Silla cherishes the memory of his dead mother and struggles to safeguard it from external attacks, whether real or perceived, becomes apparent on several occasions. In Book I.3, Silla becomes defensive after hearing his own earliest memory—which happens to involve his mother’s kiss—told him by Cesare:


In another instance, when Marina questions the legitimacy of his birth, Silla expresses outrage—not on his own behalf—but on behalf of his mother, whose honor is tarnished by the implication. He subsequently asks Steinegge, “…crede Lei che se vi fosse una macchia sulla memoria più

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379 The onrush of libido at the time of the loss activates the memory of the earlier fixation, with the qualification that all associative links between the excitation and the exciting memory are subsequently repressed (hence the reason that in the present scenario, Silla’s erotic awakening is drawn in connection with his professional disappointments and not with the incident of his mother’s death).

380 “You were five years old. During the day, there had been an unwonted bustle among the servants, a coming and going of [workmen], [and a mountain confectionery and flowers had been brought in], you had been put to bed earlier than usual. Late that night you were awakened by the strains of music. Then the door of your room opened. Your mother came in, bent over you, kissed you [and cried].”
sacra ch’io m'abbia, sarei rimasto qui a farne testimonianza?”381 and goes on to reproach himself, saying: “Vede, ho avuto una madre santa, l'ho adorata e sono io la causa che si oltraggi la sua memoria”382. Finally, Mina’s memory is invoked as an ideal held in common by Silla and Cesare in the scene where Silla, wrongly believing Cesare to be dead, expresses regret for “l'intemerato amico della madre sua…che gli aveva aperto le braccia in nome d'una memoria santa”383. In all these instances, it need only be remembered that Silla's conscious articulations in defense of his late mother's memory mask an unconscious yearning to reconnect with her in another time and place.

Another dimension of Silla’s mental life, intrinsically bound up with the movements of the drives or eros, is outlined in the passage below:

Ne uscì tosto stupefatto, palpitante, in ira a se stesso; ritrovò il calore perduto dell'ingegno e dell'affetto, ritrovò i suoi amori ideali, riprese la penna, afferrò il concetto del dovere verso Dio come una fune di salvamento. Ricadde quindi e si rialzò più volte, lottando sempre, soffrendo nella sconfitta incredibili prostrazioni di spirito, col presentimento angoscioso di un'ultima caduta irrimediabile, di un abisso che lo avrebbe finalmente inghiottito per sempre. Perché in lui l'antagonismo dello spirito e dei sensi era così violento che il prevalere di una parte opprimeva l'altra.384

Two interrelated trends are depicted in this passage. The more obvious of the two trends concerns the “antagonism of the mind and the senses,” for which “the predominance of the one [involves] the depression of the other.” What stands out in this respect is that for Silla, carnal and sublimated impulses are so violently opposed that these two orientations of desire fail to coexist

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381 “do you believe that if there were a blot upon the most sacred of my memories that I should have stayed here to testify to it?”

382 “my mother was a saint whom I adored, and I am the cause of her memory being insulted.”

383 “his mother’s noble-minded friend…who had opened his arms to him in the name of a sacred memory.”

384 “Stupefied, shaken, in anger with himself, he emerged thence; [he found] once more the warm impulsiveness of a quick young brain, [he re-discovered] his early ideals, he took up his pen, and seized upon the idea of duty towards God as a rope of salvation. Again, he fell, again he raised himself, struggling ever, and suffering in the conflict from frightful fits of melancholy, which filled him with the dread presentiment of a last fatal fall, of an abyss which would engulf him forever. For in him the antagonism of the mind and the senses was so violent that the predominance of the one involved the depression of the other.”
practically. The other trend relates to the vicissitudes of Silla’s affective states. For this, Silla tends to cycle between “the warm impulsiveness of a quick young brain,” when he feels intoxicated with “the idea of duty towards God as a rope of salvation,” and “frightful fits of melancholy,” which fill him “with the dread presentiment of a last fatal fall.” During these frightful fits of melancholy, Silla feels judged and mocked by God, Fate and the world at large (as he confesses to Edith: “[judgment] is a thing I have been accustomed to ever since I lost my mother. The fault is to a great extent mine, the result of my temperament; still, it is hard to bear”).

Within these affective cycles, the onset of melancholia is precipitated by an external factor: namely, the loss of a (secondary) love-object. I will look in detail at how this factor is thematized in the context of Silla’s relationship with Edith. From the perspective of Silla’s life-narrative, the relationship with Edith figures as the third iteration in a series of romances based on the maternal prototype. Silla is said to have enjoyed the “estimable fortune” of being “loved as he desired, with all the fire of a human soul” twice before, although both loves were tragically cut short by fate:

Uno di questi amori fu troncato subito da necessità fatali e ineluttabili; l’altro scomparve misteriosamente, lasciando Silla pieno di terrore, come se avesse veduta l’ombra e udito il sarcasmo del destino. 385

There are a few points worth noting about this passage. Though the text does not disclose the identities of Silla’s two previous love-interests, there is some intimation that the first so-called romance described actually refers to the idyllic period with his mother. If so, it is also interesting that Silla should feel “terror-stricken,” not directly after losing his mother, but rather after

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385“One of these romances was cut short by fatal, [ineluctable necessity;] the other vanished mysteriously, leaving Silla terror-stricken, as though he had seen the shadowy form and heard the sarcastic laugh of destiny.”
experiencing a secondary loss which bears some deep connection to the original event. What appears to be at stake in Silla’s amorous history, at least when presented in this light, as a subjective record of so many loves and losses experienced around anonymous, interchangeable objects, is a fixation of the drive—and thus a fixation of enjoyment—to an unthought traumatic complex which, taken up in a logic of repetition (or repetition compulsion), becomes presentified with each successive loss of an object assimilated to the maternal register.

The reading that I would like to propose for the arc of Silla’s relationship with Edith is that of a salutary albeit doomed attempt to recapture the lost relationship with his mother. An initial indication that Edith is symbolically a reincarnation of Mina comes with the image of the melancholy spirit fused to her own in Book III.1:

È strano come quegli occhi esprimessero intelligenza della vita reale, contemperata di bontà: come nello scherzo, nel sorriso che li illuminava sovente, vi apparisse sotto all’iride un color di dolcezza triste; quale se un altro spirito infuso al suo, uno spirito malinconico si ravvivasse qualche poco nella gaiezza di lei. 386

While this association is pointed out to the reader, it remains unnoticed—or rather, subliminal—for Silla. At a later moment, Silla compares talking with Edith to being in a dream—an image he uses elsewhere in reference to his childhood—and claims this feeling enables him to bare his soul to her. In turn, Edith suggests that Silla dreams he is talking to someone who died long ago and in whom he could trust. Judging from her response, it would appear that Edith accurately perceives her own role in Silla’s nostalgia fixation. Not surprisingly, Silla rejects the implication that he longs for the return of someone he lost and describes the feeling in different terms:

No, faccio un sogno da notte di primavera, come ne potranno fare questi vecchi platani pieni di speranze, quando si alzerà la luna e la gente andrà via. Sogno di mettere anch’io una volta foglie

386-“It was strange how those eyes expressed her knowledge of life and its realities, a knowledge tempered by benevolence; strange how, when they were lighted up with mirth and laughter, as they often were, a [gentle] shade of sadness passed across them; as though another spirit dwelt with hers, and infused its melancholy into her mirth.”
e fiori, di parlar sottovoce, dopo tanto silenzio, con la primavera blanda, di raccontarle tutte le tristezze dell'autunno e dell'inverno, come se fossero passati de' secoli.  

This conceit dealing with the transition from autumn and winter to spring, and the idea of “new life budding,” carries connotations of rebirth and renewal of life. Hence, both Edith’s and Silla’s explanations turn around the concept of renewal, only, where Edith frames this renewal in terms of nostalgia for a distant past, Silla frames it in present and future terms. At the same time, the image of Silla whispering to the spring, “la primavera blanda,” about the sadness of autumn and winter, places him in a distinctly liminal position, on the verge of coming into life. Taken on a more abstract level and apart from considerations about time or the dialectic of desire’s progressive and regressive orientations, Silla's intuition of a springtime renascence articulates the closed finality of the mother-child circuit and signals a desire for the renewal of introjective activity, to be carried out henceforth over social channels.

Being rejected by Edith—or more accurately, the perception of being rejected—signals a major reversal for Silla and sends him spiraling into a deep depression. It bears mentioning, first and foremost, that what Silla interprets as rejection springs from a superficial and incomplete understanding of Edith’s treatment on the day following their walk in the city. It is striking how quickly Silla renounces the courtship after seemingly pinning his hopes for salvation on a future with Edith. As noted in the text, Silla exempts himself from two activities characteristic of a

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387 “No, I am dreaming a dream of [a night in springtime], [just as] these old plane trees—[full of hope]—will do when the people have all gone home and the moon has risen. I, too, [dream of a] new life budding within me, as though I were whispering, after a long silence, to the kindly spring, and telling her of all the sad experiences of the autumn and winter, as though it all happened years and years ago.”

388 “The mild spring.”

desperate lover: he makes no effort to “combattere, vincere Edith con lunga guerra”\(^{390}\) and he does not stop to consider that Edith may be hiding her true feelings (which she is in fact doing). Instead, he acts as though he had expected things to go badly and he openly questions whether he is capable of being loved at all (“Essere amato, lui? Impossibile”\(^{391}\)). After bitterly renouncing his long-held belief in free-will (and conceding his belief in fortune), Silla is shown leaving the Steinegge residence “gonfia di ironia verso se stesso, come se godesse ad ogni scalino calcare qualcuna delle stolide illusioni, delle folli fantasie portate lassù pochi momenti prima”\(^{392}\) (Silla’s attitude of self-irony here betrays an inner revolt against his closely-held ideal of sincerity, which might also be revalued under the dialectical rubric of sincerity-and-authenticity). Morbid thoughts continue to fill his head—thoughts about how, for the third time now, God has dangled love in front of him and then withdrawn it—and he loses interest in things he used to care about. Notably, he shows indifference when a second-rate publisher who was supposed to read his manuscript rudely avoids him in the street. Thus, overcome with negative sentiment, Silla wanders the streets of Milan, before stopping in front of the Duomo.

The association between the loss of Edith and the trauma of his mother’s death comes to the surface after Silla enters the Duomo, a place he used to visit with his mother. In trying to recapture the memories of these childhood visits, his mind encounters a barrier and simply turns numb:

Un senso di uggia pesante l’oppressa. La sua volontà resistette inutilmente; non poteva scuotere quel mantello di piombo. Cercò ricordarsi del tempo passato, quando, fanciullo, veniva in Duomo con sua madre, immaginando al suono dell’organo i deserti di oriente, le palme, il mare,

\(^{390}\) “struggle…to win Edith by a long siege”

\(^{391}\) “To be loved? Him? Impossible”

\(^{392}\) “full of irony toward himself, as though it gave him pleasure to tread under foot, on each step, one of the stupid illusions, one of the wild illusions he had carried up the stairs but a few minutes before.”
The notion that Silla’s depression, which leaves him feeling empty, numb and emotionally vacant (“allora si fece dentro a lui un gran silenzio freddo come quello della cattedrale e più nero”\textsuperscript{394}), reflects an inability to access his own feelings of sadness is supported by the imagery of Book III. Overall, the imagery in this part of the novel serves to create an atmosphere of vague sorrow and pessimism. Notably, even prior to the supposed rebuff by Edith, Silla hears the raindrops on the roof telling him to “weep, weep, she loves you not, she loves you not.” Far from complying, Silla ignores the voice and takes to roaming the city absent-mindedly. After Edith’s rejection, the rain falling in the Steinegges’ courtyard can be heard making a similar exhortation to weep, which Silla similarly ignores. Later, at Giulia de Bella’s party, Silla does not even weep when he listens to the “prime note insistenti dolorose”\textsuperscript{395} of his hostess’ song, insisting that he is “little given to tears.”

The lowest point in Silla’s depression comes in the wake of Cesare’s death, after he realizes that the romance with Marina—the only thing protecting him from a final fall into the abyss\textsuperscript{396}—had been the fruit of a common delusion. Book IV.5 shows Silla alone in his room on the morning after this dire turn of events. His mental and physical state at this point might well be termed death in life. Images of frigidity and petrification, abundant at the beginning of the

\textsuperscript{393} “A [heavy] sense of ill-omen fell upon him. His will struggled against it, but in vain; it could not shake off that cloak of lead. He endeavored to recall the years gone by, when, as a boy, he used to come to the cathedral with his mother, and the sound of the organ summoned up pictures of the far East, of deserts and palm trees and the sunny, peaceful sea. Nothing, nothing of all this remained; his memory had grown numb; his heart was empty and made no response.”

\textsuperscript{394} “A deep chilly silence seemed to pass through his soul, like the silence of the cathedral, only gloomier.”

\textsuperscript{395} “melancholy notes”

\textsuperscript{396} The dreaded scenario of falling into the abyss is consistent with the fantasy of the devouring mother which typifies the destructive trend in the logic of incorporation.
chapter, serve to convey a sense of his diminished vitality: his face appears “pietrificata, più pallida di quell'alba;” his eyes “vedevano male;” his head is “grave più del piombo” and his heart “vôto d'ogni sentimento.” Burdening his soul is the dismal prospect that “his dishonorable and treacherous conduct” have constrained him to marry Marina despite her mental disorder. By resolving to marry Marina under such conditions, Silla is not only conceding the loss of Edith and Marina (in the idealized form he had attributed to her), but indeed relinquishing any future hope of loving or being loved.

At the same time, above and beyond the resolution to “link his lot to Marina’s,” another set of thoughts weighs on Silla’s mind:

Sapeva ora che Marina non era nemmeno nominata nel testamento e che a lui il conte aveva legate le supplélettili appartenute a sua madre, una cassetta di lettere e diecimila lire a titolo di compenso per il lavoro scientifico incominciato l’anno precedente e da proseguire come e quando Silla crederrebbe meglio.

Unlike Silla’s thoughts about Marina, these thoughts about Cesare’s bequests are not present to consciousness. No sooner has the information been relayed in the text than it is disavowed with the claim: “but he was not thinking about that.” Associations formed in this region of the text, specially circumscribed and relegated to Silla’s unconscious, tie in critically with the themes of delayed mourning and the loss of the mother. In addition to reinforcing the notion—previously

397 “cold as stone and paler than the dawn”
398 “see indistinctly.”
399 “heavy as lead”
400 “devoid of feeling”
401 “He knew now that Marina was not even mentioned in the will, and that the Count had left him the furniture formerly belonging to his mother, a box of letters and ten thousand francs in consideration of his assistance in the scientific work begun the year before, which he was to carry on when and how he might think best.”
discussed in connection with a passage in Book IV.1—that Cesare and Mina are symbolically connected in Silla’s mind; this passage also hints at new evolution in the mourning process for Silla. Specifically, the passage draws attention to the peculiar set of circumstances whereby Silla comes to inherit his mother’s possessions, not at the time of her death, as he otherwise might have, but at the time of Cesare’s death, seven years afterward. First and foremost, the emphasis on the belated nature of this inheritance symbolically marks Cesare’s death as a repetition of Mina’s death. In a manner of speaking, by enabling Silla to take possession of his mother’s belongings, Cesare’s death presents him with a symbolic avenue for repossessing Mina herself. The symbolic link between the two deaths is strengthened by the fact that both coincide with an awakening of erotic desire for Silla. Just as Silla’s first sexual experiences are implied to concur with Mina’s death, so the adventure surrounding Cesare’s illness doubles as an erotic escapade: Silla takes the news of Cesare’s “dangerous illness” as an opportunity to reunite with Marina, and at the same time the Count lay dying, Silla is in Marina’s room attempting to consummate his desire.

At the beginning of Book IV.5, in addition to grounding Silla’s subliminal thought-processes, the maternal principle is also recalled in various features of the imagery. Whereas elsewhere in the text, the sound of the rain is associated with tears and sadness, here it takes on a motherly aspect (along with the sky and the lake) as it “counsels” Silla to sleep. In this context, Silla’s longing to “to sleep, to forget,” seems to indicate something beyond ordinary tiredness; it connotes a desire to recover the serene repose of the womb. Mina’s bed, characterized as “softer and more yielding than ever…its pillow pleasant to caress,” appears womblike by association. The idea of a seeking refuge in the maternal envelope (whether or not understood in the regressive form of a return to the womb) is subsequently brought to bear when—in an act
reminiscent of the one performed on his first evening at the palace—Silla throws himself, fully
clothed, onto the bed. Silla has all but achieved this state of prenatal tranquility when his room
becomes the site of a ghostly visitation:

…desiderò dormire, dimenticare; si assopì e vide uno sconosciuto che lo guardava.
Lo guardava placidamente, per qualche tempo; quindi alzando le spalle e le sopracciglia,
porgendo le mani aperte, scoteva il capo quasi per dire: non c'è verso. Silla credette capire, come
la cosa più naturale del mondo, che colui gesticolava sì, ma non poteva parlare perché era morto.
Allora lo riconobbe tosto per un vecchio amico di famiglia suicidatosi quindici anni prima. Ne
riconobbe la gran fronte calva, il mento raso, aguzzo fra due solini diritti, sopra una cravatta nera
col la spilla di malachite. Meravigliò in pari tempo di non averlo riconosciuto subito; doveva
saperlo che sarebbe venuto. Infatti il fantasma, leggendogli nel pensiero, gli sorrisse. Quel sorriso
fu per Silla un'altra rivelazione. Vide in se stesso tutta la occulta via di un pensiero, dai giorni
dell'adolescenza sino a quel momento. Aveva cominciato da una dolce malinconia, dal desiderio
vago di una patria lontana: era diventato poscia presentimento fugace, quindi sospetto sempre
combattuto, sempre più gagliardo, sempre più permisso come qualche lento male orribile
che ci rode, di cui si vede il nome col pensiero e non vogliamo confessarlo mai; prevaleva
finalmente, alla volonté, diventava un ragionamento irrefutabile, una sentenza opprimente in tre
parole: INETTO A VIVERE. Silla se le vedeva dentro chiare queste tre parole, e il fantasma
sorrideva sempre, si avvicinava, gli procedeva pesante su per la persona, con gli occhi sbarrati,
mettendogli un gelo nelle ossa, fermandogli il respiro. Quando giunse al cuore, Silla non vide né
intese più nulla.
Gli parve svegliarsi solo, provare una dolcezza infinita e dire fra sé: “adesso non sogno.”

Freud offers the following insight into dreams of this sort: “if someone dreams of talking to dead people or associating with
them, and so on, this often has the meaning of his own death. But if he remembers in his dream that the person in question is
dead, the dreamer is repudiating the fact that it signifies his own death.” Sigmund Freud, “Observations and Examples from
Smith, 2833. In a footnote added to the 1909 edition of The Interpretation of Dreams, Freud offers the following remarks about
the relevance of psychoanalytic dream-interpretation for dreams encountered in literature: “I found by chance in Gradiva, a story
written by Wilhelm Jensen, a number of artificial dreams which were perfectly correctly constructed and could be interpreted just
as though they had not been invented but had been dreamt by real people. In reply to an enquiry, the author confirmed the fact
that he had no knowledge of my theory of dreams. I have argued that the agreement between my researches and this writer’s

403 “…he desired to sleep and to forget: he was beginning to feel drowsy when he noticed a stranger who was watching him. He
watched him quietly for some time; then shrugging his shoulders, raising his eyebrows, and holding out his hands, he shook his
head as though to say: there is no remedy. Silla seemed to feel, as the most natural thing in the world, that the stranger
gesticulated thus and did not speak because he was dead. Then he suddenly recognized in him an old friend of the family who
had committed suicide fifteen years ago. He recognized the large bald forehead, the clean-shaven, pointed chin, between the tips
of a high collar, and the black tie and malachite scarf-pin. At the same time, he felt surprised that he had not recognized him at
once; he might have known he would come. Indeed, the ghost, reading his thoughts, smiled at him. That smile was, [for Silla,]
a second revelation. It made Silla trace back a certain thought to the time of his early manhood. It had begun with a pleasant
melancholy, with the vague desire for a distant home; then it became a passing presentiment, then a suspicion, always combated
but always stronger, always veiled in mystery, like some slow, hideous disease which gnaws our vitals, whose name we
recognize but never admit. Finally, it overpowered his will and became an unanswerable dictum, a crushing sentence in three
words—UNFIT TO LIVE. Silla, in his mind’s eye, saw those three words distinctly, and the phantom, always smiling, drew near,
and, with [wild] eyes, began to press heavily upon him, chilling him to the bone, making his breath come short. When the hands
reached his heart, he heard and saw no more. It seemed to him that he woke up alone, feeling an infinite pleasure in repeating
‘Now I am not dreaming.’”

404
The account of Silla’s encounter with the ghostly stranger calls to mind the literary *topos*, common in doppelgänger stories, where the subject comes face-to-face with a spectral replica of himself. As I discussed in the last chapter, such encounters are frequently interpreted in terms of a conflict between different factions of a common psyche. This code of reading also seems valid for the events narrated in the passage above, especially since the encounter is revealed to take place inside Silla’s dream. With regards to the scene’s narrative staging, the lack of an overt transition between the narration of waking- and dream-states helps to create an atmosphere of uncanniness through the proliferation of epistemological uncertainty (in accordance with Todorov’s laws for the literature of the uncanny). Within this space of epistemological uncertainty, two points of hesitation arise: the first concerns the sudden apparition of the stranger and the second concerns Silla’s dubious identification of the stranger with “an old friend of the family who had committed suicide fifteen years ago.” The second area of hesitation warrants a closer look. Silla expresses surprise that he did not recognize the stranger immediately, and this is arguably because the stranger represents more than one person at once. If on the one hand the stranger is an old friend of the family, on the other hand, it is Silla himself. The ghostly figure can be identified with Silla based on two overlapping pieces of apparel: a “scarf-pin” and a “dark tie.” In Book III.1, the staples of Silla’s attire are said to include dark ties, dark clothes and a “scarf-pin,” this last item being a souvenir of his mother (“Tutta la sua eleganza brillava in una spilla, una grossa perla cinta di rose d'Olanda legate in argento, ricordo di sua madre. Portava sempre guanti scuri, cravatte scure, abiti scuri”)⁴⁰⁵. All the more so given its staging relative to creations is evidence in favor of the correctness of my analysis of dreams.” Sigmund Freud, “The Interpretation of Dreams” (1900 [1909]), in *The Standard Edition of the Complete Works of Sigmund Freud*, trans. James Strachey, ed. by Ivan Smith, 601.

⁴⁰⁵ “All his claim to fashion centered in a handsomely-mounted pearl scarf-pin, a souvenir of his mother. He always wore dark gloves, dark ties, dark clothes.”
the imagery of the preceding chapter—the image of death personified and the chiaroscuro effects—this oneiric production, through a compression of Silla’s identity with that of the suicide, and a leveling of that which has been lost with the loss of self, projected onto the crossing of the final threshold, succeeds in registering the stakes and intensities of an increasingly exigent fixation: a fixation on death, or rather on the eternity beyond life.

An equally significant component of Silla’s dream is the sentiment conjured up by the so-called “revelation” of the ghost’s smile:

Aveva cominciato da una dolce malinconia, dal desiderio vago di una patria lontana: era diventato poscia presentimento fugace, quindi sospetto sempre combattuto, sempre più gagliardo, sempre coperto di segreto come qualche lento male orribile che ci rode, di cui si vede il nome col pensiero e non vogliamo confessarlo mai… 406

The description of the crescendo starting with a “dolce malinconia”407 (a sentiment roughly consistent with nostalgia) offers a new variant on the now familiar theme wherein Silla’s life is envisioned in terms of a progression across ever-worsening periods of desperation. The terminal point in this melancholic saga, conceived of elsewhere as a “last, fatal fall into the abyss” and rendered here in terms of a necrotic illness, is invariably death. On this note, I am inclined to point out the conceptual nexus with two of Freud’s more abstract theories: the death drive and the compulsion to repeat. Notably, Silla’s life is dominated by the repetition compulsion, not only in the sense that his contemporary dealings with women are informed by patterns in his early life, but also in the sense that he relives the trauma of his mother’s loss by way of failed relationships. Specifically, as regards the tendency to relive trauma, this is not just a question of

406 “It made Silla trace back a certain thought to the time of his early manhood. It had begun with a pleasant melancholy, with the vague desire for a distant home; then it became a passing presentiment, then a suspicion, always combated but always stronger, always veiled in mystery, like some slow, hideous disease which gnaws our vitals, whose name we recognize but never admit.”

407 “pleasant melancholy”
experiencing new losses, but—as the scenario with Edith would suggest—of unconsciously sabotaging any chance of success. It stands to reason that if Silla had looked past the surface of Edith’s rejection, perceived her true feelings and tied up his love in a spiritual union with her\footnote{Another consideration, raised by Valesio, is that perhaps Silla sabotages his prospects of a life with Edith because on some level he senses that she is already trying to constrain his “eros (beyond libido) and creativity in a tame, de-eroticizing kind of marriage that would keep him safely under the control of a subtle and slightly functional religiosity.”}, he might have resisted the impulse to return to Marina and ultimately saved his own life. It is against the horizon of this possibility that the dictum “inetto a vivere”\footnote{“unfit to live”} should ultimately be read. Though initially, in Book I, Silla uses the phrase “inetto a vivere” to mean that he feels “unfit to live in the world”—that he feels at odds with society and everyone around him—the fact that constant misprisions in the interpersonal and social arenas give rise to disastrous and lethal consequences suggests that being “unfit to live in the world” is a harbinger of being “unfit to live” at all.

Above all, the dream episode is important because it casts light on Silla’s orientation toward death—if such terms are indeed apt describing an unavowed project towards death, enacted around a fantasy of correcting an intolerable loss—and raises the question of his agency, direct or indirect, in bringing about his own death. For the first time after he awakes from the dream, Silla consciously contemplates suicide, though he abandons the idea following a somewhat upbeat conversation with Commendatore Vezza (\textit{“Adesso l’idea del suicidio si era allontanata dalla sua mente. Non voleva ancora pigliare alcuna risoluzione per l’avvenire: aspetterebbe di aver visto donna Marina, di averle parlato”}\footnote{The idea of suicide had now left him. He did not wish to make any resolutions for the future; he would wait till he had seen and spoken to Donna Marina}). Even so, in the last hours of his life, Silla acts without firm resolve, as though his will is paralyzed; this lack of resolve, and the
consequent indecision, is what places him in the path of a bullet. In the hours leading up to the
murder, it is agonizing to see how many times Silla could have avoided death by simply
following his instincts. Silla’s first instinct is to quit the palace immediately, though he remains
behind at Vezza’s insistence to help with the funeral preparations. Then, (after he unknowingly
sends Marina into a murderous rage) rather than depart before dinnertime as he intended, he
allows Vezza to retain him and, what is more, convince him—against his own better judgment—
to stay in the hall, near the loggia. When, at the end of the banquet scene, Marina summons Silla
out onto the loggia, he approaches the door and remains there, listening, even after the
eavesdropping servants flee in terror. He continues to linger, paralyzed, as Marina charges in and
shoots him:

Silla stava sulla soglia del salotto. Vide Marina venire ed ebbe un momento d’incertezza. Non
sapeva se farsi avanti o da parte o ritirarsi nel salotto. Ella fece due passi rapidi verso di lui, disse
Oh, buon viaggio e alzò la mano destra. Un colpo di pistola brillò e tuonò. Silla cadde.411

Returning to the question of Silla’s motivation during these events, it seems reasonable to
suggest that, beyond any death-impulse or general indifference to life, Silla is motivated by
concern for Marina’s wellbeing as well as by feelings of guilt at having exacerbated her illness.

Thus, far, in analyzing Silla’s character, I have focused on the “matrilineal” dimension of
his psyche, and more particularly, on the thesis that a failure to properly mourn his mother’s loss
has locked him in a cycle or spiral of self-defeat. Now, without diminishing the significance of
the mother-complex for coordinating Silla’s motives, I would like to turn my attention briefly to
the complementary aspect of his psychology—namely, the father-complex—as this too has an
impact on his development. In this connection, it bears mentioning that only a dearth of

411 “Silla was standing near the dining-room door. He saw Marina coming, and for a moment hesitated. He knew not whether to
step forwards or on one side, or to withdraw inside the room. She took two rapid steps towards him, said, ‘Oh, ‘bon voyage’ and
raised her right hand. A pistol shot flashed and rang out. Silla fell.”
information is provided about the elder Silla in the text (he is not even given a name), most if not all of which paints him in a negative light; in fact, the only direct judgment passed on the subject of Silla’s father is the one offered by Commendatore Vezza when he speaks of the “vile cur of an Austrian, who made money in trade and then squandered it all on himself.” What therefore distinguishes the elder Silla in the text is not his presence so much as his conspicuous absence, and the palpable effect of that absence on the younger Silla’s mental life.

A few hints about Silla’s father may be gleaned from his conversation with Cesare in Book I.3. Cesare initiates that conversation by confronting Silla with some of his own memories. Whereas Silla’s earliest memory is about his mother’s kiss, another memory discussed relates to a severe punishment, presumably received from his father, which led the young Corrado to seek refuge in his mother’s room. The severity of the punishment sticks out in Silla’s memory even though he cannot recall the offense (Cesare reminds him that he had broken a vase). On this point, the most that can be said is that where Silla’s mother is marked by connotations of affection, his father is marked by connotations of fear and reprimand. Later in the conversation, the mention of Silla’s father in the context of the war elicits a vehement objection from Silla, which in turn forces the Count to disclaim any intent of offending a father’s memory before his son. This exchange, along with Cesare’s remark that the elder Silla “had committed errors and incurred censure,” implies that Silla feels shame on account of his father’s defection, or at least that he feels compelled to defend his family’s honor.

412 As Valesio notes, the conjuration of Silla’s childhood memory through eyes of a stranger represents an effective, and slightly perverse, literary maneuver. In this sense, “it is not idle to speculate whether the Count is describing a scene he actually witnessed, maybe standing in the window or behind the mother, or something he has been told by Mina in loving detail.” On the other hand, one might also be led to wonder to what extent this “memory,” retailed by Cesare and desperately claimed by Silla, consists of a genuine past recollection and to what extent its significance derives from an actual, mutual (or intersubjective) fantasy.
Silla’s hostility toward his father may be inferred from his decision to publish his writings pseudonymously, given the posited link between practice of pseudonymous writing and the symbolic castration of the father (that is, a violent rejection of paternal authority)\textsuperscript{413}. The logic is that by donning a fictitious name, an author obliterates the name inherited from the father, while installing in its place a figure crafted in the author’s own image. Since the imaginary identity is a source of personal, narcissistic currency, the author/subject will take special pains to shield it from criticism. This seems to accurately describe Silla’s motives when he publishes his novel \textit{Un sogno} under the pseudonym, “Lorenzo,” and in the subsequent correspondence with Marina. It is as though the name “Lorenzo” provides Silla with a fantasied escape from the shame attached to his real name. This would explain why Silla responds avidly to Marina’s first letter and why he becomes so incensed when she mocks the name “Lorenzo,” calling it vulgar and bourgeois; the first letter compliments his amour propre while the second damages it profoundly. As he explains in his second letter:

\textit{…ora lo pseudonimo che sta in fronte a quel libro e a piè di questo scritto copre uno spirito non vano ma orgoglioso. Ebbi la Sua seconda lettera, e, come molte illusioni che hanno già tentato e deriso la mia giovinezza, anche quel sogno si è perduto davanti a me; io vedo vuota, squallida, senza fine la via faticosa. Noi non ci possiamo intendere e ci diciamo addio; Ella nascosta nel Suo domino elegante, Cecilia, io chiuso nel mio Lorenzo\textsuperscript{414} ch'Ella dice volgare e mi è caro per essere stato portato qualche giorno, cinquant'anni addietro, da un grande poeta che io amo. Per parte mia, nessuna curiosità mi pungerà mai, signora, a ricercare il Suo nome vero; Le sarò grato s'Ella non farà indagini per conoscere il mio.} \textsuperscript{415}


\textsuperscript{414} The poet in question is Ugo Foscolo (1778-1827), who wrote under the pseudonyms Lorenzo Aldighieri and Lorenzo Alderani. Lorenzo Alderani is also the name of Jacopo Ortis’s correspondent in Foscolo’s epistolary novel, \textit{Ultime lettere di Jacopo Ortis}. Silla elsewhere suggests that he is studying German in order to better understand Foscolo (whom he does not mention by name).

\textsuperscript{415} “…[now] the pseudonym which stands on the frontispiece of that book and at the foot of this letter covers [a spirit] not wanting in self-respect. Your second letter reached me, and, like many other illusions which have tempted, and then mocked at, my youth, that dream also vanished; [I see stretched out before me a barren, squalid, never-ending] path. We can have no sympathies in common, and we therefore say farewell; You disguised in your elegant domino “Cecilia,” I, retiring behind my “Lorenzo,” which you [consider] vulgar, but which is dear to me because it was borne [for a time], fifty years ago, by a great poet.
Intriguingly, it is not enough that the correspondence between “Lorenzo” and “Cecilia” should cease; Silla goes further to insist that Cecilia not try to discover his true identity. One gets the sense that by making this stipulation, Silla is reinforcing the separation between fantasy and reality. For him, the pseudonym “Lorenzo” is like a vestige of his shattered hopes and dreams which he strives to safeguard against the harsh, destructive influence of reality.

Over the course of the novel, Silla forges relationships with three different father-figures, each of which is transitory and underlines a different dimension of the paternal bond. Cesare, who emerges within framework of family romance, represents the first figure in this paternal triptych. Cesare, Mina and Silla may be seen to constellate a potential unit—a family based on the “way things might have been”—capable of being actualized solely through the logic of imaginary wish-fulfillment. Broadly speaking, Cesare’s socio-political position and his hierarchical vision of society align him squarely with the dual template of the father as a figure who protects and prohibits. Cesare acts as Silla’s protector by watching over his career following his mother’s death, and ultimately engaging his collaboration on a political science treatise. At the same time, during the brief period in which the two men are acquainted, Cesare adopts a highly censorious manner toward Silla, chiding him for youthful dreams and fancies while challenging his social and political views. Ultimately, Silla identifies with Cesare based on two main factors, the first and most explicit being their shared love of Mina, and the second being a common loathing of hypocrisy, which Silla considers endemic to modern society and to his own generation.

whom I revere. For my part, no curiosity will ever urge me to seek to know your real name; I shall be grateful if you will abstain from inquiries as to mine.”
The fact that both men share affection for Mina leads them initially into a sort of oedipal rivalry, which plays out in terms of the power dynamics of awareness-unawareness. Cesare subjugates Silla by demonstrating a privileged knowledge of his life and memories, while at the same time retreating behind an impenetrable façade so that Silla fails to apprehend him in turn. The recital of this intimate knowledge has a disarming effect on Silla, especially because it touches on hitherto unknown and inconvenient facts—for instance, that Mina had helped finance *Un sogno* at a great personal cost—which requires him to re-conceptualize his relationship with his mother. Thrust into the spotlight and forced to undergo a disturbing rearrangement of his own reality, Silla can only respond by questioning his interlocutor’s right to know these things. The power-struggle ultimately concludes when Cesare explains the nature of his relationship with Mina and how he came to know such personal details about Silla’s life and family. Of course, even in making this conciliatory disclosure, Cesare divulges precious little information about himself, keeping knowledge concentrated on his side of the equation and preserving a sense of hierarchy in the relation.

A distinguishing feature of Silla’s relationship with Cesare is that Silla is forced into the filial role by circumstances outside his control. Intriguingly, the same adventure that brings Silla into contact with Cesare also brings him into contact with another would-be father figure, namely, Steinegge. Working side-by-side with the affable German secretary, Silla begins to treat Steinegge as a confidant, and ultimately comes to revere him for his values and way of life. If in general, Silla demonstrates a tendency to idealize, to the point of cultivating an inauthentic sense of belonging to, the preceding generation for what he perceives to be its ethos of sincerity, an imaginary value-system wholly at odds with the hypocrisy of the present day, this idealizing attitude becomes aligned specifically with the person of Steinegge in the context of Silla’s
philosophical essay on hypocrisy, which is summarized in its main points in the *discours indirect libre* of Book III.2. In that discourse, the singling out of Steinegge as an embodiment of his generation’s excellence signifies him, in historical and affective terms, as an ideal father and in moral terms, as a model worthy of emulation. At least with respect to the sincerity criterion, Silla strives to emulate Steinegge’s mode of being, an aspiration paralleled in his brief courtship of Edith. Ultimately, however, when faced with the impossibility of reaching his ideal, Silla responds by rejecting it wholesale. Hence, after succumbing to Marina’s temptation, Silla dismisses Steinegge angrily and the two become estranged.

The third and final iteration in this father/son series casts Commendatore Vezza in the paternal role. An ancillary character throughout most of the novel, Vezza comes to the forefront of the action following Cesare’s death. The first significant encounter between Vezza and Silla occurs while Silla is caught between a duty to marry Marina despite her illness and the prospect of ending his own life. Learning of Silla’s plan to remain with Marina, Vezza speaks to the much younger man in a fatherly tone and convinces him that the most reasonable course of action would be to politely take his leave and move on with his life. Vezza continues to demonstrate concern for Silla’s interests later when he proposes to recommend him for a position at an elite private school in Milan. In these ways, Vezza serves as a source of practical support to Silla, guiding him through his present difficulties and helping get his life on track. By setting Silla on a path that—though not ideal—comports with the demands of the real world and augurs for a long-term stability, Vezza carries out the more concrete duties of fatherhood left unfulfilled by Cesare and Steinegge.416

416 Silla’s obsession with the problem of Fate could be seen as a projection of the father-complex.
Before concluding this excursus on the psychical itinerary of Malombra, I would like to briefly point out two interrelated trends that influence the way themes of family, love and sexuality are represented in the text: the breakdown of the traditional family structure and the multiplication of an eccentric textual attitude vis-à-vis the representation of sexual-erotic modes of being. In referring to the breakdown of the traditional family structure, I am calling attention to the fact that all the major families that figure in the plot, including the Crusnelli-Malombra family, the D’Ormengos, Silla’s family, the Salvadors and the Steinegges, have suffered some major upheaval or decline. The only families left standing at the end of the novel are the Salvadors and Steinegges, and of these two, only the Steinegge family—consisting of a father-daughter arrangement (within a sublime exemplum of filial piety)—is given a positive moral evaluation. Regarding the Steinegges’ arrangement, Edith is idealized for her filial piety while her father is idealized for his simple virtue, such that it does not seem to matter that the family’s worldly future is sacrificed in favor of spiritual aspirations. This particularity about the Steinegge family at the end of the novel casts light on the second trend mentioned above, which relates to the eccentric attitude of the text vis-à-vis the domains of sex and the erotic.

In speaking of this particular textual attitude, I mean to place at issue, for the sake of description, a specific set of procedures used in the text which have the metaphorical or symbolic effect of castrating representations of sexual and erotic currents, and thus of enforcing a certain economy of enjoyment. The set of procedures in question includes the concentration of sexual-erotic modes of being at the margins of the narrated universe, the reflection on their contents from askew, and the ethical-aesthetical devaluation of these modes of being by comparison with inhibited or sublimating forms of love. As it happens that in virtually all the romantic relationships depicted, circumstances conspire to undermine the sexual component or distance it
from the representation of love. To cite the main examples: Edith renounces marriage in order to carry out her filial duties; Cesare lives a life of celibacy, loving Mina in a courtly fashion; Silla—despite having occasionally frequented “haunts of vice”—avoids facile intrigues and spends his life chasing an unattainable ideal; and even Marina, with her highly-sensualized portrayal and ability to enchant men, never experiences romance beyond Silla’s kiss. Also, relevant to this list is the historical personage, Cecilia, whose “illicit affair”—consisting of a furtive smile and glance—galvanizes the entire plot. To be sure, there is a strong current of eroticism in Malombra, concentrated around the relationship between Silla and Marina; what I find most striking, however, is the way this intensity of enjoyment ends up being diffused or diverted into other areas of the representation. I will take this occasion to discuss some of the pretexts adopted to explore and develop questions of sexuality.

At times, the eroticism of the main plot is displaced onto peripheral characters, whose interactions tend to be depicted in a more candid, almost naturalistic manner. I have mentioned, for instance, several scenes which show Fanny, Marina’s promiscuous French maidservant, acting as a disavowed alter ego of Marina herself. A notable example is the scene where Cesare catches the doctor and Fanny in a compromising position in the garden (as he complains, “Pare impossibile…Quell'asino di dottore che fa la ruota intorno alla cameriera di mia nipote. In giardino come due colombi!”[417]). This rather humorous incident which directly precedes Marina and Silla’s innuendo-laced conversation and shows Fanny and the doctor acting on the desires that Marina and Silla struggle to suppress, is exemplary of a broader tendency to employ Fanny as Marina’s psychical double. The use of Fanny as Marina’s double in this sense not only dissociates the sex act from the protagonists but also, by transforming it into a grotesque and

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[417] “it is too absurd…that ass of a [doing cartwheels around] my niece’s maid. [In the garden] like two doves.”
ridiculous spectacle, detaches it from romantic sentiments altogether. And after all, what could be more absurd than seeing the snooty French maid and the old, owlish country doctor engaged in this sort of animal mating ritual?

Another instance of sexuality being rendered grotesque is found in the scene where Marina and Nepo tour the Orrido together. In the pages leading up to this scene, it is established that Nepo Salvador has a reputation for seducing women beneath his station (“dressmakers, milliners and servant girls”), though until now he has “drawn the line at platonic friendship” when it comes to ladies. This state of affairs changes, however, during the trip through the Orrido, when Nepo tries to seduce Marina by groping and fondling her. The sexually explicit imagery in this scene is even more noteworthy if one considers how elsewhere in the text, the narrator constructs an inviolable aura around Marina’s eroticized figure, voyeuristically studying her movements but setting her firmly out of reach. Nepo’s attempted seduction violates the aura in a crude and graphic manner, and this crudeness is reflected in the language of the representation: his hand appears on Marina’s bosom like “una branca di bestia immonda, fatta audace dalle tenebre;” while Marina appears “pallida, serrate le labbra” like “un'anima peccatrice, fuggita nello sdegno alle ombre dei fiumi infernali, mezz'irritata, mezzo stupefatta.” During this uncomfortable scene, Nepo and Marina take on inhuman qualities suggestive, of the monstrous and the undead, respectively.

These last few reflections on the treatment of sexuality in Malombra form a convenient bridge between the first part of my analysis, where I examined the novel’s main plotlines and

418 “the claw of some impure animal gathering courage from the darkness”

419 “pale, with lips pressed together…”

420 “…some sinful soul, which in disdain had sought refuge in the shadows of these infernal regions, her nervous tension yielding place to stupefaction.”
narrative structure, and the second part, where I will examine the rewritings of Silla’s and Marina’s stories in the Salvador and Steinegge subplots.

**Part II: The Subplots of *Malombra***

Whereas in the first part of my analysis I investigated the affairs of Marina and Silla, I now wish to examine the novel’s two subplots (both of which originate in Book II.1) and determine their thematic connections to the events of the main plot and narrative structure. The first subplot centers on the Salvador family and their scheme to arrange a marriage between Nepo and Marina. The second subplot centers on Steinegge’s reunion with his daughter, Edith, and the latter’s attempt to restore her father’s faith. I will start this section by addressing some points about the work’s genesis, as this will help give a sense of the thematic cohesion between the different parts of the plot.

Aesthetic theorist Michel Guiomar, writing in the volume *Principes d’une esthétique de la mort*, at the beginning of a chapter on the Double, offers the observation that in every novel, whether or not autobiographical in nature, there is at least one character who bears the traits of the author and functions as his Double. This claim, which is underwritten by the sum of Freud’s insights from the paper “Creative Writers and Day-Dreaming” about the roles of

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unconscious desire and wish-fulfillment in the creative writing operation, and specifically about the modern author’s tendency to split up his ego between the different characters of his novel, serves Guiomar’s purpose of subordinating all instances of doubling in a text to a primary reduplicative process, localizable in the relation between author and character. It seems a legitimate, as a point of departure, to consider how the doubling of the authorial subject plays out within the composition of Malombra, given the information available concerning Fogazzaro’s creative psychology, and especially given the complex, more or less conscious use he makes of autobiographical material in the construction of his narrative. In developing an approach to the handling of biographical material which suits the purposes of the present study without discounting the cautions raised around the long-debated matter of authorial intent, I have opted to follow these general Freudian indications while also drawing insight from a pair of critical paradigms outlined by Fredric Jameson, partly with reference to Sartre, the first of which envisions treating the ensemble of biographical data as “yet another text by the same author…to be added to the corpus of study” along with the other works, and the second of which calls for measuring the individual works of the corpus against a common ideological blueprint or “fantasmatic subtext,” to be understood in the Lacanian sense of “an unstable or contradictory structure whose persistent actational functions and event ‘resolutions’ which are never satisfactory, and whose initial unreworked form is that of the imaginary, or, in other words, of those waking fantasies, daydreams, and wish-fulfillments…” Concerning these two paradigms, while each may prove instrumental in its own right for seizing on the intertextual and

extratextual resonances of a given narrative logic or character system, the application of the second must be limited to an acknowledgement of those features deemed axiomatic in the Fogazzarian project—in brief, a worldly love, comprising sentimental and sensual currents, impossibly out of joint or infinitely deferred, along with the redemption of such a love through a common spiritual mode of being—whereas the first will find a direct application in the analysis that follows.

Returning to the line of inquiry suggested by Guiomar's speculation about the functioning of alibi-characters, the question arises as to how or under what forms Fogazzaro qua authorial-autobiographical subject becomes articulated in the narrative. For the purposes of answering this question, consideration must be given to factors such as the novel’s peculiar narrative configuration, which modulates between a subjective and intersubjective frames irreducible to, and lacking the leveling off characteristic of, a totalizing objective reality in-itself, and the fractional way in which authorial subjectivity and desire is decentered, split up and diffused into projections, identifications and cross-identification, as these factors go hand in hand with the triaging of biographical material into experiential, literary and intellectual strains and the distribution of these strains amongst the various characters. To start with, it cannot be ignored that Fogazzaro inserts a cameo of himself into Book III.3, in the person of the "poetaster"-translator seen standing around the piano at Giulia's party. The embedded lyric “Ho pianto un sogno,” credited to this seemingly gratuitous, blushing figure in the narration, is Fogazzaro’s own interpretation of a poem by Heine. However, setting aside for the moment questions of literal cameos, many other traces of the author’s life show up in the novel, and he talks at length in his letters and other writings about the autobiographical orientations of certain characters,

425 Literally, “I cried a dream.”
including Silla and Marina. In an 1883 letter to S. Bastiano, Fogazzaro describes using his own youthful temperament and experiences as a model for Silla’s consciousness, with all its moral and spiritual conflicts:

«Un passo della sua lettera mi fa credere ch'ella conosca qualche cosa di Malombra; non lo sapevo. Vorrei che i suoi occhi le permettessero di leggere poche pagine del capitolo in Aprile (verso la fine) dove è parlato delle tempeste morali che agitavano Silla. Invece di questo nome ella può mettere il mio in quelle pagine»

Obviously, these parallels with the life of the author complicate the reading and one must avoid the pitfall of too narrowly identifying Fogazzaro with Silla. Indeed, Fogazzaro takes measures to distance himself from his male protagonist in other respects, such as in the scene where Silla, in speaking with Steinegge, denies being a poet and insists he has only ever been a writer. Fogazzaro, by contrast, had grappled with numerous disappointments as a lyric poet prior to publishing his first novel, *Malombra*. In this sense, just as Silla’s list of failures mirrors the disappointments of Fogazzaro’s own early literary career, there is a cardinal difference between author and character over the specific nature of their artistic aspirations. The distinction here is noteworthy when considering that *Malombra* embodies the crossroads of Fogazzaro’s poetic and novelistic careers:

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426 As Fogazzaro writes more generally about his sources of artistic inspiration: “nell’anima di ciascuno di noi sono in genere tutte le passioni, gli amori, gli odi, le invidie, le malvagità, gli slanci generosi, le cupidigie, le viltà, gli eroismi, le follie che muovono qualunque altra anima umana…io trago il mio libro, parte da altri libri parte dal vero delle cose, parte dall’anima mia profonda: perché essa / è un cielo pieno d’ombre e di astri che vi sorgono, tramontano e risorgono ancora senza posa e v’hanno abissi in fondo a lei che l’occhio interno non penetra.” “In general, each of our souls contains all the passions, the loves, the hates, the envies, the evils, the generous impulses, the avarices, the cowardice, the heroisms, the follies which drive any other human soul…I derive my book, in part from other books, in part from the reality of things, in part from the depths of my soul: because this too is a sky full of shadows and stars which rise, set and rise again once more without stopping and there are abysses at its base which the inner eye cannot fathom.” Donatella Piccioni and Leone Piccioni, *Antonio Fogazzaro* (Turin: Unione Tipografico-Editrice Torinese, 1970), 157.

427 Both Silla and the poetaster serve as autobiographical figures; however, whereas the former commands a degree of pathos, the latter is presented in a purely contemptible light, as an object of (self-) deprecation. The contrast evident between the narratorial attitude toward Silla qua embodiment of Fogazzaro’s youthful personality, on the one hand, and toward the poetaster qua embodiment of Fogazzaro’s early lyric poetry, on the other, suggests a tendency on the part of the author to isolate this latter portion of his ego and submit it to harsher judgment.

428 Letter to E. S. Bastiano, 5 agosto 1883. “A passage in your letter has led me to think that you know something about Malombra; I had not been aware. I would ask that you pass your eyes over a few pages from the chapter “In Aprile” (toward the end) where it talks about the moral conflicts which moved Silla. You could replace that name with my own in those pages.”
it is as though the author, on some level, wishes to isolate his past poetic endeavors in the figure of the “poetaster,” while still holding up Silla as a token of what he had been and what he is becoming. Tommaso Gallarati-Scotti, a protégé of Fogazzaro and one of his early biographers, singles out the inward-looking tendency in *Malombra* when he writes:

Malombra, può dunque essere considerata da un punto di vista ben più interessante per gli scrutatori di anime che da quello puramente artistico. Essa non è solo un'opera d'arte. E' la storia poetica del momento più tempestoso e sensuale della sua vita… In Corrado Silla egli si è descritto nell'ora in cui si trovò solo, sull' orlo di una cupa voragine di morte.\(^{429}\)

As Gallarati-Scotti professes, it is precisely this ability to know himself inside and out that makes Fogazzaro such a skilled painter of human psychology:

Se una qualità distingue infatti il Fogazzaro tra gli scrittori del suo tempo e lo mette tra i maggiori in Europa, è la potenza con cui afferra e fissa i caratteri umani. Egli conosce le anime che descrive in ogni loro ripiego, in ogni loro debolezza e esitazione, in ogni loro compromesso tra il bene e il male. Sa guardare fino in fondo ai loro cuori; misurare ogni moto dei loro nervi e del loro sangue, cogliere in essi il sublime o il ridicolo, le ombre e le luci del loro mondo interiore. Ebbene le pagine ascetiche che abbiamo pubblicato e che ci servono a comprendere il segreto della sua vita ci servono anche a scoprire il segreto della sua arte. In esse noi troviamo a quale scuola ha imparato a studiare i caratteri e le passioni degli uomini. L'artista ha descritto bene gli altri perché ha conosciuto fino in fondo sè stesso.\(^{430}\)

Marina, like Silla, is an autobiographical character who, according to Gallarati-Scotti, seems to reflect a different side of the author’s soul\(^{431}\). In the preface to the French Edition of

\(^{429}\) *Malombra* could therefore be considered more interesting from the point of view of the soul-reader than from a purely artistic point of view. It is not only a work of art. It is the poetic retelling of the most tempestuous and sensual moment in his life… In Corrado Silla he has depicted himself at the time in which he found himself alone, on the brink of a gloomy chasm of death.” Tommaso Gallarati-Scotti, *La Vita di Antonio Fogazzaro*, 79-80.

\(^{430}\) “In fact, if there is one quality which distinguishes Fogazzaro from the writers of his time and ranks him amongst the greatest in Europe, it is the power with which he grasps and fixes human characters. He knows the souls he describes in every fold, in all of their weakness and hesitation, in all of their compromises between good and evil. He knows how to plumb the depths of their hearts; to measure every movement of their nerves and their blood, to gather in them the sublime or the ridiculous, the shadows and the light of their inner world. And yet the austere pages which we have published and which help to understand the secret of his life also serve to uncover the secret of his art. In them we discover the school from which he learned to study the characters and passions of men. The artist described others well because he knew himself inside and out.” Tommaso Gallarati-Scotti, *La Vita di Antonio Fogazzaro* (Milan: Baldini e Castoldi, 1920), 246.

\(^{431}\) “…accanto alla figura di Silla è quella di Marina. E anch'essa sembra riflettere un altro lato dell'anima del Fogazzaro.”

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Malombra in 1895, Fogazzaro describes the exaltation he felt in conceiving of his female protagonist:

Pas un mot du roman n'existait encore sur le papier et la belle, hautaine, fantasque Marina de Malombra me hantait déjà; j'en étais amoureux et rêvais de m'en faire aimer. Elle était pour moi la femme qui ne ressemble à aucune autre, et je l'avais pétrie d'orgueil pour l'inexprimable plaisir de la dompter. Marina a vécu dans moi avant Edith, elle est bien ce voluptueux mélange féminin de beauté, d'étrangeté, de talent et d'orgueil que je recherchais avec ardeur dans ma première jeunesse. Elle était devenue mon rêve, en souvenir d'une autre... d'une créature aérienne, d'une sorte de sylphide à la Chateaubriand, dont j'avais raffolé de douze à seize ans. Tout ce que j'ai lu depuis sur l'amour, tel que le conçoivent certains soi-disants adorateurs de la Beauté, me paraît bien froid et bien tot en comparaison des ivresses qu'une femme comme donna Marina aurait pu donner à un amant digne d'elle. Le personnage est donc une conception idéale, ayant un noyau de réalité. Elle est l'ainée des femmes dont j'ai souhaité fixer les traits dans mon œuvre, sans me soucier le moins du monde de l'effet qu'elles y produiraient, de ce que le public en pourrait dire. 432

The way Fogazzaro describes being “haunted” by the imaginary figure of Marina, even before putting pen to paper, clearly resonates with Capuana’s experience of being haunted by the woman from the Van Dyck painting (described in the volume Spiritismo? 433). Apropos of Marina, Fogazzaro grants that her character has some basis (“un noyau”) in reality, but explains that she is above all a product of fantasy, and speaks of her capturing, through a unique blend of beauty, exoticism, talent and pride, an ideal of femininity singularly capable of arousing his own desires. Thus, in one sense, Fogazzaro sets up Marina as an object of desire in the text whose

432 “Not a single word of the novel existed yet on paper and I was already haunted by the beautiful, haughty, fanciful Marina; I was in love and I dreamed of being loved by her. She was for me a woman like no other, and I filled her with pride for the inexpressible pleasure of mastering her. Marina lived in me before Edith, she is precisely that voluptuous feminine mixture of beauty, strangeness, talent and pride which I ardously sought in my early youth. She became my dream, in memory of another...of an ethereal creature, something akin to the sylph of Chateaubriand, which I was mad about between the ages of twelve and sixteen. Everything that I have since read on love, as it is conceived by certain self-described worshipers of Beauty, seems cold and fatuous in comparison to the exhilarations that a woman like Marina might have given to a lover worthy of her. Her character is an ideal conception, with a “kernel” of reality. She is the first of the women whose traits I hoped to fix in my work, without worrying at all about the effect she would have on the world, about what the public could say about her.” Antonio Fogazzaro, “Malombra: Préface,” In Minieme, discorsi, studi, pensieri (Milan: Baldini e Castaldi, 1908), 237.

433 Luigi Capuana, Spiritismo? (Catania: Niccolò Giannotta, 1884).
eroticism is defined in part by her impenetrable mystique. At the same time, however, Fogazzaro also refers to the pleasure he takes in mastering this strange beauty, by which he seems to mean piercing her consciousness and disclosing her subjectivity, in private spaces of the narrative, and furnishing her with an interiority. To construct Marina’s interior world, Fogazzaro uses his own psyche as a model, much as he had done with Silla, as a result of which he also becomes identified with Marina on some level. This identification with Marina, correspondingly, becomes a key site for the author to channel some of the darker aspects of his personality, and namely, his youthful fascination with the occult. In sum, it could be said that Fogazzaro relates to his female protagonist in a twofold manner, through the projection of desire on the one hand and through intellectual identification on the other.

The fictional universe projected in Malombra seems in many ways to typify the logic of another claim by Guiomar, which holds that “chaque être de roman soit un reflet, une esquisse de Double de l’auteur et donc double de chacun des autres êtres de la même oeuvre”⁴³⁴⁴³⁵. In one sense, this principle is reflected in the way Fogazzaro compartmentalizes his own worldview in the text by turning secondary characters into exponents of his ideas and feelings on various subjects (notably, with Steinegge’s theory of languages, Don Innocenzo’s views on spirituality and the self-reference in the “poetaster” at Giulia’s party). This principle is also played out in the way that, with Marina and Silla serving as avatars of the author in the text, each protagonist forms the center of a universe of literary foils; correspondingly, the traits of each foil-character are determined on the basis of that character’s role in the plot relative to the protagonist, such

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⁴³⁴ “every being in a novel is a reflection, a sketch of the Double of the author and thus the double of each of the other beings in the same work”

⁴³⁵ Guiomar, Principes d’une esthétique de la mort, 286.
that the foil-character also comes to reflect the authorial personality, even if in an oblique and secondary manner. One example of the foil technique is the dynamic between Marina and Fanny. Acts and tendencies that would seem discordant with Marina’s ego are relegated to Fanny, who, perhaps as a function of her lower birth, has fewer inhibitions with respect to emotions and sexuality (as Marina loses her inhibitions, Fanny ceases to function in this capacity). In a different connection, the way Silla relates to Steinegge, elevating him to the status of an ego ideal posits Steinegge as a foil for Silla. Another pair of foils is created for the two protagonists through the narrative device of *mise-en-abyme*: the unnamed hero of *Un sogno* serves as a foil for Silla just as the Cecilia from the manuscript and local lore serves as a foil for Marina. The deepest and most complex examples of foils in the text, however, relate to the characters and events of the two subplots. Not only are the characters of Nepo and Edith presented as foils for Silla and Marina, respectively, but also, in a broader sense, each subplot sets out to rewrite—in opposing semantic terms, so as to create an ideological counterpoint—a given scheme of relations from the main plot. I would argue that the adventures of Fosca and Nepo present a negative counterpart to the backstory of Mina and Silla, while the pious narration of Steinegge and Edith’s reunion offers a positive counterpart to the story of Cesare and Marina. On a superficial level, the substitution of Nepo for Silla and Edith for Marina also lends itself to the unfolding of two love-triangles in the narrative, although this element is downplayed somewhat. The system of foils is traced out in the grid below:

<table>
<thead>
<tr>
<th>Positive</th>
<th>Negative</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mina</td>
<td>Silla</td>
</tr>
<tr>
<td>Fosca</td>
<td>Nepo</td>
</tr>
</tbody>
</table>
I will now proceed by analyzing the ways in which Nepo serves as a foil for Silla, and the ways in which Edith serves as a foil for Marina.

The Salvador subplot rewrites the backstory of Mina and Silla in a more cynical and degraded key—a key that is more realistic, if on side of caricature, and attentive to the role played by economic rationality in the ordering of the social sphere—by duplicating the latter’s central relational structures, voiding them of idealizing and romanticizing content and reprojecting them through discourses of social artifice, corruption and commodification. These procedures can be observed with respect to numerous points of comparison between the two storylines.

Fundamentally speaking, the contrast between Silla and Nepo, or rather, the contrast between their respective sets of mores, is organized around the question of hypocrisy. Silla, who regards hypocrisy as endemic to the present age, and to his generation in particular, is depicted writing an essay on the subject in Book III:

Inconscio seguace d'idee preconcette e assolute, voleva dimostrarvi che la menzogna e la debolezza morale sono caratteristiche di questo tempo, salvo a dedurne in seguito che discendono dalle sue tendenze positiviste, ossia dall'essersi oscurato nelle anime il principio metafisico del vero; e che le verità conquistate nell'ordine fisico, infinitesimali raggi di quel principio, non hanno né possono avere il menomo valore di sostituirllo quale generatore di salute morale. Molto più grave gli pareva questo prosperare della menzogna in tanta libertà di parola e d'azione. Perché ne trovava infetta la vita sociale e politica, come le arti, le lettere e le industrie stesse, nelle quali discende a complice abietta d'inganno persino la scienza. Osservava ne' suoi conoscenti il fenomeno frequentissimo dell'ipocrisia a rovescio, ossia la dissimulazione dei sentimenti più retti e più nobili, delle opinioni più ragionevoli; l'opposto linguaggio che erano usi tenere sulle persone e le cose, secondo il numero e la qualità degli uditori. Ne induceva che se le vere opinioni umane avessero improvvisamente a scoprirsi, il mondo sbigottirebbe di trovarsi tanto diverso da quello che crede. Una si larga infusione di falsità volontaria, corrompendo interamente le parole e le azioni umane, deve generare il falso, che è quanto dire il male, nell'organismo della società, poiché questo si modifica senza posa per le parole, per le azioni
umane. Silla preferiva la sincerità, anche nell'errore, a qualunque men disonestà ipocrisia. Citava esempi in appoggio al suo assunto, e aveva ora per le mani il suo amico Steinegge. 436

There is a touch of irony in the fact that Silla, in writing about hypocrisy, unconsciously starts from preconceived ideas. In a general way, intolerance of hypocrisy is a sentiment that binds Silla together with Cesare, Marina and Steinegge. Cesare’s opinions on the subject are made known in Book I.2 when he speaks of the “sciocconi ipocriti davanti ad un quadro o a una statua,” 437 remarking that “se potessero levarsi la maschera tutti ad un tratto, udreste che risata,” 438 while Marina’s position comes to light in Book I.5 where she struggles with the hypocrisy of disguising her hatred for her uncle. Steinegge, for his part, decries the hypocrites in his own family for destroying the letters he wrote to Edith (in Book II.1). Though as a product of his generation Silla himself flirts at times with insincerity (hence the underlying irony of the hypocrite denouncing hypocrisy), in general, his words and deeds comport with each other, and thus substantiate his commitment to sincerity and truth. With the Salvadors, conversely, this element of conscious duplicity runs rampant and invades every aspect of their lives.

An abstract comparison of the Silla and Salvador family dynamics reveals three trends in common: a devaluation of paternal authority (both fathers were debt-ridden), an accession of

436 “Unconsciously holding to fixed preconceived ideas, he endeavored to show that falsehood and moral weakness are characteristic of this age, but arrived at the conclusion that they spring from its positivist tendencies, [that is, from the darkening of souls to the metaphysical principle of truth]. Scientific discoveries in the physical world are but fragments of truth, and can never take its place as the source of morality. The prevalence of falsehood amid so much freedom of speech and action struck him as a singularly grave symptom. For it seemed to him to have infected the whole social and political life of the world, with arts, letters, and industry; and science itself seemed to act as a feeble, infatuated accomplice. Among his contemporaries, he often observed the phenomenon of hypocrisy upside down, that is to say, the suppression of noble and upright feelings and common-sense views, in order to suit the audience, they were addressing. Hence, he drew the inference that if men’s true opinions were to be suddenly made known, the world would be alarmed at discovering itself to be so different from what it believes it is. So much voluntary untruth, inwardly corrupting human words and actions, must give birth to falsehood, that is to say, to evil, in the organism of society, since the latter is modified unceasingly by human words and actions. Silla preferred sincerity, even in error, to hypocrisy of every shade. He supported his view by examples, and at the present moment had his friend Steinegge under examination.”

437 “fools and hypocrites in front of a picture or a statue”

438 “If they could all simultaneously remove their masks, what a shout of laughter you would hear.”
maternal authority, and a rapprochement between mother and son. In both cases, the mother plays a prominent role in legislating the son’s affairs. Following her death, Silla’s mother continues to influence her son not only as a fixture of his mental life, but also as a source of financial support. In a direct sense, Silla supports himself with the interest generated by Mina’s dowry, though he also ends up receiving material support from Cesare, thanks to Cesare’s relationship with his mother. So far, these circumstances bear at least a nominal resemblance to the circumstances of the Salvador family. Like Mina, Fosca is a doting mother who appeals to Cesare with her son’s welfare in mind. Her plan is to provide for Nepo’s financial security by arranging a marriage for him with the supposedly well-endowed Marina. Nepo, who like Silla is financially dependent on his mother and her connections, puts on an elaborate fiction about how he would never marry for money, all the while covertly subscribing to his mother’s plan.

Letters, which for decades had served as the privileged space for Cesare and Mina’s friendship, also play a key role in cementing the relationship between the Salvadors and Cesare. The difference, of course, between the two situations of correspondence turns on the sincerity of the discourse. Cesare’s correspondence with Mina appears more genuine for the fact that, as the continuation of a long-standing relationship, it takes place within a discourse of privacy and intimacy. Fosca’s communication, by contrast, caricaturizes in the most obsequious terms the formal discourse customary in exchanges between branches of a noble family. Cesare is Fosca’s affinal cousin and yet the two barely know one another, having met only once, thirty years prior. Written only at the suggestion of Donna Costanza who alerts Fosca to Cesare’s wealth, the letter vastly overstates the significance of the family ties in question and reeks of opportunism, as one may see from the following excerpt (which stands out, on a stylistic note, for its use of discours indirect libre,):
La contessa Fosca scrisse un capolavoro diplomatico. V'erano intarsiati non pochi errorucci di ortografia e di grammatica; ma nessuno si sarebbe atteso dalla contessa uno scritto così artificioso. V'era espresso il desiderio di rivedere il conte dopo tanti anni, di stringere con l'amicizia i legami del sangue. Non era egli, dopo tante disgrazie, il più prossimo dei parenti superstiti del povero Alvise? Tali erano pure i sentimenti di Nepo. Ella avrebbe voluto intrattenersi con lui dell'avvenire di questo suo figlio; e qui grandi elogi al medesimo. Lo vedeva disposto ad accasarsi. Ove cadrebbe la sua scelta? Certo sopra una famiglia degna, una fanciulla virtuosa; ma ella, come madre, doveva pur pensare a quello che i benedetti giovani non curano mai. Qui veniva un quadro né troppo scuro né troppo chiaro delle finanze Salvador. Insomma ell'aveva bisogno di amici autorevoli e prudenti. Verrebbe volentieri al Palazzo con Nepo, se però il tempo, se la salute, se questo se quello permettesse. Desiderava pure tanto abbracciare la cara Marina di cui si ricordava sempre con tenerezza.

Aggiungeva uno speciale bigliettino affettuoso, sulle generali, per essa.

The expository sketch of the Salvadors in Book II.2 offers some insights into Fosca and Nepo’s lifestyle and worldview. Fosca herself is painted as a kindly arriviste (the daughter of a fishmonger and widow of Count Alvise), once known for speaking frankly, who has clumsily mastered the art of affectation. Her letter, through its selective account of events, succeeds in painting a rosier picture of her family’s financial situation, which is in reality quite dire. Rather than disclose her and her late husband’s culpability in the family’s debt crisis (and risk exposing the opportunistic nature of the visit), Fosca merely provides a sketch of the damages, enabling her to later portray herself and Nepo as the victims of circumstance. The letter also contains a flattering portrait of Nepo—designed to ingratiate him with Cesare—which inflates his accomplishments and overwrites his flaws. Thus, Fosca proceeds to sanitize her family’s image.
by distancing semblance from reality, while setting the stage for a relationship based entirely on pretense. In this respect, the spirit of her letter contrasts sharply with that of the original letter Cesare sent Silla, the one whose tone reflects “la franchezza rude d'un gentiluomo antico”\textsuperscript{441} and whose “grandi caratteri inclinati nell'impeto della corsa, spiravano sincerità”\textsuperscript{442}.

Almost immediately following Fosca and Nepo’s arrival at R., it becomes painfully obvious that apart from their common aristocratic origins and a few instances of inter-marriage over the past centuries, the D’Ormengos and the Salvadors have absolutely nothing in common. Later, in Book II.4, it is even noted how “con i Salvador, tanto agli antipodi della sua natura, il conte si mostrava paziente oltre il prevedibile.”\textsuperscript{443}444 Still, this epic feat of patience notwithstanding, Cesare reacts with cynicism toward his cousins from the moment he lays eyes on them. It should be noted that whereas Cesare had welcomed Silla with a paternal air and lectured him about his life choices, he does nothing of the sort for Nepo. Instead, he listens, stultified, as Nepo vaunts his own accomplishments:

Ed ora, mentre la vena inesauribile della contessa Fosca gittava chiacchiere sul capo di Marina, [Nepo], dal canto suo, torturava già il conte Cesare con la propria biografia, con la relazione de' suoi studi, delle sue speranze. Il conte, che sapeva poco dissimulare, stava lì ad ascoltarlo, quasi sdraiato sulla seggiola, col mento sul petto, le mani in tasca e le gambe sgangherate; e alzava il capo a ogni tanto per dargli una occhiata fra l'attonito e l'infastidito.\textsuperscript{445}

\textsuperscript{441}“with the rough frankness of a noble man of the old [guard]”

\textsuperscript{442}“the large letters, leaning over as in the impetus of a race, breathed sincerity.”

\textsuperscript{443}“with the Salvadors, who had nothing whatever in common with him, the Count showed himself more patient than could possibly have been expected.”

\textsuperscript{444}During his original conversation with Silla, Cesare had expressed contempt for flagrantly opportunistic ventures, lauding the young writer for declining a position in his family’s spinning business. Cesare rearticulates his contempt for capitalist enterprise in Book II.5 when he suggests that the new paper mill will contribute little to the “hygiene and morality” of the region. Early on, the Count also professes “I can hardly broach business with a guest who has only just crossed my threshold.”

\textsuperscript{445}“And now, while the unfortunate Marina had to listen to the endless flow of the Countess’s chatter, [Nepo], on his part, was [torturing] Count [Cesare] [with a] history of his life, of the course of his studies and the direction of his hopes. The Count, who was a poor hand at dissimulation, was listening to the narrative, lolling in his chair, his chin resting on his breast, his hands in his pockets, and his legs sprawling out before him; every now and then he raised his head and gave the speaker a look, half astonished and half bored.”
Unlike these cousins, who disguise their motives behind incessant chatter and frivolities, Cesare has little experience with—or taste for—dissimulation. The fact that Cesare’s conversations with Silla lack these frivolities and are quite deep by comparison certifies that relationship as the more authentic of the two.

An important scene in this subplot revolves around question of Marina’s dowry. Money, which had previously only played a peripheral role in the novel’s plot, here surfaces as a central theme with complex implications. In the scene, Fosca tortures Cesare with a melodramatic sermon about the ills that have supposedly befallen her family, and the merits of her son’s union with Marina, all to the purpose of discovering how much Marina stands to inherit from her uncle. Refusing to play Fosca’s game, Cesare first cautions against the marriage, then plainly and unceremoniously proposes a sum of three hundred and twenty thousand francs. When Fosca pretends not to understand, Cesare exclaims:

Oh, voi capite perfettamente disse il conte con un accento inesprimibile. È un mistero pel quale non vi mancava né la fede né la speranza prima di parlare con me. Io ve ne ringrazio molto. Voi mi avete fatto l’onore di credere che provvederei con sufficiente larghezza al collocamento di mia nipote, benché non ne abbia alcun obbligo ed ella non porti il mio nome. Non è questo?446

Cesare also ironizes that the finagling over Marina’s dowry (which, including the eighty thousand francs from her father, totals to four hundred thousand francs) has turned the conversation into a business negotiation. As it is later revealed, the so-called betrothal could at best be called a business transaction and at worst a fraud or confidence scheme. Later, when Cesare suffers a stroke without signing the deed of gift (which Marina requests in lieu of a dowry), Nepo instructs the lawyer Mirovich to surveil the Count night and day, in the hopes of

446 “Oh, you understand perfectly well,’ said the Count, with curious emphasis. - ‘It is a mystery in regard to which you were lacking neither in faith nor in hope before you spoke to me. I return you my best thanks. You have done me the honor of believing that I should provide with sufficient liberality for my niece’s settlement in life, although I am under no obligation to do so, and although she does not bear my name. Is that not so?”
capturing a final moment of lucidity. Failing in that, the Salvadors resort to stealing Cesare’s will after he dies and altering it to benefit Nepo (the Salvadors, unconcerned that this alteration also disinherits Marina, depart the palace immediately afterward).

I would like to point out some interesting parallels between the Silla and Salvador families with regards to their dealings with money. Both apparently crippled with debts, and both leaning on Cesare for support, the two families differ tremendously with respect to their financial motives and to the way they go about fulfilling them. In the first place, one must wonder why the illustrious Salvador family—once ten times wealthier than the Crusnelli family—is so preoccupied with Marina’s dowry. The family’s financial decline, reported to have taken place in the years since Alvise married Fosca, is not—as Fosca tells Cesare—the consequence of bad fortune or embezzlement, but of her and Alvise’s prodigality. Two decades of reckless spending on the part of Fosca and her husband have left the newly-widowed Fosca up to her neck in debts and liabilities. Though clearly not destitute, Fosca now takes it as an imperative to repair the family’s broken fortunes, by whatever means necessary.

The Salvadors’ plan to sell off dusty antiques “degne…d'esser buttate in rio”\textsuperscript{448} to the British Museum to pay off debts poses an ironic counterpoint to Mina’s selling furniture to Cesare out of necessity, and then pawning off cherished heirlooms\textsuperscript{450} in a state of near-destitution to finance Silla’s novel. On the one hand, Mina parts with her most precious possessions so that Silla can realize an ideal (a dream, \textit{Un sogno}), while on the other hand, the Salvadors have valuable treasures laying around that they treat as garbage. Fortunately for the

\textsuperscript{448} “fit for the rubbish heap”\textsuperscript{449} One is reminded of the Gospel parable of the poor widow being praised by Jesus for her donation of two coins.

\textsuperscript{450} A sacrifice reminiscent of Emma Micawber’s in \textit{David Copperfield}. 208
Salvadors, the lawyer Mirovich, an “antica fiamma”\textsuperscript{451} of Fosca’s—one who is “cortigianescamente devoto”\textsuperscript{452}—assists them in stabilizing their financials, much as Cesare had done for Mina (pejoratively construed by Marina as his “antica amorosa”), in times of crisis. Another ironic twist revolves around the role money plays in each family’s dynamic with Cesare. Silla is living off a meagre income when he first arrives at the palace, though money is the furthest thing from his mind. That notwithstanding, Cesare, a benefactor of sorts, offers to pay for him ten thousand francs for his collaboration on a political science treatise. Even after Silla departs the palace in an indecorous manner without finishing the project, Cesare bequeaths him the full amount to complete the work as he sees fit. By contrast, the Salvadors, who arrive at Cesare’s doorstep angling for an injection of liquid capital, are required to lie and cheat in increasingly depraved ways to achieve their goal\textsuperscript{453}.

A third source of irony in the conversation about Marina’s dowry centers on the manipulation of family relations and the obligations associated with them. Much like she had done in her letter, in speaking to Cesare, Fosca treats him like a close relative despite barely knowing him, and places special emphasis on his blood ties with Nepo:

Ebbene, non dovrei parlar così a Voi che siete suo zio, il suo secondo padre, ma Vi ho già detto la confidenza che ho. Eccò, non so se si possa lasciar andare avanti questa cosa. Vedo il diritto, vedo il rovescio, vedo questo, vedo quello, vorrei e non vorrei\textsuperscript{454}. Oh Dio, che strucacuor\textsuperscript{455}!

\textsuperscript{451} “old flame”

\textsuperscript{452} “slavishly devoted”

\textsuperscript{453} The marriage between Alvise Salvador and Fosca is portrayed as having similar socioeconomic repercussions to the affair between Filippo di Crusnelli-Malombra and Miss Sarah: in both cases, a romantic liaison forged across class-lines endangers the economic and social standing of a prominent family.

\textsuperscript{454} Fosca is citing a verse from \textit{Don Giovanni} Act I, scene 9: “vorrei e non vorrei; mi trema un poco il cor.” Earlier in the novel, Steinegge and Silla hear Marina playing music from the same opera on the piano.

\textsuperscript{455} “Well, am I not right to say all this to you, his uncle, his second father. I have told you what confidence I place in you, and now I don’t know whether the affair ought to be allowed to proceed. I see one side of the picture, I see the other; I see this, I see that; I like it, and I don’t like it. Oh, heavens, it is a heart-rending dilemma!”

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During the conversation, Fosca goes from calling Cesare “dear cousin,” to calling him Nepo’s uncle, to finally calling him Nepo’s second father. Elsewhere, she stresses the fact that the Count is the “sangue [del suo] povero Alvise,” whom she falsely credits with telling her to seek Cesare’s counsel. The incredibly forced attempt to characterize Cesare as Nepo’s second father is an oblique reference to the rumors suggesting that Silla is Cesare’s illegitimate son. In the meantime, the way that Fosca repeatedly insists on being “sincera” and speaking “candidamente,” all the while doing precisely the opposite, adds to the irony of the scene.

One way of reading Fosca’s gesture of spilling the wine on the tablecloth is as a symbol of the assault being waged against Cesare’s courtly values:

La contessa diventò scarlatta, e spinse via bruscamente il suo piatto su cui posava un calice pieno di barolo. Il calice si rovesciò sulla tovaglia, il conte trasalì, cacciò fuori tanto d'occhi e Sua Eccellenza esclamò:


Il conte sbuffava. Ci vollero tutte le tradizioni cavalleresche della sua casa per trattenerlo dal prorompere contro l'avventata cugina. Le macchie lo irritavano come se avesse per blasone la pulitezza. Suonò furiosamente il campanello e gridò al servo: Via tutta questa roba! Subito.

The mention of Cesare’s courtly traditions is noteworthy given that these traditions were instrumental in coordinating his relationship with Mina. Cesare had once sought Mina’s hand in marriage, and he remained Mina’s admirer and confidant even in the decades after she married Silla’s father. Insofar as he observed these high-minded concepts of love and marriage, and

456 “same blood as [her] poor Alvise”

457 “candidly”

458 Tradition holds that the accidental spilling of wine is the harbinger of good luck.

459 “The Countess became scarlet, and hastily pushed away her plate, on which stood a glass full of Barolo. The wine was spilt over the tablecloth the Count started and glanced angrily across the table, and her Excellency exclaimed, — ‘It is nothing, dear cousin; a mere bagatelle’ The Count began to fume. It required all the courtly traditions of his house to restrain him from an outburst against his giddy-headed cousin. The stains irritated him as though his family motto had been ‘purity.’ He rang the bell furiously, and cried to the servant, ‘Clear away all those things at once.’”

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consequently, lived a life of celibacy, his family motto might as well have been “pulitezza.”

Perhaps Cesare is even thinking of this ideal sort of love when he tells Silla: “…se avete un ideale non lo voglio guastare, qualunque esso sia, perché senza ideale il cuore cade nel ventre.”

While Cesare also expresses a pragmatic view that two people need not be head over heels to make a good match, it is understandable that he would feel uneasy about the proposed arrangement, given that Nepo and Marina seem incompatible, and that he has Marina’s happiness in mind.

Another aspect of the Salvadors’ manipulation is revealed in the episode of the “ventaglio rosso e nero,” when Fosca alerts Nepo to the outcome of the dowry discussion using an agreed-upon fan signal. The inventory of possible signals is given as follows:

Se la contessa non era in loggia, voleva dire che non aveva potuto fare il gran discorso; se c’era, il ventaglio verde significava mala riuscita, il rosso e nero buona; il fazzoletto bianco voleva dire Marina avrà tutto.

When Nepo sees, his mother waving the “ventaglio rosso e nero”—signaling the promise of a substantial dowry—his entire demeanor changes; he goes from sulking and bullying Rico to publicly fawning over Marina. As noted in the narration, this change is anything but subtle:

Pareva un altro uomo. Aveva scosse le braccia per far scendere i manichini sino alle nocche delle dita e guardava sua cugina con un sorriso da trionfatore sciocco.

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460 “if you have an ideal I am the last person to wish to destroy it, for without an ideal all feeling is merged in sensuality.”

461 As Valesio notes, this color-coded signaling reminds one of the equivocation on the color of the sails in Wagner’s Tristan und Isolde. Other allusions to the Tristan and Isolde legend scattered throughout the novel include the scene where Silla and Marina play chess, and the citation of the verse by Marie de France, “La voix douce et bas li tons,” in reference to Madamigella Desclée’s voice (in Book III.3).

462 “If the Countess was not there at all it would mean that she had not been able to have the important conversation with the Count. If she was there the green fan signified ‘no luck’; the red-and-black one ‘good luck’; the white handkerchief would mean ‘Marina will have everything.’”

463 “red and black fan”

464 He seemed a different man. He had shaken his arms till the small white cuffs fell down over his knuckles, and he looked at his cousin with a foolish air of triumph.
Concerning the ploy itself, in addition to pointing out the corruption of what is imagined to be a natural process, the very fact that it is deployed in the first place discredits Fosca’s claim that Nepo has a romantic idea about love and is mortified by the thought of marrying for money. In talking with Cesare at breakfast, Fosca had made it seem as though Nepo would be appalled to learn that they were talking about the dowry:

Sentite, Cesare, io avrò tutti i difetti e tutti i torti del mondo, ma son sincera. Mi prenderete in mala parte se parlo schietto? C’è anche questa, che se mio fio lo viene a sapere che vi faccio certi discorsi, poveretta me, non ho più bene, non ho più pace. Mi raccomando, Cesare. Volete che ve lo dica? Questa cosa mi fa groppo in gola, stento a buttarla fuori. È una umiliazione grande, è una cosa contraria al mio carattere, ma i fatti sono fatti, il dovere è dovere.  

With the Salvador subplot in general and with the dynamics surrounding Marina’s dowry particular, there emerges over against the symbolist code a secondary code which proposes to write or contain Marina, not in aesthetic terms through the enumeration of sensuous qualities, but rather in economic terms, through quantitative speculation about the value of her inheritance. The emergence of this register brings attention to another point on which Marina’s subjectivity is overdetermined in the narrative: if hitherto, Marina has been marked as an object of ineffable beauty and fascination and as an embodied subject housing contradictory drives, now, in light of Cesare’s dealings with Fosca and Nepo, she is also bound to an economic value and marked as a potential bride. This monetary sum attached to Marina, while presented under the socio-symbolic and functional aegis of a dowry (deed of gift) or obligation, is not viewed as such by the

465“Listen to me, Caesar. I may have all the faults and failings in the world, but I am sincere. Will you take it in ill part if I speak frankly? Another thing is, that if my son gets to know that I have broached certain subjects to you, there is no quieter or peace of mind for me, I can assure you, Caesar. Do you wish me to go on? The words seem to stick in my throat, and I have difficulty in getting them out. It is a great humiliation for me; the whole thing is contrary to my nature, but facts are facts and duty is duty.”
Salvadors, who instead take the wedding as a pretext to liquidate social capital. In this sense, the dowry discourse maps out a complex system of relations in which traditional practices of gift-exchange become contaminated with or reoriented toward principles of market-economy. It will be observed in the coming pages how, at least from Marina’s point of view, the thematics of money and exchange tie in with those of moral debt and vengeance. For the moment, however, it suffices to identify two types of economic-rationalistic—and specifically, capitalistic—logic in the dowry discourse: a logic of commodification, borne out through the objectification of Marina’s nubile status and its assignment of a monetary value alienable from her mental and bodily situation, and a logic of rationalization (in the Weberian sense of the term), exemplified in the substitution of Marina’s drive-fueled ideas of love and erotic imaginary with a set of instrumental-legal calculations.

Love, as it happens, is another thematic point on which Silla and Nepo seem to differ widely, although a closer glance reveals some underlying similarities. It is learned that Nepo has a prolific history with the opposite sex, and sees himself as a Don Juan, with the qualification that hitherto all his affairs have been casual and unsophisticated. Consequently, he becomes awkward at the prospect of having a serious conversation with Marina:

Malgrado la sua vanità egli era imbarazzato. Non aveva tentato fino a quel giorno che sartine, modiste e cameriere, limitandosi con le dame e con le damigelle a colloqui fraterni. Il cuore non gli diceva nulla e la mente ben poco.\(^{466}\)

The account of Nepo’s dalliances with “sartine, modiste and cameriere” is consistent with other indications about his vanity and lack of refinement: he prefers anonymous trysts with servants and women of lower station who allow him to dominate them without a sophisticated courtship.

\(^{466}\) “In spite of his conceit he felt embarrassed. Hitherto he had only tried his hand with dressmakers, milliners and servant girls 5 with the ladies he drew the line at platonic friendship. His heart gave him no inspiration, and his mind but little.”

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In fact, before turning his attention exclusively to Marina, Nepo even makes a few passes at Fanny. Though unlike Nepo, Silla, whose eros—anatomized in Book III.1—is shaped by forces of both nature ("la squisita nobilità del suo spirito") and nurture ("la santa protezione di sua madre"), heredity and environment, tends to conceive of love in sublimating terms, more broadly speaking, his concept of love oscillates between spiritual and sensual poles, and after suffering rejection he is known to gratify sexual urges in urban "haunts of vice." The fact that Silla pursues these intimate encounters in spite of himself suggests an approximation with Nepo, at least on a basic human level. Still, for Nepo such affairs consist of business as usual, whereas for Silla they serve as a last resort in moments of temptation and they always leave him consumed with guilt. Moreover, it is crucial to note that Silla regards haunts of vice as morally superior to facile intrigues, for which “gli era impossibile piegar l'anima alla ipocrisia di parole menzognere.” Ultimately, it could be said with respect to the question of love that despite his failings, Silla aspires to a higher ideal, while Nepo lacks this element of conscience and remains perfectly at ease with his current sexual mores.

For Nepo, the only true love is self-love, and this fact is all too apparent in the scene where he proposes to Marina. Nepo’s proposal, far from being a spontaneous gesture, is a deliberately calculated maneuver. The falseness of the circumstance is underlined by the fact that mere moments earlier, Nepo had sat brooding while Marina ignored him. His intent to propose is contingent upon the outcome of the dowry conversation, so he only approaches Marina after seeing Fosca on the loggia with the red and black fan. As to the proposal itself, it comes across as stiff and devoid of sentiment:

Sì, perché anch'io, che pure ho vissuto nella migliore società di Venezia e di Torino e vi ho stretto cordiali amicizie con una quantità di belle ed eleganti signorine, anch'io sin dal primo vedervi ho provato per Voi una simpatia invincibile.
…una di quelle simpatie che diventano rapidamente passioni in un giovanotto come me, sensibile alla bellezza, sensibile alla grazia, allo spirito, sensibile alle squisitezze più recondite e più delicate della eleganza… Voi potrete un giorno rappresentare con molto splendore la mia casa nella capitale, sia in Torino, sia in Roma; perché io finirò certo per avere alla capitale una posizione degna del mio nome, degna di Venezia...

As evidenced by the stream of first-person pronouns and possessives, Nepo’s proposal speech is primarily a vehicle for self-aggrandizement, and perhaps for this reason, Marina seems to stop paying attention:

‘Marina’ diss'egli ‘volete esser contessa Salvador? Io aspetto con piena fiducia la Vostra risposta.’

Marina guardava tuttavia il lago e taceva. Le voci della sala si spensero in quel momento; la contessa Fosca s'affacciò alla loggia. Ella si ritirò subito, rientrò in casa parlando forte; ma gli altri fecero irruzione in loggia.

Before the end of the episode, any remaining assumptions about the sincerity of this marriage will be tainted by the fact that both parties consent to the arrangement due to ulterior motives, and they do so despite Marina’s stipulation that she does not love Nepo.

Like his marriage proposal, Nepo’s attempt to seduce Marina during their tour of the Orrido is highly forced, with the result that it appears vulgar and grotesque. At the beginning of this scene, Nepo is still waiting for Marina’s response and Marina is considering the possibility of using the betrothal to lure Silla back to the palace. The situation of Marina and Nepo alone together aboard the boat, navigating the tumultuous waters of the Orrido in the dark, seems to

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467 **Yes, for even I, who have moved in the best society of Venice and Turin, and have made warm friendships with many beautiful and charming ladies, from the first moment that I set eyes on you, have felt for you an irresistible sympathy — ‘One of those sympathies which rapidly become a passion in the case of a young man like myself, susceptible to beauty, [susceptible to grace], to wit, [susceptible] to the most exquisite and delicate refinements. For you, my cousin, possess all these things; you are a Greek statue brought to life in Italy and educated at Paris, as the English Ambassador remarked to me, with less reason, speaking of Countess C. You will one day be able to nobly represent my house in the capital, whether at Rome or at Turin; for I shall certainly finish my career with a position at the capital worthy of my name, worthy of Venice…’**

468 **‘Marina,’ said he ‘will you become Countess Salvador? I await with full confidence your reply.’ Marina still looked out upon the lake and kept silence. At that moment, the voices in the next room subsided; Countess Fosca appeared in the entrance to the loggia. She quickly withdrew again and went into the sitting room, talking loudly; but the others now burst into the loggia.”**
recreate the adventure with Silla aboard the lake from Book I, all while reversing the dynamic between the characters involved. Whereas the earlier scene showed Silla and Marina attempting to combat their desires, but ultimately yielding when Marina collapses into Silla’s arms, the present scene shows a disinhibited Nepo fondling Marina in the dark and an equally disinhibited Marina trying to wriggle free from him:

Nepo rallentò la sua stretta. Non comprendeva quel guizzo di Marina. Parlò. Gli era come parlare con la testa tuffata nella corrente; ma egli, sbalordito, parlava egualmente. E sentì la vita di Marina ribattere indietro al suo braccio. Trasalì di piacere, allargò avidamente la mano che le cingeva il busto, come una branca di bestia immonda, fatta audace dalle tenebre; allargò le dita nella cupidigia di avvinghiare*tutto la voluttuosa persona, di trapassar le vesti e profondarsi nella morbidezza viva.*

A brief anecdote offered in the context of the Orrido scene is useful for shedding light on Nepo’s peculiar brand of inelegance:

I suoi modi con gl'inferiori, da gentiluomo maleducato, gli avevano già procacciato uno schiaffo a Torino da un garzone di caffè e potevano procacciargli altrettanto e peggio da Caronte…

The qualification of “gentiluomo maleducato” interprets Nepo’s conduct relative to specific social and moral coordinates. It suggests that the way he behaves with people of lower class, and by extension, with people in general, is indicative of someone who, despite their noble birth, has ignoble manners. The fact is, Nepo hails from a distinguished Venetian family but lacks the fundamentals of a moral education, and tends to lead a parasitic life. This question of social class

*The verb “avvinghiare” (“to clasp”), used here in reference to Nepo’s lustful grasp, also appears in the description of the ghost that escapes the compartment and infiltrates Marina’s body. Cf. “Her strong will, her powerful intelligence alone, amid the dismal silence of the room, fought with the hideous [ghost] that had seized on her young life and now sought to [infiltrate] her blood, [clasp onto her bones] and [suck out her life and soul], with a view to replacing her identity with its own.”

*Nepo released his embrace. He did not understand that sudden movement of Marina’s. He talked to her; he felt as though he were talking with his head under water; but in his amazement, he went on talking. Then he felt Marina's waist again fall back against his arm. He quivered with delight, and eagerly spread out the fingers which lay across her bosom, like the claw of some impure animal gathering courage from the darkness; he spread out his fingers in the desire to [clasp] the whole of her voluptuous person, [to pass beneath her clothing and plunge into her living softness].”

*His [way of treating his inferiors, characteristic of an ill-mannered gentleman], had once got him a cuff on the head from a waiter in a café at Turin, and might have got him something worse from Charon.”
in its connection to morality will serve to frame my remaining observations about the thematic relationship between Nepo and Silla.

Silla demonstrates a preoccupation with questions of class and social injustice in a variety of situations. At certain times, Silla is shown intellectualizing his social views, as they are channeled into philosophical arguments (with his stance on reincarnation as a way of justifying the unequal distribution of pain in the world) and political arguments (as in his argument favoring democracy). On two occasions, moreover, Silla becomes deeply offended by remarks made about his personal class affiliation. The first is when Marina, writing under the name “Cecilia,” pokes fun at the bourgeois-sounding pseudonym, “Lorenzo;” Silla becomes so incensed that he terminates the correspondence, though not before offering a critique of the aristocracy and its penchant for falseness. The second occasion is when Marina, upon hearing Silla express skepticism about Cecilia’s story, counters by questioning the legitimacy of his birth. The tendency for Silla to become outraged when Marina, in her capacity as an aristocrat, insults his name, underscore the link between his social views and the crisis of paternity. As I discussed in the first part of this chapter, Silla’s estrangement from his father, which has left him in search of a consistent father-figure, is one of the factors contributing to his unstable subjectivity.

Whereas the particular intersection of social class and morality that Nepo occupies is captured with the label “gentiluomo maleducato,” the corresponding coordinates for Silla may be established with reference to the psychological profile provided in Book III.1. In that section, one of the factors credited, alongside his mother’s saintly influence, with guarding against the

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472 “Chi è, Lei? Chi ci può dire neppure il Suo vero nome? S'indovina!” [‘And you? She cried in a voice broken with passion. ‘Who are you? Who can even tell us your real name? We [can] guess!’].
“corruzioni grossolane” of youth is his “squisita nobilità dello spirito.” The labeling of Nepo as “gentiluomo maleducato” on the one hand and the reference to Silla’s noble spirit on the other sets up an opposition in the text between blood nobility and spiritual nobility, the logic being that blood nobility is nobility in name only, whereas spiritual nobility is a reflection of personal virtue. Moreover, what emerges through the interfacing of the Silla and Salvador families is an ideological statement about the likelihood, in contemporary society, of finding these two types of nobility functioning in negative correlation. Setting aside for a moment the issue of bloodline, it is interesting, in this connection, to note the parallels between Silla’s and Nepo’s upbringings. They were both raised in a wealthy environment; they both had fathers who squandered the family fortune; they both attended the University and developed political sentiments about the future of Italy. Nevertheless, Silla’s and Nepo’s life paths differ on two notable points. The first concerns the specific political opinions each man holds: Silla, who fought in the Second War of Independence, is an exponent of democratic and egalitarian principles, whereas Nepo espouses conservative views in support of the monarchy. The second point concerns the way each family goes about managing its financial difficulties: Mina and Silla leave behind their opulent settings and embrace a more modest lifestyle, while Fosca and Nepo attempt to recover their fortune by unscrupulous means, namely, by exploiting their relations. Naturally, this picture of moral decadence does not speak for the aristocracy writ large in novel—after all, Edith and arguably, Cesare, embody both blood and spiritual types of nobility—and in any case, the view of the world presented in Malombra tends to take into account the uniqueness of every character’s

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473 “ill-mannered gentleman”

474 The relationship between blood and spiritual nobility is a topos at least as old as the poetry of Dante and the Stilnovisti.
background. On the other hand, the situation with the Salvadors argues strongly against the notion, professed by Cesare in Book I.6, that noble families are innately superior:

….la disuguaglianza degl'individui crea la disuguaglianza delle famiglie e che le grandi famiglie sorte per un potente impulso e tenute alte lungo i secoli, hanno una funzione organica nella società umana, sono in certo modo esseri superiori…

This claim, whose speciousness is highlighted by the doings of Fosca and Nepo, forms a core part of Cesare’s argument against the merits of a democratic society. Reading the Salvador subplot as a narrative refutation of Cesare’s pro-aristocratic discourse is useful for establishing the former’s function relative to the vaster ideological subtext of the novel, a system wherein the aristocracy (especially in its capacity as a rentier, “land rich, cash poor” institution) is coded as excrecent for its incompatibility with modern society, its spurious claims of legitimacy and its liability to exert a corrosive influence on political life in the newly constituted Kingdom of Italy. By the same token, such a reading of the Salvador subplot marks Cesare (an aristocrat hailing from a family "non ricco ma potente,") in ideological terms as a compromise figure—a symbolic resolution to the social contradiction mapped out with Silla and Nepo (a conciliatory function reinforced by Cesare’s own eclectic philosophical and spiritual outlook)—and as a vanishing mediator standing between the old world and the new.

At this point in time, I would like to shift my focus to the novel’s other subplot, in order to examine the way Edith functions as a foil for Marina. In the preface to the 1898 French edition of Malombra, Fogazzaro describes the thoughts and feelings associated with each character’s genesis. The passage reads like a frank bit of self-analysis. Marina, he confesses, was the first

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475 “…. the differences in the type of individuals creates the different types of families, and that the great families which have been pushed to the front by a mighty impulse, and have maintained their high position for centuries, play a leading part in the social system, and are, in a sense, superior beings.”
and more authentic creation, while Edith was fashioned as an afterthought, as a sort of “reaction formation” against the sensual and highly aestheticized portrayal of Marina:

Edith est aussi une créature idéale, mais il n'y a pas chez elle ce « noyau » de réalité. Edith n'est qu'une réaction de la conscience et du sentiment religieux: elle est née de la terreur d'un abîme. Comme toute réaction, elle est peut-être excessive, et je ne l'ai pas assez aimée pour adoucir les contours un peu rigides de cette figure. La femme noble, intelligente, aimante que j'ai glorifiée dans mes romans postérieurs s'est pourtant dégagée de cette enveloppe assez raide, de ce fantôme peu réel.476

The author’s insight into the moral dimension of his creative process helps clarify certain peculiarities about Edith’s character. Namely, the fact that Edith is a compulsory production, an apotropaic measure divorced from genuine inspiration, would explain why her character appears one-dimensional when compared with Silla or Marina. It would explain why, from the moment she is introduced, she flaunts a superior virtue which is nonetheless bland and generic, and which allows little room for growth. In a somewhat cynical vein, it might be said that the hollow representation of Edith works like a beacon to indicate the author’s own brushes with hypocrisy—those hypocrisies which, after some reflection, he is able to recognize consciously.

With the subplot of Steinegge and Edith, the turbulent backstory of Cesare and Marina is filtered through a discourse of piety, rewritten in a more auspicious key and thereby resolved on a symbolic level. The same basic principle lies at the heart of both stories: a young woman undergoes a geographical displacement for the purpose of reuniting with an estranged father-

476“Edith, too, is an ideal creature, but she lacks the “kernel” of reality. Edith is simply a reaction of conscience and religious sentiment: she was born out of the terror of an abyss. Like all reactions, she is perhaps excessive, and I did not like her enough to soften the somewhat rigid contours of her figure. The noble, intelligent, affectionate woman that I glorify in my later novels has, however, emerged from this rather stiff envelope, from this less than real phantom.” Antonio Fogazzaro, “Malombra: Préface,” In Minime, discorsi, studi, pensieri (Milan: Baldini e Castaldi, 1908), 237-238.
figure. To distinguish fact from fiction in the information given about Cesare’s relationship with Marina, the reader is required to sift through fragmentary accounts provided from multiple different viewpoints. Among the falsehoods to be discarded are the rumors—circulated by the locals and by Cesare’s own friends—that the Count as adopted his niece with plans to wed her himself. To the extent that Marina distrusts her uncle, it is not because she suspects him of wanting to marry her, but because she suspects him of wanting to arrange a marriage for her. Surely this preoccupation is not so scandalous, given that it falls within the scope of Cesare’s duties as a surrogate parent, and yet Marina’s mind, fueled by the sort of intrigue found in novels and plays, is bent on discovering conspiracies. As a case in point, nothing arouses her suspicions more than the arrival of Corrado Silla: she believes Silla is Cesare’s illegitimate son, who intends to marry her in order to claim his inheritance. Marina’s inclination to blur the line between reality and fantasy, knowledge and belief, is above all a function of her hatred for Cesare and the mode of life she feels he has forced upon her. By relocating Marina from Paris to R., Cesare strips her of her cultural identity, stifles her capacity for self-expression, and thus widens a rift in the family where perhaps he had sought to mend one.

As a foil to the story of Marina and Cesare, the Steinegge subplot also follows a family in crisis as it attempts to repair itself, in this case with a more auspicious outlook. Piero Nardi is correct in observing that the motif of nostalgia477 is the organizing principle of this subplot478. To understand the emotional significance of Edith’s reunion with her father, it is necessary to retrace the circumstances that led to the family breaking up in the first place. As the daughter of Andreas Steinegge, a German liberal forced into exile, and his aristocratic wife, Edith endured a turbulent

477 As encapsulated in the German word “(heim)weh” (here: “homesickness”) that appears at the end of the novel.
childhood. Forced to flee Germany following the Revolution of 1848, the three took up living in Switzerland, and then in America, before Edith’s mother fell ill with “nostalgia,” and they were required to return to Europe. Steinegge recounts how, upon returning to his homeland, relatives on both sides of his family disavowed him:

Io scrivo a’ miei parenti. Sono tutti reazionari e bigotti; io sono nato cattolico, ma non credo ai preti; non mi rispondono. Che importava loro se mia moglie moriva? Scrivo ai parenti di mia moglie. Cose da ridere, signor. Quelli mi odiavano perché avevan creduto dare la ragazza a un ricco e il poco che mio padre non aveva potuto togliermi era stato confiscato dal governo. 479

By his own account, Steinegge had become an outcast two fronts: one religious and the other political. Shunned by his family, he continued to live in exile, while Edith and her mother went to live with her relatives in Germany. Edith’s mother died shortly thereafter, leaving her in the care of her maternal grandfather. Steinegge recalls for Silla the wrenching scene of their parting:

Mia moglie partì con la bambina, sperando guarire presto e ritornare. L'accompagnai alla frontiera. Stava male; dovevamo lasciarci a mezzogiorno. Un'ora prima mi abbracciò e mi disse: Andrea, ho visto il paese da lontano: basta, restiamo insieme. Capite, signor? Voleva morire con me. Otto giorni dopo... 480

Over the next twelve years, Steinegge made regular attempts to contact Edith, but his letters were intercepted by his wife’s family and burned. His father in law (a man “imbevuto di pregiudizi che nessuno della famiglia si era mai curato di combattere”481) bore him extreme ill will and

479“I write to my relations. They are all reactionaries and bigots. I was born a Catholic, but I don't believe in priests, so I get no reply to my letters. What did it matter to them if my wife died? Then I applied to my wife's relatives. It almost makes one smile, but they hated me because they had hoped to marry their daughter to a rich man, and the little money that my father was unable to deprive me of had been confiscated by the Government.”

480“My wife went with him and the child, hoping soon to get well and to return to me. I accompanied her to the frontier. She was very ill, and at mid-day I had to tear myself away from her. An hour before I left her, she embraced me saying, ”Andreas, I have seen my native land in the distance; it is enough, let us remain together." She wished to die where I was, you understand. Eight days afterwards —.”

481“Brimming with prejudices which none of his family had ever taken the trouble to combat.”
even prohibited the Steinegge name from being mentioned in his household. Consequently, Edith remained largely in the dark about her father until after her grandfather’s death:

Fino alla morte del nonno essa non aveva ricevuto alcuna lettera di suo padre. Morto il nonno, ne aveva trovata per caso una diretta da Torino e aveva saputo in pari tempo che fino a due anni prima moltissime altre lettere erano arrivate per lei da vari paesi e che tutte erano state trattenute e distrutte.\footnote{Up to the time of her grandfather’s death she had not received a single letter from her father. When her grandfather died, she came across one addressed to her from Turin, from which she learned that, up to two years before, many other letters to her had come from various parts of the world, and that all had been suppressed and destroyed.}

The discovery of this betrayal served to rupture Edith’s already fragile ties with her mother’s family, and thus, after claiming her modest inheritance, she set off in search of her father.

What are the narrative stakes of this subplot, taken in itself? At the same time that the personalized discourses of Christian faith, filial piety and salvation, put into play around the basic theme of re-finding, set up the Edith/Steinegge story-line as a conversion narrative on its face, some of these same discursive elements, seen from another point of view, also oversee its inscription into the narrative logic of the family romance. The family romance—a psychoanalytic concept elaborated in the clinical setting which, as Otto Rank has demonstrated, also carries far-reaching implications for mythical, religious and folk narratives—is defined by Freud from a metapsychological standpoint as a complex in which an older child, often in the context of a sibling rivalry, fantasizes that his perceived parents are imposters and that in reality he is the offspring of more illustrious people (often royalty or nobility). While individual manifestations of the family romance may vary widely as to their precise form and content, they are all reducible, or so Freud suggests, to a common dynamic of upward social comparison, which correlates, in unconscious terms, to the devaluation of the current parents and an
idealization of the earliest parental imagos. Within the realm of literature, the grammar of the family romance translates into so many stories wherein a character’s sense of familial and genealogical belonging is transcended, as a consequence of increased awareness, in what is generally an auspicious or validating, if improbable, way. Turning from here to the mise-en-scene of Edith’s story, it is possible to pick out circumstantial factors correlated with, or constitutive of, a family romance complex: Edith has lived with her grandfather up until his death, she knows little about her real parents, and she finds herself at odds with her extended family after discovering that for years they have been intercepting and destroying letters from her father to her. All the while, it will be objected that Edith’s situation turns the structural logic of the family romance on its head, insofar as her quest to reunite with her father projects a downward, rather than an upward, social movement. Hardly an aristocrat, Andreas Steinegge, who hails from the middle-class, is a liberal Forty-Eighter, and thus also a political outcast; accordingly, for Edith, reuniting with her father entails forsaking her aristocratic family and becoming an outcast in her own right. To establish how the program of family romance obtains and is worked out in the Edith/Steinegge narrative, it will be instructive to supplement the Freudian definition of family romance by considering its relativity, both in from a social and an axiological standpoint sense. On the social criterion, it may be observed, with Sandor Ferenczi, that there are clinical cases of reverse family romance, involving subjects of aristocratic parentage who come to identify with parents of humble origins. In such cases, Ferenczi

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484 The family romance is essentially nostalgic: as Freud states, it concerns an attempt by the older child or adolescent to recapture his original parental ideals.

theorizes that the subject is drawn to the qualities of openness, simplicity and sincerity, which are believed to characterize this other mode of existence\textsuperscript{486}. On the axiological criterion, it may be noted that, by anchoring the possible fantasmatric scenarios to a socioeconomic hierarchy within a secular-materialist value-system, Freud implicitly codes movements upwards and downwards, or idealization and devaluation, in terms of material increase and decrease. Only by way of a relativizing operation, in which this scheme is detached from its materialist base, reprojected onto a spiritual-religious scale of values, does it become possible to conceive of an idealized, noble mode of being—a spiritual nobility, the mode of being which I previously confronted with blood nobility, in the context of sincerity versus hypocrisy, in the comparison between Silla and Nepo—which transcends all material and social determinants. Both these considerations come into play in the fantasmatric matrix of Edith’s quest, insofar as she distances herself from the sphere of the “bigotti ipocriti,”\textsuperscript{487} without, in the same gesture, alienating the noble signifier. By embracing a lower social status to fulfill a higher spiritual mission, Edith voluntarily submits herself to the sort of transformation which Silla underwent by force of necessity and which Nepo is attempting to stave off through the use of cunning and deceit.

The opposition between Marina and Edith is first brought into relief at the beginning of Book II.3, where the two women are shown celebrating St. Philip’s Mass, along with Fosca and Nepo, at the local church\textsuperscript{488}. The scene begins with Edith arriving at the church early, only to be joined by Fosca shortly before the ceremony commences. Marina enters through a side door five minutes into the ceremony, with Nepo trailing behind her. The narrator proceeds to survey each


\textsuperscript{487} “hypocritical, bigoted”

\textsuperscript{488} In this scene, Fogazzaro shows his skill in delineating several strands of Christianity, placing particular emphasis on the contrast between the picture rustic piety at R. and the rarified culture of worship in Nepo’s Venice.
character’s thoughts, starting with Marina, who is summoned from her profane reflection by a burst of faith and gratitude toward an “unknown God:”

Ella ebbe uno slancio di fede e di gratitudine verso un Dio ignoto, certo diverso da quello che si adorava li presso a lei: non così freddo, non così lontano: benefico e terribile come il sole, ispiratore di tutti gli ardori onde splende la vita. E si sentiva come presa in mano da questo Iddio, portata dal suo favore onnipotente. Teneva il viso tra le palme, si ascoltava il cuore batter forte, gustava le sensazioni acute, quasi dolorose, che le si destavano per tutto il corpo, pensando all’infallibile compiersi delle promesse divine, all'amore fatale che l'avrebbe esaltata tutta, anima e sensi, oltre alla torbida natura umana. Di questo non le entrava neppure un dubbio. Ripensava tutte le difficoltà da doversi superare per toccar la meta, le smarrite tracce di Silla, lo sdegno di lui, fors'anche l'oblio; la sepoltura del Palazzo dove il caso non poteva aiutare; la inimicizia dello zio, quel ridicolo Nepo. Provava un piacere acre e forte rappresentandosi questi ostacoli; tutti vani contro Dio, Patrem omnipotentem. 489

It should be noted here the way Marina’s provocative pose (“curva sul banco la flessuosa persona, pareva una Tentazione penitente”490) mirrors the profane orientation of her thoughts. As to the thoughts shown parading through Nepo’s head during the Mass, they are less foreboding, but equally irreverent:

Nepo era alla tortura; si portava e riportava al naso il fazzoletto profumato, guardava sottecchi i suoi vicini colossali e, quando si buttavano ginocchioni con tutti gli altri fedeli, egli non osava stare ritto, calava adagio adagio, pieno di angoscia pei suoi calzoni color tortora. Che differenze dall'ultima Messa di S. Filippo, da quel giardino di tote e di madame eleganti, da quell'ambiente di cristianesimo depurato! Si consolava pensando alla cugina. Natura aristocratica diceva tra sé. Debbo essere il suo ideale, il suo Messia. Non vuole che me ne accorga troppo, è naturale. 491

489 “She felt a sudden burst of faith and gratitude towards an unknown [God], one certainly unlike him whom the worshippers near her were adoring; not so cold a God, not so far away; one beneficent and terrible like the sun, the source of all the warmth and splendor of life. [She felt as though] this God had taken her by the hand and was bearing her up with his Almighty love. She hid her face in her hands, and listened to the loud beating of her heart, while a keen, almost painful sensation traversed her frame as she thought of the unfulfilling fulfillment of Divine promises, of the [ineluctable] passion which would exalt her body and soul above the turbid stream of our dull nature. On this point, she entertained no doubt at all. She reviewed all the difficulties to be surmounted in order to reach the goal; Silla's disappearance without leaving a clue to his whereabouts, his contempt for her, perhaps his forgetfulness of her; [the sepulcher that was the palace] where chance could not come to her assistance; [her enmity toward her uncle, that ridiculous Nepo. She derived a strong, acrid pleasure from imagining these obstacles]; all of them of no avail as against God, Patrem omnipotentem.”

490 “With her lithe figure bending over the bench before her, she looked like a Tentation Pénitente.”

491 “Nepo, in the meantime, was enduring agonies; he repeatedly buried his nose in his perfumed handkerchief, casting stealthy glances at his two big neighbors, and when the latter threw themselves on their knees in company with the other worshippers, he dared not remain standing, but slipped very, very gradually into a kneeling posture, in an agony of anxiety for his dove-colored trousers. What a difference between this scene and that last Mass at San Filippo, that fair circle of beautiful maidens and
Nepo, forced to kneel and stand amongst the common people, spends the ceremony worrying about his fine clothing and longing for the comfortable surroundings of his customary place of worship. He ultimately finds solace in the prospect that Marina, as a fellow aristocrat, surely worships him as her messiah. Finally, Edith’s devotional attitude during the Mass differs fundamentally from those of Marina and Nepo, in the sense that rather than praying or thinking about herself, she prays on behalf of another person—her father:

Edith, for her part, did not bend her head. She was very pale, and she looked straight before her with a steady and tranquil gaze. Only the trembling of her hands betrayed the fervor of the heart-felt prayer which, passing above all those bent heads, was winging its way direct to God himself: ‘O God, O God, Thou Who knowest how grievously they treated him, wilt Thou not be merciful towards him?’ Her face did not wear an expression of ascetic resignation, but of a firm, intelligent will under the chastening influence of sorrow.

The trip to the Orrido is a crucial episode to consider from the point of view of Edith’s relation Marina, seeing as in that episode the two women are depicted side-by-side, interacting with one another. I will examine how the divergence between Marina and Edith is accentuated through the juxtaposition of their characters in two different phases of the episode: the conversation on the boat and their respective encounters with male companions inside the Orrido. Below I have reproduced salient portions of the dialogue between the two women:

“Qual sentimento prova?” le chiese Marina dopo un lungo silenzio.
“Non lo so; desiderio di piangere” rispose Edith.
“E io di vivere, d’esser felice.”
Edith tacque, sorpresa dal subito fuoco che brillò nel viso e sollevò il petto di Marina.
“Ho molta stima di Lei” soggiunse questa bruscamente.
Edith la guardò attonita.
“So benissimo” ripigliò l’altra “di esserle antipatica; fa niente.”
“Ella non mi è antipatica” rispose Edith con voce ferma e grave. Marina si strinse nelle spalle.

fashionable dames; that atmosphere of purified Christianity. He sought consolation in thinking about his cousin. ‘An aristocrat by nature,’ he remarked to himself. ‘I must be her ideal, her Messiah. She does not wish to show it too clearly, that is only natural.’

492 “Edith, for her part, did not bend her head. She was very pale, and she looked straight before her with a steady and tranquil gaze. Only the trembling of her hands betrayed the fervor of the heart-felt prayer which, passing above all those bent heads, was winging its way direct to God himself: ‘O God, O God, Thou Who knowest how grievously they treated him, wilt Thou not be merciful towards him?’ Her face did not wear an expression of ascetic resignation, but of a firm, intelligent will under the chastening influence of sorrow.”
“Va come puoi” gridò al Rico, gettando i cordoni del timone e voltandosi a Edith per parlare. Ma Edith la prevenne.
“So” diss'ella “che non è stata gentile con mio padre, e per questo non posso essere affettuosa con Lei. Vorrei dire la cosa in tedesco, perché in italiano non so se dico bene. Ella tuttavia intenderà il mio sentimento; non ho nessuna antipatia.”

Dopo qualche tempo Marina uscì con quest'altra domanda:
“Sua madre era nobile?”
“Sì.”
“Sì capisce.”
Edith si fece di fuoco. I suoi occhi intelligenti lampeggiarono.
“Non conosco persona più nobile di mio padre” diss'ella.
“Che Le pare di mio cugino?” domandò Marina senza curarsi di quella risposta, come se non potesse pervenire all'altezza sua.

“Io non sono virtuosa” [disse Marina] “io non ridomanderò questo a Dio. Io non sono amichevole verso coloro che non amo, con il nobile fine di acquistare un biglietto pel paradiso.”

A series of oppositions unfolding across these exchanges help put into evidence the contrast between the two personalities. A first area of opposition in the dialogue concerns the two women’s feelings in relation to the landscape: Edith is moved to tears by her surroundings, while Marina claims to derive a sense of vitality. A second opposition arises around the question of...
how Edith feels about Marina. Marina assumes Edith dislikes her due to her history of abusing Steinegge, yet Edith maintains that she harbors no antipathy toward Marina. Viewed alongside Marina’s inclination to project hatred onto Edith, Edith’s disinclination to hate Marina may be read as a mark of Edith’s moral superiority. A third opposition revolves around the semantics of the term “nobile.” When Marina asks “sua madre era nobile?”494, she literally means to inquire about Edith’s maternal lineage, as though to imply that the traits which confer nobility on Edith are those not held in common with her father, Steinegge. Given Marina’s personal prioritization of aesthetics over morality, and also given the aversion she feels toward Steinegge because his ugliness, it seems reasonable to interpret her use of “nobile” as first and foremost an aesthetic judgment. When, by contrast, Edith responds that her father is the noblest person she knows, she employs the term exclusively in a moral sense.

At times the characterological contrast that plays out in the dialogue also carries over into the space of Edith’s reflections.

Avrebbe voluto profondarsi in questi pensieri, e non poteva; si sentiva legata da una catena dura e fredda, comprendeva confusamente di soffrire della vicinanza di uno spirito umano affatto discorde dal suo, appassionato di altre passioni, chiuso e superbo.495

A Edith pareva impossibile che si avesse a tenere questo linguaggio là in alto, davanti alla innocenza solenne delle montagne. Pensò alla povera mamma sepolta lontano; se vedesse la sua figliolletta in tale compagnia, se udisse tali discorsi! Ma Edith non correva pericolo. Ella non ignorava il male, viveva sicura nella propria conscia purità. Lasciò che Marina continuasse a sua posta.496

494 “Was your mother of noble birth?”

495 “Edith tried to pursue this line of thought but could not do so; she felt as though a hard, cold chain was wound about her. In a confused way, she discerned the disturbing influence of a human spirit close to her and antagonistic to her, stirred by other passions, haughty and reserved.”

496 “To Edith it appeared impossible that such language should be used on this lofty spot, amid the solemn purity of the mountains. She thought of her mother in her distant grave; if she could see her daughter in such company, if she could hear these speeches! But Edith was in no danger. She was not ignorant of evil, but she lived secure in her own conscious innocence. She allowed Marina to go on talking as she pleased.”
Before moving forward with the analysis of Marina’s and Edith’s respective encounters in the Orrido, I would like to address a few points about the Orrido itself and the significance of this setting in Fogazzaro’s art. The Orrido is depicted as a transgressive space, tucked away in the mountains, where the laws and codes of the human society are shattered against the jagged rocks or drowned out by the deafening roar of the stream. It is a place where outward appearances are stripped away, particularities annulled, and desires reduced to drives. Here, more than anywhere else, the symbolic seems to fold under the crushing impersonality of the real:

L'acqua, il vento, le pietre stesse urlavano cento volte più forte, sempre più forte. Schiacciavano con la loro collera, con la loro angoscia colossale, la piccina collera, le spregevoli angoscie umane. Schiacciavano, buttavano via sottosopra le parole come polvere. La brutale natura prepotente voleva parlar sola. 497

The image of nature rising above human concerns is a *topos* of Fogazzaro’s lyric poetry, and it resonates with the themes of the 1876 collection, *Valsolda*. *Valsolda* takes its name from the eponymous *comune* on the northern branch of lake Lugano, where Fogazzaro spent his summers and where he drew inspiration both for his early verses and for some of his novels (especially *Piccolo mondo antico*). In the preface to that volume, Fogazzaro depicts the titular locale as a natural enclave imbued with its own consciousness which firmly denies a foothold to civilization:

Sarebbe forse più cauto dire che sta fuori del mondo conosciuto; simile a quelle regioni iperboree, il cui nome, gittato a caso da una nave lontana, sta pure sulle carte e nei dizionarii di geografia. I timidi paeselli son bene allacciati fra loro da una maglia di stradicciuole in gran parte pulite e comode; ma i giganti di pietra che stanno alle spalle ed a' fianchi di que' paeselli le troncano tutte per modo, che, quando il lago va sulle furie, soltanto gli uccelli e le onde posson toccare quest'isola. Nei mesi in cui si navigano i mari del polo un piccolo piroscafo esce ogni giorno dal promontorio di ponente, fugge sbuffando dietro la punta di levante e rifà quindi la via. Porta i manipoli della invasione barbarica che si versa ogni anno dalla montagna delle nazioni, il Gottardo. Armati degli alpenstock, stringendo il primo bottino di fiori e di frutta come se avessero in pugno la dolce Italia, questi uomini forti, che sentono tuttavia la cupidigia del

497 “The water, the wind, the very stones, shrieked a hundred times louder, ever louder and louder still. They crushed in their wrath, in their gigantic anguish, the petty anger, the contemptible troubles of humanity. They crushed the words and flung them away in confusion, like [dust.] Brutal, all-powerful nature wished to be heard alone.”
mezzogiorno, si accampano sulla tolda del vapore colle lor donne, i bambini e le masserizie. Non guardano nè a destra nè a sinistra. Tra il gruppo silenzioso di fogge e di volti eterocliti che passa velocemente a piè delle montagne, appena qualche bionda miss, dato uno sguardo alle acque di smeraldo, ai villaggi ridenti, alle rupi selvagge e pittoresche dove ho portato Cecilia, ne cerca il nome nel suo Murray.

Inutile, miss. Pure, tra il lago e quella gigantesca muraglia grigia cui è addossata la valle, si celano mille severe e graziose fantasie della natura, idilli placidi non senza maestà, liriche fiere non senza dolcezza; vivi gli uni e le altre di appassionata vita, che da mattina a sera li va illuminando diversamente. Appartengono al mondo dimenticato. Guardate altrove, gentile miss; è il loro destino! Many a flower is born to blush unseen.

A dir vero, i pionieri del progresso, rispettabile comitiva, son passati di qua. A piè della gigantesca muraglia grigia v'ha una miniera d'oro, abbandonata; in fondo a un burrone verde, pieno di voci d'acque, v'ha una miniera d'antracite, abbandonata. Pare che la valle abbia detto agli infaticabili pionieri: «Vedete? Niente, per voi! Lasciatemi stare.» Ed essi, nobilmente, se ne sono andati. Traccia di costoro è rimasto un silenzio più profondo di prima, una pace confidente di non essere interrotta pei secoli de' secoli. Perchê, se qualche poeta selvatico va frugando la valle in cerca di temi e d'immagini, ella se ne turba quanto delle lepri che frugano le sue fôrre e scherzano pe' suoi sentieri.498

The nature that hides its fantasies from the blond-haired miss and chases away the pioneers of progress is the same superhuman force that demands its voice be heard inside the Orrido, and in so doing, pulverizes human meaning.

498 "It would perhaps be more prudent to say that it remains outside of the known world; similar to those hyperborean regions, whose names, randomly thrown out from a far-away ship, nevertheless appear on maps and atlases. The timid little villages are tied together well through a tangle of little roads, for the most part clean and comfortable; but he giants of stone which stand on the shoulders and at the back of those roads cut them all off in a manner that, when the lake is in a passion, only the birds and the waves are able to touch the island. During the months when the polar seas are being navigated, a steamship leaves each day from the westerly promontory, disappears puffing beyond the eastern horizon and comes back along the same route. It carries the maniples of the Barbarian invasion which pours in from the mountain of the nations, the Gotthard. Armed with alpenstocks, taking in the first bundle of flowers and fruits as though they have sweet Italy in their fists, these strong men, who still feel greedy for the south, camp out on the bridge of the steamship with their women, their children and their furniture. They look neither right nor left. Amidst the silent group of shapes and anomalous faces which passes quickly at the foot of the mountains, just now some blond miss, having glanced over the emerald waters, the laughing villages, the wild and picturesque rocks where I had brought Cecilia, searches for the name in her Murray.

There’s no use, miss. Also, between the lake and that gigantic gray rock wall against which the valley leans, there hide thousands of nature’s stern and delicate fantasies, placid idylls not lacking in majesty, proud lyrics not lacking in sweetness; all live a passionate life, which from morning to evening illuminates them in different ways. They belong to the lost world. Look elsewhere, gentle miss; it is their destiny! Many a flower is born to blush unseen.

To tell the truth, the pioneers of progress, a respectable group, passed by here. At the foot of the gigantic rock wall there is an abandoned gold mine; at the base of a green gorge, full of watery voices, there is an abandoned charcoal mine. It appears as though the valley had said to the tireless pioneers: “Do you see? Nothing for you! Leave me alone.” And they went away, nobly. They leave in their wake a silence deeper than before, a peace confident of not being interrupted for centuries and centuries. Because, if some wild poet goes foraging through the valley in search of themes and images, she becomes as unsettled as when hares forage through her gorges and play about on her trails.” Antonio Fogazzaro, Valsolda, (Turin: F. Casanova, 1876), x-xii.
Edith and Marina take turns venturing into the otherworldly Orrido, each in the company of a different male companion. The first to enter is Edith, accompanied by Professor Ferrieri, the engineer commissioned to determine whether the stream has enough water power to sustain a paper mill. Writ small in the character of Ferrieri and his mission to the region is the idea of civilization deploying technical knowledge for the purpose of colonizing enclaves of the natural world which have been marked for instrumentalization in the name of industry (in this case, the paper industry) and thus for exploitation by capital at large. A forty-two-year-old bachelor and a serious man, Ferrieri harbors feelings for Edith but has hitherto refrained from acting on them, out of a strict sense of propriety. Now, however, being with Edith in this strange place causes him to suddenly lose all inhibitions:

Sognava aver trovato una donna simile all'alta idea che portava in mente al di sopra degli opifici, delle macchine, delle ferrovie, de' suoi scolari, de' suoi maestri, della sua fredda scienza. Stimava che quell'incontro, a quarantadue anni, fosse l'ultima offerta della fortuna, e tutta la sua giovinezza inaridita rinverdiva. Aveva presso a che deliberato di parlare a Steinegge prima che a Edith. Nel buio dell'Orrido, stando presso a lei, smarrì il suo sangue freddo, le prese le mani con forza, le parlò e non poté, pel gran fragore, essere inteso. Comprese, prima dalla violenta ripulsa, poi dal volto di lei, quanto l'avesse offesa; comprese troppo tardi come in quel luogo una violenta dichiarazione d'amore potesse venir male interpretata.

Ferrieri’s violent burst of passion, cut off from its proper meaning by the deafening sound of the water, exemplifies the twofold power the Orrido exerts over human experience: it exposes and it dehumanizes. For the engineer, the trip through the watery caverns amounts to a radical moment
of truth because it lays bare his motives in a chaotic and impersonal fashion, without concern for order or understanding. It likewise reduces him to a creature of impulse, bereft of its higher nature. Unbeknownst to Edith (and to Marina, who, at the sight of the mortified Edith, quips that men are “tutti uguali”\textsuperscript{501}), Ferrieri’s intentions are honorable, and he goes on to redeem his honor in a candid conversation with Steinegge.

The Orrido has a similar expository value for the characters of Marina and Nepo, as these two take their turn braving the trip through the caverns. Nepo is emboldened by the darkness and takes the opportunity to fondle Marina, while Marina violently resists him. In this dusky environment, the low visibility and the rushing water’s tendency to mute out other sounds draws attention above all to the tactile sense and places a corresponding emphasis on corporeality (as with the image of Marina’s “caldo busto stringersi e dilatarsi ansante sotto la…mano [di Nepo]”\textsuperscript{502}). Here also, the Orrido confers on each character an inhuman appearance reflective of that character’s inner being. All Nepo’s inner ugliness, including his vanity, arrogance and crude way with women is channeled through the depiction of him as a monstrous creature. With Marina, the fact that she is haunted by a ghostly presence—that of Cecilia—is reflected in the images comparing her to a soul on the banks of the Acheron.

Like with Silla and Nepo, Marina and Edith differ with respect to their perspectives on and experiences with love. The fact that, over the course of the novel, Marina and Edith take turns being Silla’s primary love interest suggests that each woman embodies a different pole of his desire. The attraction Silla feels toward Marina is primarily sensual in nature, and as he confesses to Edith, it was never a question of love so much as a question of complimenting his

\textsuperscript{501} “all alike”

\textsuperscript{502} “warm bosom heaving [breathlessly] beneath [Nepo’s] touch”

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amour propre. In the scene where Silla and Marina play chess, a sudden flash of insight occurring to them both simultaneously, suggests that a bond links their destinies together, but links them by a chain of “antagonismo, di inimicizia, nel loro futuro destino”\(^{503}\). Notably, Silla forgets about Marina as he gets to know Edith, and his thoughts only drift back to Marina after he senses that Edith has rejected him. As the following account demonstrates, Silla’s friendship with Edith is founded on entirely different premises and develops along entirely different lines:

Silla’s first contact with Marina occurs by way of an anonymous correspondence, and their relationship develops in an environment of heightened erotic tension. His friendship with Edith, by contrast, develops gradually, within a context that is domestic and familiar. The factors of

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\(^{503}\) “antagonism, of enmity, in their future destiny”

\(^{504}\) “They had known one another for six months, and had often met; not in the cold atmosphere of a reception, but in the strong intimacy of a domestic circle; their bond of union was a person dear to both, although in varying degrees. Since the first day they met, Edith had often spoken to Silla about the palace and its inmates. Knowing the secret story of their relations, she had touched as lightly as possible on the subject of Marina. Silla noticed this, and Edith could hardly doubt that he guessed the cause. This conscious silence served as a kind of hidden link between them; being almost a silent understanding unknown to others, [an unspoken channel between the souls, proof of love]. Similar secrets between two people who have regard for each other and [see each other often] lead at first to a certain pleasant sympathy; [but] then with the growing familiarity, [the intimacy that they encourage, the silence divides rather than connect, that sympathy becomes irksome, an anxious desire]; and the desire to break through it shows itself in indirect allusions to the forbidden subject. As when two drops of water are close together on a wire, the touch of a single hair will cause them to flow together into one, so the sound of a single word breaks through the last restriction on the friends’ true feelings, and the intimacy becomes complete. [But] Edith and Silla did not seem to have approached this stage.”
domesticity and familiarity are significant here because they reinforce the connotation that the relationship is rooted in transference and that Edith serves as a symbolic replacement for Silla’s mother (by which extension Steinegge, Edith and Silla come to constellate an unusual oedipal triangle). Beyond the question of transference, Silla’s bond with Edith seems to crystallize around two constants: the positive pole of their common regard for Steinegge, and the negative pole of their mutual silence about Marina. Given the content being silenced, the image of the two drops of water on the verge of flowing together recalls the watery scene where Silla and Marina join in a prolonged embrace.

Although Silla and Edith do come to a point in their friendship where they talk about Marina, and the final restrictions on intimacy are lifted, Edith withholds her true feelings from Silla out of concern that they will interfere with her filial duties. Far from opening her heart, she begins to act cold and distant, prompting Silla to seek solace once more in thoughts about Marina. Later, Edith brings her dilemma to Don Innocenzo, who responds with his ideas about a union between kindred souls:

‘Non so di queste cose’ diss’egli commosso ‘ma ho sempre avuta l’idea che invece di un legame di passione, santificato o no, vi possa essere fra due anime veramente nobili, veramente forti, un altro legame d’affetto, santo in se medesimo; un amore, diciamo pure questa parola tanto grande, interamente conforme all’ideale cristiano dell’intima unione fra tutte le anime umane nella loro via verso Dio. Arrivo a dire che non v’è sulla terra niente di più bello di un legame simile, benché il legame coniugale sia sacro ed abbia un significato augusto. Ella vuol fare questo sacrificio a suo padre: sia; ma perché sveltersi dal cuore anche la memoria della persona che Le fu cara? Perché rinunciare a un sentimento vivificante che Le fa desiderare il bene temporale ed eterno di questa persona quanto Lei stessa? Perché l'altra persona non potrebbe serbare un sentimento simile verso di Lei, sì che ambedue, sapendo l'uno dell'altro, battessero vie diverse nel mondo e compiessero i propri doveri con questo gran vigore nel segreto dell'anima? Scriva così, scriva così.’

505 **‘I know little of such things,’ he said, clearly moved, ‘but I have always had the idea that instead of a bond of passion, sanctified or not, there might be, between two truly strong and noble natures, another bond, one of affection holy in itself; a love, to use that great word, in perfect conformity with the Christian ideal of the close union of all human souls in their journey towards God. I may observe that there is on earth nothing more lovely than such a union, although the conjugal union is sacred and has a deep significance. You wish to make this sacrifice for your father’s sake; [so be it] - but why root out from your heart even the memory of [who was dear to you]? Why renounce a life-giving sentiment which leads you to desire the temporal and eternal welfare of this person as much as your own? Why should [he not] entertain a similar feeling towards you, so that both, in**
As a qualification for entering into this genre of “legame d’affetto,” Don Innocenzo asserts that souls must be “veramente nobili” and “forti,” implying that they must be mutually endowed with spiritual nobility, the particular quality that sets Edith and Silla (and in a different sense, Marina) apart from Nepo. It is important to underline that the idea of a spiritual bond posited here runs counter to both the sensual bond connoted in Silla’s fantasies of and interactions with Marina (“legame di passione”) and to the bond of marriage (“legame coniugale”), which, while not to be despised, can be seen perverted toward materialistic ends in the Salvador subplot. In Don Innocenzo’s view, Edith’s commitment to her father does not mean she must close her heart to Silla, because even if she and Silla embark on different life paths and never see each other again, their souls may nevertheless rejoice in their spiritual proximity as they make their journey back to God. By describing this “intima unione” in terms of a “segreto dell’anima”—with “segreto” intended in a mystic sense—and by encouraging Edith to open her soul in a letter to Silla, Don Innocenzo seems to recapture the spirit that moved Cesare’s correspondence with Mina. Edith follows Don Innocenzo’s instructions and forwards

the knowledge of this mutual feeling, may pursue your different paths in life, and fulfill your respective duties, fortified by the great secret buried in your hearts? Write accordingly, write accordingly.’”

506 “bond of affection”
507 “truly noble”
508 “strong”
509 “bond of passion”
510 “marital bond”
511 “intimate union”
512 “secret of the soul”
this mystic sentiment to Silla in a letter, which he receives on the day following Cesare’s death, around the same time he is contemplating suicide.

Although Marina, like Edith, is imbued with spiritual nobility, this ennoblement assumes different connotations in the context of her character. With Edith, spiritual nobility takes on a moral and religious connotation synonymous with Catholic virtue, a virtue outwardly manifested in her attractive appearance. In fact, Edith demonstrates such an exceptional degree of virtue that Don Innocenzo feels humbled in her presence:

Di Steinegger s'era innamorato di slancio; per Edith sentiva, specialmente dopo l'ultima sua lettera, un alto rispetto, misto però di soggezione. La fiducia di uno spirito così nobile lo sgomentava, quasi.  

With Marina, on the other hand, the question of spiritual nobility is conflated with sensual and aesthetic considerations, in a manner consistent with her character’s Decadent underpinnings. The question of Marina’s true nobility, as reflected in her beauty and intellect, is problematized in the space of her epiphany in Book II.7:

Un pugno d'oro nel viso; ecco le parole del conte; ecco il beneficio. Gratitudine per questo? Le pareva di levarsi da terra in un impeto d'alterezza, di scuotere da sé il denaro immondo, di scuoterlo addosso a Nepo Salvador. Li disprezzava egualmente l'uno e l'altro; li odiava; più dell'uomo, il denaro. Non ne aveva mai sentito come ora il tocco ributtante; era vissuta lungo tempo nel suo splendore senza vederlo, senza voler pensare che la luce intorno a sé fosse luce di una rapida corrente d'oro, versata da mille mani suicide e volgari, portata via da mille altre; e non luce della sua nobiltà, della sua bellezza, del suo genio elegante. V'era bene stata un'eclissi momentanea dopo la morte di suo padre ma più sul volto delle persone che su quello delle cose intorno a lei. Sapeva che nel mondo il denaro è un dio; è voluttuoso sprezzare un dio. Era voluttuoso per lei irritare con le sue freddezze di gran dama la borghesia opulenta, bene aristocratizzata nelle donne, male negli uomini. Pretendeva che a questa gente si vedesse negli

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513 “He had taken to Steinegger at once; while for Edith he felt, more especially after her last letter, a deep regard, mingled with a sense of inferiority. The confidences of so noble a spirit almost alarmed him.”

514 This recalls the sense of alarm that Silla experiences in relation to his mother.
occhi e sulla fronte il bagliore dell’oro, che la loro voce avesse un suono metallico, che lo
strascico d’ogni signora borghese ripetesse una fila di cifre. 515

The passage above, detailing Marina’s revulsion at the mundane financial arrangements
surrounding her betrothal to Nepo and at the corrupting power of gold in general, singles out the
non-material brilliance “della sua nobiltà, della sua bellezza, del suo genio elegante,” 516 which
Marina has just learned to distinguish from the material brilliance “di una rapida corrente d'oro,
versata da mille mani sucide e volgari” 517. The image of Marina rising from the gold and
revolting against the money-god echoes the logic of Lucifer’s fall, albeit in reverse, as though to
underscore the terrible blow dealt to her pride by the thought of taking Cesare’s dowry. Marina’s
hatred of money, her contempt for the haute bourgeoisie and her disgust toward its abject
materialism inflame a desire to transcend these mundane surroundings and occupy a more ideal
plane of existence. She goes on to articulate this desire in a symbolic sense when she refuses
Cesare’s proposal of a dowry, requesting instead that he transfer the corresponding sum directly
to Nepo in a deed of gift. With this stipulation, Marina succeeds in subtracting herself, in all her
ineffable and unquantifiable radiance, from the world of transactions and quantity exchanges
which she deems so vulgar.

515 “A handful of gold in her face; that is what the Count’s words meant; that was the obligation to be conferred. Gratitude for
[this]? She felt as though she were rising haughtily from the ground, scattering from her the polluting gold, scattering it over
Nepo Salvador. She despised them both, the one and the other; the gold more than the man. Never had she felt as she did now
how its touch defiles. She had lived long in [its] splendor without observing, without caring to reflect that the light around her
was the light from a rapid stream of gold, poured out from thousands of soiled and vulgar hands, carried away by thousands of
others; and not the light of her own nobility, of her own beauty, of her own elegant mind. True, there had been a momentary
eclipse after her father’s death, but more in the appearance of the persons than of the things surrounding her. She knew that in
this world money is a god; it is a luxury to despise a god. It was a luxury to her to annoy, with the cold reserve of a great lady, the
wealthy bourgeoisie, whose women take the aristocratic polish well, the men badly. She imagined that in the eyes and on the
brows of those people she could see the glitter of gold, that their voices had a metallic sound; that the rustling silk of each
merchant’s wife called out the figures of her bank account.”

516 “of her own nobility, of her own beauty, of her own elegant mind.”

517 “of the light from a rapid stream of gold, poured out from thousands of soiled and vulgar hands, carried away by thousands of
others”
The question of Marina’s and Edith’s spiritual nobility may be further elucidated by reviewing the arc of each character’s spiritual and religious development in the novel. Marina’s religious outlook evolves dramatically over the course of her years at the palace. Though not irreligious by nature, she initially lacks firm convictions, subscribing to a vague and decadent mysticism (comprising notions of fate), while refusing to attend Church and viewing the Catholic faith with a mixture of indifference and contempt. As a function of her decadent mindset, moreover, her religious views remain inextricably bound up with considerations of social class, and she envisions the aristocracy practicing a separate religion founded on aesthetic rather than moral values. The reading of Cecilia’s manuscript, then, has the effect of honing Marina’s vague mystic sentiment into a perverse, pseudo-Christian religiosity, founded on notions about reincarnation and God’s sanctioning human revenge. After receiving these ideas, Marina begins to attend Church, in which context the account of her sensual pose (that of a “tentation pénitente”) and the feelings of warmth she experiences in contact with an unknown god further strengthens her character’s association with a decadent mysticism.

The arc of Edith’s spiritual development differs from that of Marina in two major respects: from the outset, she adheres to a more orthodox strand of Catholicism, and apart from the sense of dogmatic loosening that comes about through her dialogues with Don Innocenzo, she does not undergo a religious awakening, such that the strength of her faith remains static from the time of her arrival at the palace through to the final scene of the novel. On another level, however, the journey that Edith undertakes in the name of her faith is fundamentally similar to Marina’s journey, in the sense that both characters respond and commit themselves...
unfailingly to vocations centered on redemption. Marina sets out to collect on a symbolic debt by avenging her ancestor and murdering her uncle, while Edith sets out to redeem her father, Steinegge, by steering him back to God. Perhaps it is banal to add that both women also remain virgins, despite prospects to the contrary: Edith turns down Commendatore Ferrieri’s proposal of marriage after the trip to the Orrido just as Marina forbids Nepo to touch her (using their betrothal only as a pretense) and fends off Silla’s advances on the night of Cesare’s death. On the other hand, while lacking carnal knowledge, both women forge intimate but esoteric bonds with Silla, who becomes a source of conflict in their prescribed courses of action. In the end, Silla stands out against the backdrops of Marina’s and Edith’s missions like an excess quantity demanding to be reconciled with the greater plan. For Marina, who has failed to convince Silla that he is the reincarnation of Cecilia’s lover Renato, the solution is to annihilate him with the residual force of the vendetta. For Edith, who cares for Silla yet remains unswervingly devoted to her father, the solution is to extend her vitalizing spirit to rescue him in an hour of need.

It only becomes known at the end of the novel, in the antepenultimate paragraph, that Edith’s letter containing the proposition of a spiritual union carries a redemptive power for Silla:

Intanto nell’ombre sinistre del Palazzo, l’angelo del Guercino pregava senza posa per l’uomo gettato d’un colpo, a tradimento, nell’eternità. La sua vita era stata breve, povera di opere, macchiata di molte segrete miserie e, sulla fine, di errori già misurati dal duro giudizio umano. Tuttavia, egli aveva sostenute virilmente le battaglie dello spirito, cadendo a ogni tratto, ma rialzandosi, ferito, per combattere ancora; aveva amato sino alla febbre e alle lagrime divini fantasmi che non ha la terra, ideali di una vita sublime che intravvedeva, tribolato e solo, nel futuro; era passato più volte con amaro cuore ma con fermo viso tra la noncuranza degli uomini e il silenzio di Dio, sentendosi sulla testa l’ombra di un nemico derisore; peggio ancora, sentendosi mal connesso nell’intima sua essenza, afflitto da dolorose contraddizioni, inetto alle opere grandi che vagheggiava, alle piccole che lo premevano, a farsi amare, a vivere; sospinto quindi ogni giorno un passo, dalla violenta malignità delle cose e dalle infermità della propria natura, a qualche paurosa rovina.

Scoprendogli il volto lo si sarebbe veduto placido. Forse lo spirito, deposti gli uffici del moto e del senso, sciolti da ogni legame vitale, vi posava ancora tranquillo; come chi è sul punto di lasciar per sempre, dopo lungo soggiorno, una casa onde pur desiderava partirsì, che sta sulla
soglia contento, ma senza rancori ormai né impazienze, anzi con un'ombra di pietà per le camere chiuse, abbandonate al silenzio. Sapeva di andare alla pace, al sospirato riposo; e sapeva pure, nella chiara visione appena incominciata per esso, di essere finalmente amato, secondo i suoi sogni della vita terrestre, da un cuore tenero e forte che gli sarebbe fedele senza fine. Sulla faccia opposta di tante cose che guardate da questo nostro lato della morte gli eran parse iniquamente scure, ammirava un ordinato disegno, una luce di bontà e di sapienza.\footnote{\(519\)}

This flash of optimism (one narrative dilation of the motto “Psyche” found inscribed on the clock-case in Book I.2), emanating from the idea that Silla has left the world “finalmente amato, secondo i suoi sogni della vita terrestre”\footnote{\(520\)} and propitiated by Edith’s words toward a redemption of sorts, leads me back to the original premises of my argument in this section, regarding the autobiographical significance of the novel’s protagonists. The fact that, of the two characters most modeled closely on aspects of Fogazzaro’s personality from the time prior to his return to the Catholic faith in 1874, Silla is condemned to death and Marina is consigned to an uncertain fate somewhere between death and mythification, suggests possibilities not only for interpreting the novel’s ending, but for understanding the author’s own spiritual dynamics and the obstacles overcome.

\footnote{\(519\) “Meanwhile, in the dark shadows of the [palace], the angel by Guercino prayed unceasingly for the man flung suddenly, treacherously, into eternity. His life had been brief, [lacking in works], darkened by much secret anguish, and, at the close, by sins already condemned by the stern judgment of his fellow-men. Yet he had fought a manly fight [in the battles of the spirit], falling every now and again, but rising once more, wounded, to renew the contest.- he had loved feverishly, with tears, divine phantoms unknown to this world, ideals of a life sublime, which he, lonely sufferer, divined in the future;' he had passed along with head erect, amidst the neglect of his fellows and the silence of his God, overshadowed by a derisive foe; [worse still, feeling badly connected in his intimate being], torn by conflicting impulses, [unfit] for the great tasks which he dreamed of, to the! small ones which pressed upon him: to make himself loved, to live! Thus, each day he was urged on, by the malignity of fate and the weakness of his nature, towards his ruin. Had one uncovered his face, it was calm. Perhaps the spirit which had been freed from sense and motion and the bonds of life was now at rest there,' like one who is about to leave, after long sojourn, a house which he desired to quit, and who stands at the threshold, happy indeed, but free from rancor, even with some shadow of regret for the deserted, silent rooms. He knew that he was [headed for peace], going to his longed-for rest; and he knew also, in that clearness of vision to which he was now attaining, that he was loved at last, in accordance with his dreams on earth, by a strong, tender heart, which would be true to him to the end. In the light beyond the grave, the injustice of this world yielded place to a vision of order and benevolence and wisdom.”

\footnote{\(520\) “was loved at last, in accordance with his dreams on earth”}
I will thus conclude this section with a tentative sketch of how the different aspects of the novel come together to produce a message about the Fogazzaro’s spiritual development. I will start by identifying the young Fogazzaro with the protagonist Corrado Silla, based on Laura Wittman’s observation that “Fogazzaro accoglie dunque non solo nel suo romanzo ma nella voce di Silla sia un impulso mistico-decadente che la sua critica (e non una critica cattolica conservatrice), mostrando come essi coesistano nella stessa persona”. While these conflicting impulses are shown to coexist in the person of Silla, they are further cemented through the mystic ties which bind Silla to Marina and later, to Edith. In such a way, Marina comes to embody the realization of the author’s mystico-decadent impulse, along with the fascination that characterizes it, while Edith embodies an increasingly liberal Catholic critique of the same impulse. It should be noted that in Book IV, Edith’s religious thinking expands through her contact with Don Innocenzo (who serves to expound the ideal vision of Catholicism that Fogazzaro held at the time of the writing) in a way which does not diminish her exemplary display of Catholic piety, but which enables her to overcome her diffidence toward Silla in time to offer him a crucial lifeline.

Within this framework, the death of Silla qua literary embodiment of the pre-1874 Fogazzaro signifies the transcendence of the dialectic inherent to his character (that is, the struggle between ideal and sense, for which he feels “mal connesso nell'intima sua essenza, afflitto da dolorose contraddizioni,” though it is asserted that “egli aveva sostenute virilmente le battaglie dello spirito, cadendo a ogni tratto, ma rialzandosi, ferito, per combattere ancora;
Aveva amato sino alla febbre e alle lagrime divini fantasmi che non ha la terra, ideali di una vita sublime che intravvedeva, tribolato e solo, nel futuro.\footnote{“Yet he had fought a manly fight, falling every now and again, but rising once more, wounded, to renew the contest, - he had loved feverishly, with tears, divine phantoms unknown to this world, ideals of a life sublime, which he, lonely sufferer, divined in the future”} The transcendence of this opposition, and its resignification on another plane, is denoted by a pair of complementary movements in the narrative: Edith’s redemptive gesture (objectified in her letter which allows Silla “di essere finalmente amato, secondo i suoi sogni della vita terrestre,”\footnote{“[of being] loved at last, in accordance with his dreams on earth”} and thus saves his spirit from the abyss) and the destruction of Silla’s body by Marina, which counteracts the problem of sensuality through the negation of the flesh itself. Finally, the image of Silla crossing the threshold from a world of strife and disorder into a world of order and serenity reflects the author’s rebirth in the Catholic faith, through a more modern channel, as it occurred in 1874 with his reading of Gratry’s \textit{La philosophie du credo}. 

\footnote{524} \footnote{525}
Part III: The Double in *Malombra*: Some Intertextual Constellations

The analysis in this chapter will be directed toward and shaped by intertextual considerations. At length, it is my intent to consider the ways in which the Double, taken as a thematic organ, works in *Malombra* to assimilate and organize heterogeneous sets of generic signifiers, including those of the historical narrative, the fantastic and the romanzo nero, each of which may be seen operating in the respective texts by Verga, Tarchetti and De Marchi, analyzed in the second chapter of this dissertation. As a means underscoring the intertextual stakes of this second inquiry, I will base it around the following thematic mediations: the Double as a site of metadiscursive (and metanarrative) and historical consciousness, in relation to the question of progress (cf. *Le storie del castello di Trezza*), as a principle for expressing the problem of a divided consciousness or psyche (cf. *Uno spirito in un lampone* and *Due anime in un corpo*), and the Double as a platform for the more general problematization and deconstruction of identity (cf. *Due anime in un corpo*). Before proceeding with an investigation under the broad terms just proposed, however, it will be useful to set the stage through a comparative examination of the themes, subthemes and discourses which guarantee a family resemblance between the representations of the Double in these texts. This preliminary work, to the extent that it involves cross-referencing aspects of Fogazzaro’s representation with the representations of the other authors, will serve to establish points of commonality and divergence between the approaches taken to signifying the Double and exploring its phenomenology.

One prominent subtheme which links *Malombra* to *Uno spirito in un lampone* and *Due anime in un corpo* is the idea of metempsychosis, configured in terms of the protagonist’s experience with spiritual possession. In *Uno spirito in un lampone*, spiritual possession is posited as the literal cause of the Baron’s extreme and paradoxical subjectivity, while in *Due anime in un corpo*...
corpo and Malombra, the question of supernatural causality or determining principle is permanently shrouded in narrative silence. The experience of possession in Uno spirito in un lampone, represented according to the somaticizing codes of body fiction, is shown to come about through an act of devouring: a spirit enters the body of the Baron of B. when he ingests some wild raspberries, commandeers his body to render justice on a worldly matter and departs from the Baron’s body afterward by way of regurgitation. An additional consideration in the Baron’s case is that the spirit that invades his body—the spirit of Clara, the murdered chambermaid—opposes the Baron in terms of both gender and social class.

By contrast with Tarchetti’s representation, which lays as much emphasis on the corporeal implications of the possession as it does on the implications of the possession for the higher faculties, the representation of Marcello’s possession in Due anime in un corpo focuses almost exclusively on the intellectual, sentimental and spiritual consequences of the experience. At an early point in De Marchi’s novella, Marcello characterizes the ontological repercussions of tending to his ailing friend Lucini, as the latter crossed over the threshold of death, in terms of a soul-exchange: he felt as though part of his soul died with his friend, Lucini, and that part of Lucini’s soul lived on in him. With the somaticizing component, largely absent from De Marchi’s depiction, the pairing of Marcello with Lucini could ultimately be read as a metaphor for Marcello's journey to overcome a life transition and solidify his identity, namely, by exploring the world from a perspective radically different from his own. Regarding this radical difference in perspective, it bears mentioning that unlike with the Baron and Clara, Marcello and Lucini are similarly gendered, although they do occupy different positions on the social spectrum.
Another important factor that distinguishes Tarchetti’s approach to the theme of spiritual possession from De Marchi’s is the nature of the relationship that develops between the indwelling spirits or souls and the consequences of this relationship for the position of the subject vis-à-vis the events narrated. In *Uno spirito in un lampone*, at least prior to the moment where the two spirits join in a mystic fusion, the Baron’s consciousness remains clearly demarcated from that of Clara, and the two spirits interact in an adversarial fashion. Moreover, insofar as the entire adventure is narrativized under the aegis of the Baron’s identity, the Baron, by default, persists in the position of self while Clara persists in the position of the other. In *Due anime in un corpo*, by contrast, the tendency for the narrator’s “I” to split its reference between third-person use of proper names Marcello and Lucini, registers systematically the synthetic disposition of the present, reflecting self, vis-à-vis the polarized self of the past. This narrative technique proves effective for conveying the idea that while at times the souls become polarized, they generally tend to cooperate, divide their labor and strike an inner balance as they work to elucidate the circumstances behind Lucini’s murder.

In *Malombra*, the representation of Marina’s possession by the spirit of Cecilia reflects elements in common with the representations of Tarchetti and De Marchi, while at the same time investing the theme with new layers of complexity. According to one version of events, Marina becomes possessed by the spirit of her ancestor, Cecilia, after discovering and reading a secret manuscript. Marina’s thought-processes at the time of the discovery, when her body is supposedly invaded by the unknown entity, are rendered in careful detail (much as they are for the Baron, only on a vaster scale). In the space of reflection opened around the discovery of the relics, Marina, whose judgment is impaired due to her experience of déjà vu earlier in the evening, does not report symptoms of a physical or intellectual transformation, but instead
begins to interrogate herself on each claim raised by the manuscript. From there, the process whereby Cecilia actually comes to supplant Marina is depicted gradually and in ambiguous terms over the course of the novel, without ever being delineated as explicitly as the scenarios of Tarchetti and De Marchi.

There is a similar moral exigency propelling the metempsychotic adventures in *Uno spirito in un lampone*, *Due anime in un corpo* and *Malombra*, with the qualification that in the first two texts, this exigency concerns human justice, while in the third text, it concerns extrajudicial revenge. Whereas Clara and Lucini reach out from beyond the grave to solve their own murders and bring their murderers to justice in accordance with the law in place, Cecilia reaches out through Marina to redress a decades-old inequity, referred to by Commendatore Vezza as a “slow form of legal homicide,” in accordance with an archaic code of *lex talionis*. A review of the penalties handed down in each case should suffice to illustrate the relative severity of Cecilia’s judgment against the d’Ormengo family: for the murder of Clara, the guardaboschi is sentenced to twelve years’ hard labor; for a vast array of crimes culminating in filicide, Il Sultano is handed a fairly light sentence with a fair outlook for his personal redemption (as provided for under the Manzonian moral system which operates generally in the text); for his father’s heinous, albeit legal, act of imprisoning his first wife, Cesare is condemned to a slow and agonizing death. Ultimately, Cecilia’s metempsychotic agenda proves subversive because rather than shed light on an unsolved crime and help enact justice within the parameters set by the law, it redresses a deed that was technically legal but morally abhorrent in a manner which transgresses the law. This propensity for subversion also prevents Marina’s situation from resolving itself, in the sense that, once her mission is accomplished, rather than be exorcised, like
Clara, or assimilated, like Lucini, Cecilia continues to displace Marina’s personality and absconds with her body across the lake.

For the specific imagery used to convey the mechanics of spiritual possession, Fogazzaro, like De Marchi, tends to eschew the grotesque connotations of body-oriented fantastic, while at the same time relying on corporeal metaphors to translate the ineffable movements of the spirit. One image which is accorded literal significance by Tarchetti, only to be taken up again by De Marchi and Fogazzaro under increasingly figurative auspices, envisions the spirit moving against or around the bones. In all three texts, this imagery, with its biblical overtones, is appointed to denote the invasion by the foreign spirit or soul. In Tarchetti’s text, one encounters it in the description of the unknown quantity putting pressure on the Baron’s cranium:

“Non è possibile, sento nel cervello qualche cosa che si è disorganizzato, cioè... dirò meglio... è organizzato diversamente da prima... qualche cosa di superfluo, di esuberante; una cosa che vuol farsi posto nella testa, che non fa male, ma che pure spinge, urta in modo assai penoso le pareti del cranio...”

De Marchi also refers to a physical sensation—although a vaguer one—connected with the skeletal system when he describes Marcello’s experience of a “brivido, che filtra nelle ossa”:

Chi abbia vegliato appena due o tre notti di fila presso un malato e, senza scostarsi dal letto, se l’abbia veduto mancare a oncia a oncia fino all’ultimo, quando torna fra la gente, sente in modo molto confuso di non essere tutto quello di prima; un po’ di noi se ne va, credo, col morto, e un po’ di lui resta in noi, insieme a quel brivido, che filtra nelle ossa e a quei cerchi giallognoli, che fluttuano nelle pupille.

526 “...it is organized differently than before … there is something superfluous, overflowing, something that aims to make room for itself in my head. It is not harmful, but it nonetheless pushes, knocks very painfully against the wall of my skull...”

527 “shiver that we feel passing through our bones”

528 “Anyone who has sat up for two or three nights straight with a sick person, without leaving that person’s bedside, and watched that person go, ounce by ounce, up to the last, will, in returning to the world, get the strange sense that he is not quite the same as before; I think a part of us goes with the dead and a part of the dead remains in us, along with that shiver that we feel passing through our bones and those yellowish circles which fluctuate in our pupils.”
This skeletal imagery appears again in Fogazzaro’s depiction of the spirit invading Marina, where it is transposed onto a metaphorical grid:

La sua forte intelligenza e la sua volontà, chiuse nel cervello, fatto intorno a sé un gran silenzio, combattevano il fantasma uscito dallo stipo aperto davanti alla graziosa persona col truce proposito d’infiltrarlesi nel sangue, di avvinghiarlesi alle ossa, di suggerle la vita e l’anima per mettersi al loro posto.

It may be added that Fogazzaro’s mode of depicting the invasion by Cecilia’s spirit incorporates sinister and violent connotations not found in the representations of Tarchetti and De Marchi.

Also on the subject of spiritualistic phenomena, the texts of Tarchetti, De Marchi and Fogazzaro are linked by the common tendency to represent two characters as soul-mates, which in the texts of Tarchetti and Fogazzaro is accompanied by the proposition of two kindred or complementary spirits coming together to forge a higher unity. In Uno spirito in un lampone, this idea is realized with the fusion that takes place between the spirits of the Baron and Clara:

E delle nuove memorie si suscitarono nella sua anima; erano memorie doppie, cioè le rimembranze delle impressioni che uno stesso fatto lascia in due spiriti diversi, ed egli accoglieva in sé tutte e due queste impressioni. Tali rimembranze però non erano simili a quelle che aveva già evocato sotto la pergola; quelle erano semplici, queste complesse; quelle lasciavano vuota, neutrale, giudice una parte dell’anima; queste l’occupavano tutta: e siccome erano rimembranze di amore, egli comprese in quel momento che cosa fosse la grande unità, l’immensa complessività dell’amore, il quale essendo nelle leggi inesorabili della vita un sentimento diviso fra due, non può essere compreso da ciascuno che per metà. Era la fusione piena e completa di due spiriti, fusione di cui l’amore non è che una aspirazione, e le dolcezze dell’amore un’ombra, un’eco, un sogno di quelle dolcezze. Né potrei esprimere meno confusamente lo stato singolare in cui egli si trovava.

529 The representation is metaphorical; Fogazzaro did entertain the possibility that parapsychological phenomena, including phenomena of suggestion, have a spiritual basis.

530 “Her strong will, her powerful intelligence alone, amid the dismal silence of the room, fought with the hideous [ghost] that had seized on her young life and now sought to [infiltrate] her blood, [clasp onto her bones] and [suck out her life and soul], with a view to replacing her identity with its own.”

531 “And new memories were aroused in his soul; they were double memories – that is, recollections of impressions that the same event leaves the two different spirits - and he welcomed both sorts of impressions in himself. Yet these recollections were not like the ones that had already been evoked under the trellis: those were simple, these complex; those left a part of his soul empty, neutral, impartial; these occupied it totally. And since they were memories of love, at that moment he understood the great unity, the immense inclusiveness of love, which, since the inexorable law make it a sentiment divided in two, can be comprehended only partially by any one person. It was the full and complete fusion of two spirits, a fusion towards which love is only an
In *Malombra*, a proposition like the one realized in the passage above may be found in Don Innocenzo’s idea of a bond between noble souls on their journey back to god:

‘Non so di queste cose’ diss’egli commosso ‘ma ho sempre avuta l’idea che invece di un legame di passione, santificato o no, vi possa essere fra due anime veramente nobili, veramente forti, un altro legame d’affetto, santo in se medesimo; un amore, diciamo pure questa parola tanto grande, interamente conforme all’ideale cristiano dell’intima unione fra tutte le anime umane nella loro via verso Dio. Arrivo a dire che non v’è sulla terra niente di più bello di un legame simile, benché il legame coniugale sia sacro ed abbia un significato augusto. Ella vuol fare questo sacrificio a suo padre: sia; ma perché svellersi dal cuore anche la memoria della persona che Le fu cara? Perché rinunciare a un sentimento vivificante che Le fa desiderare il bene temporale ed eterno di questa persona quanto Lei stessa? Perché l'altra persona non potrebbe serbare un sentimento simile verso di Lei, si che ambedue, sapendo l'uno dell'altro, battessero vie diverse nel mondo e compiessero i propri doveri con questo gran vigore nel segreto dell'anima? Scriva così, scriva così.’

While it could be said that *Uno spirito in un lampone, Due anime in un corpo* and in one of its aspects, *Malombra*, develop the theme of the Double primarily within the framework of the spiritualist discourse, each text also enters dialogue with the rational-positivist episteme by staging some type of inquiry into the protagonist’s mental state and positing madness as a possible alternative to the irrational premise of spiritual possession. In Tarchetti’s text, where the activity of the supernatural is ultimately disclosed, the Baron briefly questions his own sanity (exclaiming: “io sono impazzito, io sono impazzito”), although this questioning amounts to

aspiration the delights of love no more than a shadow, an echo, a dream of those delights. Nor can I express with less confusion the singular state in which he found himself.”

532 “[I know little of such things,’ he said, clearly moved,] ‘but I have always had the idea that instead of a bond of passion, sanctified or not, there might be, between two truly strong and noble natures, another bond, one of affection holy in itself; a love, to use that great word, in perfect conformity with the Christian ideal of the close union of all human souls in their journey towards God. I may observe that there is on earth nothing lovelier than such a union, although the conjugal union is sacred and has a deep significance. You wish to make this sacrifice for your father’s sake; [so be it] - but why root out from your heart even the memory of [who was dear to you]? Why renounce a life-giving sentiment which leads you to desire the temporal and eternal welfare of this person as much as your own? Why should [he not] entertain a similar feeling towards you, so that both, in the knowledge of this mutual feeling, may pursue your different paths in life, and fulfill your respective duties, fortified by the great secret buried in your hearts? Write accordingly, write accordingly.’”

533 “I’ve gone mad, I’ve gone mad!”
little more than a rhetorical gesture. Conversely, in the texts of De Marchi and Fogazzaro\textsuperscript{534}, questions about the protagonist’s state of mind play a central role in the story, and as I have already noted, these matters remain a source of interpretive ambiguity. In *Due anime in un corpo*, Marcello’s mental state is called into question after the judge asks his name and he responds that he is “un’anima doppia”\textsuperscript{535,536}. When Marcello’s lawyer hears this ludicrous-sounding claim, he requests that the trial be postponed—a request the judge proceeds to grant—on the grounds that Marcello is “febbricitante e non sa quel che si dice”\textsuperscript{537}. The reporter’s note, “l’accusato sorride stupidamente,”\textsuperscript{538} and Marcello’s apparent non sequitur (“non lo so. *Cogito ergo sum.*”\textsuperscript{539}) reinforce the outward perception that he is delirious at the time of the hearing. In *Malombra*, finally, observations about Marina’s physical and mental health are put forth, both in opposition to and in conjunction with spiritualist propositions, thus offering alternative modes of accounting for her situation.

Tarchetti, De Marchi and Fogazzaro rely on some common trends in representing the technical aspects of the Double experience, and in particular, its implications for the faculties of cognition, memory and perception. Both Tarchetti and Fogazzaro stress the factor of mental confusion in relation to the onset of the experience. Tarchetti offers the following account of the disorder that enters the Baron’s thinking a half-hour after he consumes the berries:

\begin{itemize}
\item \textsuperscript{534} Fogazzaro tends to view the workings of the unconscious, which in the rationalist epistemology constitute the realm of depth psychology and psychoanalysis, as the domain of the spirit.
\item \textsuperscript{535} “a double soul”
\item \textsuperscript{536} When asked to give the name of his father, Marcello replies: “L’uno Graziano Marcelli, e l’altro non lo conosco che di vista, perché in me sono due anime, due principii equipollenti” [One is Graziano Marcelli, and the other I only know by sight, because there are two souls inside me, two equipollent principles].
\item \textsuperscript{537} “Is febrile and does not know what he is saying”
\item \textsuperscript{538} “the accused smiles stupidly”
\item \textsuperscript{539} “I don’t know. I think therefore I am.”
\end{itemize}
"Vediamo, riordiniamo le nostre idee... Le nostre idee! Sì, perfettamente... perché sento che queste idee non sono tutte mie. Però... è presto detto riordinarle! Non è possibile, sento nel cervello qualche cosa che si è disorganizzato, cioè... dirò meglio... che si è organizzato diversamente da prima... qualche cosa di superfluo, di esuberante..."

Fogazzaro, for his part, illustrates by way of the following metaphor (referenced more than once in this dissertation), Marina’s state of agitation in the hours leading up to the discovery of the manuscript:

In altri momenti lo scetticismo che Marina teneva dall'uso del mondo non l'avrebbe nemmeno lasciata accostare da qualsiasi fantasma; ma quel sottile velo di scetticismo che copriva sempre il pensiero in tempo di calma come una crittogama di acque stagnanti, si era squarciato e disperso nell'incomprensibile turbamento di spirito che l'aveva assalita tornando al Palazzo.

Of the three texts in discussion, Uno spirito in un lampone provides the most comprehensive account of the impact of split-consciousness on sensory experience. For the Baron, a duplicative effect initially characterized with respect to the visual sense ("vedeali come se vi fossero in lui due persone che guardassero per gli stessi occhi") is described as spreading to the rest of the sensorium ("e questa strana duplicità incominciò da quel momento ad

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540 "... Let us see, let us reorganize our thoughts ... Our thoughts?! Yes, of course ... because I feel as if these ideas are not all mine. Yet ... reorganizing them is sooner said than done! It is impossible; in other words, I feel something disorganized in my brain ... I shall be more precise ... it is organized differently than before ... there is something superfluous...

541 “Her strong will, her powerful intelligence alone, amid the dismal silence of the room, fought with the hideous [ghost] that had seized on her young life and now sought to [infiltrate] her blood, [clasp onto her bones] and [suck out her life and soul], with a view to replacing her identity with its own. At other times Marina’s worldly-wise skepticism would have prevented her from even allowing herself to be approached by any [ghost] from the other world; but that this veil of skepticism, which usually masked her thoughts like a [poisonous weed] upon a stagnant pool, had been broken up and dispersed by the strange anguish of mind into which she had been thrown as she returned to the palace.”

542 “He saw them as though there were two people inside him looking out the same eyes”

543 As Todorov observes, it is a characteristic of fantastic discourse for seemingly irrational or supernatural occurrences to be introduced through the literalization of figurative expressions: hence, the play on the "modo di dire più comune, non li vedeva più cogli stessi occhi." The metaphor of seeing the world through different eyes (from a different perspective) serves as a mainspring for the other themes in the tale, which may be classed among what Todorov calls “les thèmes du je” (I/ego-themes). Concerning the other texts analyzed in this dissertation, Le leggende del castello nero also engages with “les thèmes du je,” whereas the first legend in Le storie del castello di Trezza engages with “les thèmes du tu” (you/object-themes). With Due anime in un corpo and Malombra, it has been my position that while these texts appropriate signifiers from the register of the fantastic, they do not, properly speaking, constitute fantastic tales.
estendersi su tutti i suoi sensi; vedeva doppio, sentiva doppio, toccava doppio…“544), with the result that every sensory event is registered twice, or in a twofold manner. De Marchi and Fogazzaro, who, by comparison with Tarchetti, tend to eschew these sorts of technical descriptions which anatomize the experience, nevertheless accord the eyes (whether as instruments for seeing or as objects to be seen) a central place in their representations. In Due anime in un corpo, one encounters the following description of Marcello’s experience with double-vision:

Non solo, ma in me avveniva anche un conflitto fra due anime, che cercavano farsi posto, e alle quali la respirazione comune quasi non bastava più; le cose mi apparivano doppie, come se per ciascuno degli occhi guardasse un’anima diversa. 545

De Marchi also employs eye-imagery in the initial description of the soul-exchange between Marcello and Lucini, where the yellowish circles in Marcello’s pupils are given as an outward sign of the profound alteration taking place within his being. The notion that Marcello’s eyes should bear witness to this ontological transformation suggests parallels with the description of Marina, whose eyes are mentioned repeatedly to account for the change in her expression following the discovery of Cecilia’s relics:

Era pallida, aveva gli occhi assai più grandi del solito e velati da un languore attonito. Si sarebbe detto che il vento dovesse curvarla come un sottile getto di acqua. Il vigore e la bellezza tornarono rapidamente, ma un osservatore attento avrebbe notato che l'espressione di quella fisionomia era mutata. Tutte le linee apparivano più decise; l'occhio aveva tratto tratto degli stupori insoliti, oppure un fuoco triste che non gli si era mai veduto.546 547

544 “The strange doubleness spread to all his senses; he saw double, heard double, touched double…”
545 “Not only that, but taking place inside me there was a conflict between two souls, which were trying to find their place, and for which breathing in common was almost no longer enough; things appeared double to me, as though I had a different soul looking out each eye.”

546 Her face was pale, the pupils of her eyes were enlarged, and had a languorous and yet startled expression. She looked so fragile that one expected the wind to bend her form as it does a tiny jet of water from a fountain. Her vigor and her beauty soon returned, but a close observer could see that the expression of her face was changed. All the lines appeared sharper; her eyes had at times an unwonted dullness, or else a [sad] fire [unseen before now].

547 Cf. the description of Violante with “occhi ardenti e foschi” [eyes burning and sombre] in Le storie del castello di Trezza.
The representations of Tarchetti and Fogazzaro both problematize the relationship between split-consciousness or double-identity for memory, although each text has its unique way of framing the problem. In *Uno spirito in un lampone*, Tarchetti envisions two discrete rolls of memory, unwinding concurrently in the Baron’s consciousness (relative to two discrete centers of cognition and judgment). Unlike other literary representations of split-consciousness phenomena, where a character is shown alternating between two states of consciousness, and the two states of consciousness are separated by a memory gap, Tarchetti’s tale envisions a scenario in which a character experiences two states of consciousness simultaneously, and by consequence, poses a form of thought-experiment for the reader. In *Malombra*, too, the relationship between Marina’s double-identity and the question of memory is a site of paradox and contradiction. In the first place, the text proposes two contradictory accounts to explain the reincarnation of Cecilia in Marina’s body. According to the theory of reincarnation outlined in Cecilia’s manuscript, Cecilia’s spirit would not have entered Marina’s body at the time of the reading, but rather at the time of Marina’s birth (hence Cecilia’s exhortation to compare the hair and glove, based on the supposition that the form she will bears in her second existence will appear identical to her first incarnation). In this sense, by furnishing a host of details about her previous existence, the manuscript is intended to trigger an anamnesis. Later, in the scene where Marina confronts Silla with details about their lives as Cecilia and Renato, Marina acts as though she truly remembers these experiences (although she does not produce any additional recollections and remains fixated on the precise set of facts recorded by her ancestor). The fact that she neither produces additional recollections, which could certify an authentic connection to the experience, nor blatantly confabulates, creates the impression that Marina is operating under
the influence of the manuscript itself, and that her “memories” are strictly the product of suggestion.

At the linguistic level, another technique that makes itself felt across the texts of Tarchetti, De Marchi and Fogazzaro involves the play between first- and third-person modes of reference or address, as a means of undermining the sense of coherence in the subjectivity of a given character. In Tarchetti’s tale, this technique may be observed in two of the utterances which the Baron produces while under the influence of Clara’s spirit. The first is found in the scene where the Baron asks the servant, Francesco, “come sta il nostro barone?” despite knowing “benissimo di essere egli il barone.” In this sequence, the contradiction between the “I” of the statement (which takes the Baron as an object) and the ego of the Baron’s conscious reflection is indicative of the fact that unconsciously, he identifies with the person of Clara. The second is when the Baron, upon reaching his chambers in the upper part of the castle, calls out, “Barone, vengo a dormire con lei;” here, the implications are fundamentally the same as with the first instance, with the exception that in this case, the utterance consists of direct address.

With respect to similar effects in *Due anime in un corpo*, I have noted how the pattern of reference engrained into the structure of the narrative itself creates the impression, on the most fundamental level, of a subject split between two centers of action and volition. In addition to using the pronoun “I” to recount his adventures, Marcello-the-narrator refers to his narrated self as either “Marcello” or “Lucini,” depending on which personality claims agency in the moment narrated. Finally, in *Malombra*, a linguistic phenomenon that exposes discontinuities in Marina’s subjective status are observable in the dinner banquet scene, toward the end of the novel. At the

548 “How is our Baron?”
549 “he knew full well he was the Baron”
550 “Baron, I am coming to sleep with you”
climax of that scene, Marina, who has been acting in the name of Cecilia, stands up and issues the following proclamation:

Sessant'anni or sono, il padre di quel morto là (all'appuntò l'indice all’ala del Palazzo) ha chiuso qui dentro come un lupo idrofobo la sua prima moglie, l'ha fatta morire fibra a fibra. Questa donna è tornata dal sepolcro a vendicarsi della maledetta razza che ha comandato qui fino a stanotte!\(^{551}\)

Having pronounced these words, Marina charges into the hall where Silla has been working and casually utters the phrase “bon voyage,” before shooting him dead. Altogether, this sequence of utterances calls into evidence two disruptions in Marina’s subjectivity. First, the fact that Marina refers to Cecilia in the third-person, as “la sua prima moglie”\(^{552}\) and “questa donna,”\(^{553}\) indicates a break from her earlier statements spoken in the first-person but issued in Cecilia’s name. The gesture whereby Marina distances herself from the specific identities of Cecilia and Marina and adopts an impersonal mode of reference, imbues her words with a sort of apocalyptic gravitas, which renders even more striking the contrast with the subsequent utterance, “bon voyage.”

Regarding these final words, the fact that they consist of a trivial French expression suggests that despite the “dramma sovrumano”\(^{554}\) unfolding all around, the subject behind the utterance is

\(^{551}\) “Sixty years ago, the father of the dead man there (she pointed with her forefinger towards the wing of the palace) imprisoned in this house, like a [rabid wolf], his first wife, and did her to death by inches. This woman has returned from the tomb to avenge herself on the accursed race which has commanded here until tonight!”

\(^{552}\) “his first wife”

\(^{553}\) “this woman”

\(^{554}\) “superhuman drama”
neither the impersonal voice of truth nor Cecilia reborn, but rather Marina qua the heroine of the French Romantic or Symbolist novel.

So far, my analysis has focused almost exclusively on the theme of the Double as it relates to the adventures of the protagonists in the texts of Tarchetti, De Marchi and Fogazzaro. I would now like to examine the implications of this theme for secondary characters as well as for the plot at large. From this point of view, a type of situation that warrants special consideration—given that it occurs in virtually every kind of fiction and serves as the mainspring for both comedy and tragedy—is that of mistaken identity (and quidproquo). Due anime in un corpo contains numerous instances of mistaken identity, ranging from incidents that carry serious consequences to hijinks calculated for a comic effect. Two examples of the more serious type, which also prove consequential from the point of view of the plot, are Marcello’s decision to impersonate the dead Lucini and Il Sultano’s subsequent attempt to frame Marcello for Lucini’s murder. To counterbalance these serious intrigues, De Marchi also weaves in lighter episodes, such as the matter of Gioconda Tanelli, the woman whom Marcello is erroneously believed to have slighted by proposing marriage and then breaking off the engagement. Already at the beginning of the novella, Marcello finds himself embroiled in a neighborhood scandal because of

555 In this context, there is another important distinction be drawn between the circumstances of the two murders that Marina commits. During the sequence of Cesare’s murder, from the delivery of the initial shock (via suggestion) to the deathbed harangue, Marina remains entrenched in the habitus of Cecilia. Cesare’s death by a verbal attack, with its animistic undertones, anticipates the representation of Marina in the banquet scene, where she appears to command the forces of nature; it also recalls the final scene of Le storie del castello di Trezza, where the lovers are exposed and sent plummeting into the abyss at the mere mention of Matilde’s name. In turn, the sequence of Silla’s murder, initiated by Marina with the casual sendoff “bon voyage,” signals a reversion back to the habitus of Marina qua the product of Parisian high society, and a demystification of the circumstances surrounding Cesare’s killing. Relative to the kairos of that event, this second murder, which requires the mundane use of a pistol (a pistol gifted to Marina by her father, whose sudden death from an aneurysm foreshadows Cesare’s death from a stroke) seems to come about as an afterthought, as an intrusion of reality into the “dramma sovrumano.”

556 Marina’s harangue of Cesare suggests parallels with the scene at the end of Uno spirito in un lampone where the Baron publicly accuses the guardaboschi of Clara’s murder. Both scenarios revolve around speech acts, aimed at verbalizing a hidden or forgotten injustice and making it present to consciousness; they both involve a decentering of the “I,” with Marina haranguing Cesare in Cecilia’s name and the Baron denouncing the guardaboschi in Clara’s name; and they are both punctuated by spectacles of violence—Marina’s words induce a stroke for Cesare and the Baron’s cry of “il mio assassino” [my murderer] causes the guardaboschi to faint—underscoring the radical nature of the articulation.
Gioconda’s allegations that he whispered to her “paroline graziose,” including a promise of marriage. Later, during Marcello’s trial, it comes out that the promise had been made in earnest by Pietro Manganelli, whom, in the daily hustle and bustle, Gioconda mistook for Marcello. A parenthetical note inserted into the trial transcript stresses the comic implications of the incident, stating that “la tragedia per poco non si muta in commedia”.

Both *Uno spirito in un lampone* and *Malombra* feature repeated depictions of a certain type of mistaken-identity phenomenon, focused on the subjective experience of dubious recognition resulting from stereoscopic impressions, which might be classed under the label “double-take.” This phenomenon occurs at the border of familiarity and strangeness and posits a relationship between viewing subject and object viewed in which the latter appears recognizable and unrecognizable at the same time. The first experience of this sort depicted in *Uno spirito in lampone* occurs when the Baron, after noticing a general shift in his perspective on the world, is forced to do a double-take toward his own dogs: “in mezzo a’ suoi cani ve n’erano taluni che gli sembrava di non aver mai veduto, e pure riflettendoci bene, li conosceva.” A similar type of experience befalls the servants who witness the Baron performing uncharacteristic gestures: although they feel alarmed by his behavior, they also find it vaguely familiar, and ultimately

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557 “sweet talk”  
558 “the tragedy narrowly avoided becoming a comedy”  
559 This error, of course, strains credulity and as Marcello remarks, “io credo invece che la barbolina non fosse in buona fede” [For my part, I believe that woman was not acting in good faith]. It is implied that the thirty-two-year-old Gioconda is trying to rope the much younger Marcello into marrying her.  
560 Il cielo, l’orizzonte, la campagna non gli parevano più quelli; cioè non gli parevano essenzialmente mutati, ma non li vedeva più colla stessa sensazione di un’ora prima; per servirsì d’un modo di dire più comune, non li vedeva più cogli stessi occhi. [The sky, horizon, countryside no longer seemed the same to him; it was not that they seemed changed in some fundamental way, but that he no longer saw them with the same feelings as an hour ago. To make use of a more common figure of speech, he no longer saw them with the same eyes].  
561 “Among his dogs were several that he felt he had never seen before, and yet as he thought it over more carefully, he recognized them.”
recognize that he is embodying the mannerisms of Clara. Finally, the problem of
(mis)identification is raised at the end of the tale in the scene where the Baron looks in the
mirror, with his own gaze and reflection superimposed over those of Clara.

Malombra also contains several examples of double-take phenomena, which Fogazzaro
effectively exploits to generate a sense of uncanniness in the narration of liminal experiences,
such as illness and dream-states. This can be observed in the narration of Cesare’s perspective
who, in a state of mental and physical impairment due to his illness, recognizes the figure
standing in the middle of the room as Marina and Cecilia at the same time. It can also be
observed in the narration of Silla’s dream, which detaches from the narration of reality around
the appearance of a strange figure in Silla’s room. Over the course of the dream, Silla’s
perception and knowledge of the ghostly visitor is shown to evolve from one end of the
familiarity-unfamiliarity spectrum to the other: after initially viewing the ghost as a stranger, he
goes on to recognize it as an old family friend and from there, takes up wondering why he had
not recognized his friend sooner. The progressive dawning of awareness that characterizes Silla’s
encounter with the figure in the dream suggests a parallel with Silla’s experience at the
beginning of the novel, when, upon first arriving at the palace, he comes to recognize his
mother’s furniture out of his otherwise strange surroundings. Ultimately, all these instances of
dubious recognition that Tarchetti and Fogazzaro characterize in relation to a variety of different
circumstances, highlight the sense of anxiety or confusion that arises around the border between
the known and the unknown.

I would like to take a closer look at the way mirrors function in these three texts, seeing
as the mirror bears a fundamental connection to the themes of (mis)identification, recognition
and the relation of the familiar to the unfamiliar. In the discourse of Due anime in un corpo, the
mirror serves to underscore the feelings of internal discord that Marcello experiences when he returns to his primary residence after spending time immersed in Lucini’s world:

Che uno spirito fosse disceso in me, quasi non era da dubitarne…divenni più agile e più delicato nei movimenti, più gentile nel tratto, più concitato nelle parole, e perfino nell’accento io contraffaceva si bene il Lucini, che qualche volta io rideva di lui od egli di me o si rideva insieme…questa duplice esistenza, che dico, mi appariva specialmente quando io tornava per caso alla mia prima abitazione…Allora le anime si staccavano come certe fiamme, che si raddoppiano nello specchio…

While some aspects of the passage above paint the picture of a double-identity in which the identities of Marcello and Lucini are balanced and equipollent, the indication about the existential rift becoming pronounced in Marcello’s space suggests either that Lucini’s identity is more stable than Marcello’s, or simply that proximity to one existence entails estrangement from the other.

By comparison with the mirror in *Due anime in un corpo*, which appears inside a metaphorical discourse, the mirror in *Uno spirito in un lampone* takes on a more concrete role in the plot, where it is marked as a potential space for the irruption of the supernatural. The transgressive scenario depicted in the following passage shows the way in which this potential is realized:

V’era lì presso uno specchio e corse a contemplarvisi. Strana cosa! Non era più egli; o almeno vi vedeva riflessa bensì la sua immagine, ma vedea come fosse l’immagine di un altro, vedeva due immagini in una. Sotto l’epidermide diafana della sua persona, traspariva una seconda immagine a profili vaporosi, instabili, conosciuti. E ciò gli pareva naturalissimo, perché egli

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562 “I spent some hours, silent, contemplating the white space between the lines, where Marina’s desires had passed without settling, and in the meantime, I was listening to a voice other than my own, which spoke to me from the bottom of my heart. That a spirit had descended into me, there was almost no doubt about it…my movements became more agile and delicate, I all of a sudden became more gentle, more excited in my speech, and even in terms of accent I impersonated Lucini so well, that sometimes I laughed at him or he laughed at me or we laughed together…this double existence, which I speak of, became especially apparent to me when I returned home to my primary residence…Then the souls would detach from one another like certain flames do when they are duplicated in the mirror…”

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sapeva che nella sua unità vi erano due persone, che era uno, ma che era anche due ad un tempo.\footnote{There was a mirror nearby, and he ran to gaze in it. How strange! He was no longer himself, or at least he certainly saw his image reflected there, but he saw it as another person's image; he saw two images in one. Through the diaphanous surface of his body shone a second image whose contours were hazy, unstable, familiar. And it seemed very natural to him because he knew that this unity contained two people, that he was not just one person, but two at the same time.}

In Malombra one again encounters a mirror that is marked as a potential space of the irruption of the supernatural. One of the objects that Marina retrieves from the secret compartment is the mirror of Cagliostro which, according to Cecilia, retains the image of the last person who used it, and thus should function as a time portal. However, unlike with the mirror in Uno spirito in un lampone, the supernatural potential of Cagliostro’s mirror goes unrealized, and what is more, its realization is debarred by multiple layers of contradiction in the logic of the text. The most fundamental of these contradictions is the paradox that Cecilia, by exhorting her reader to try on the glove and match the hair, betrays the presumption that she will bear an identical form in both existences, and yet for Marina to be the exact replica of Cecilia would result in the mirror functioning as an ordinary mirror. From there, additional layers of complexity arise from the facts that the hair and glove do not match, and that events occur outside of the order prophesied. The mirror then breaks before Marina has a chance to consult it, preventing a conclusion from being drawn one way or the other. From a narrative standpoint, this breaking of the mirror represents a necessary maneuver, since to show Marina consulting the mirror would require the narrator to render a definitive verdict either for or against the agency of the supernatural, and thereby defuse the main source of ambiguity in the text. It thus seems that the purpose of the mirror is to generate suspense by heightening the tension between the realistic trend of the narration and the underlying expectation of the supernatural. On the one hand, the mere mention of Cagliostro’s mirror in connection with a tradition that confers upon it otherworldly powers, seems to pave the way for an imminent encounter with the supernatural, while on the other hand,
the virtual impossibility imposed on the mirror’s functioning by the conditions laid out in the manuscript helps safeguard the boundaries of reality against any such transgression.

At this point, I would like to widen the scope of my analysis to examine some of the broader literary trends that link *Malombra* to the texts of Tarchetti, De Marchi and Verga. I will begin this investigation by examining the links between *Malombra* and Verga’s *Le storie del castello di Trezza*, the only text analyzed where the theme of the Double is not configured in terms of two beings occupying a single body. As I discussed in the second chapter of this dissertation, in Verga’s text, the Double manifests itself in the structure of the narrative itself, in the sense that the narrative is split into two levels, with the characters and events on one level mirroring those on the other. Two essential features characterize the intersection between *Malombra* and *Le storie del castello di Trezza*: the first is the metadiscursive trope whereby events of the past—whether recorded in a manuscript or transmitted orally—are held up as a mirror for events in the present, and the second is the theme of the family secret which returns to haunt.

The idea of the past serving as a mirror for the present offers one code for reading Verga’s *Le storie del castello di Trezza*, with its interplay between narrative levels. The events of the past, narrativized and channeled into the present by Luciano in his capacity as raconteur, place *en abyme* the rudimentary motives and tensions lurking beneath the surface in the frame narrative. Luciano himself, for his role in mediating between the world of the narrating and the world of the narrated, is marked as the principal fount of metadiscursive consciousness in the text. A metanarrative structure like the one described above can be found operating at a more complex level in Fogazzaro’s novel. In *Malombra*, two distinct discourses are appointed for the transmission of knowledge of the past (the frame of study here being a tri-generational block of a
family’s history, the very relational system objectified in Abraham and Torok’s theory of the phantom) —and specifically, knowledge of the events surrounding Emanuele and Cecilia—to the present. One of these discourses is the secret manuscript, which constitutes a first-hand account of Cecilia’s experience in written form, and the other is the local tradition, where knowledge of her story is repeated orally while being subjected to endless distortions and confabulations. Despite certain fundamental differences, these two discourses have in common the fact that they both fall outside the official rolls of history. In narrative terms, Cecilia’s manuscript and the local legends are the competing sites of metadiscursive consciousness in the novel—one static and the other in flux—which come together to fulfill a role analogous to that of Luciano in *Le storie del castello di Trezza*.

In dealing with the question of orality, both Verga and Fogazzaro stress the regenerative power of legends by thematizing the process, or at least one possible process, whereby legends are born out of a collective lived experience. In the second chapter of this dissertation, I looked closely at the question of orality in *Le storie del castello di Trezza* and examined the tendency for the legends to write themselves anew in the lives of the people who hear and tell them. This tendency is writ large in the circumstances of Luciano and Matilde, who begin as narrating subjects and yet who by the end of the text have taken the places of Corrado and Violante and crossed over into the space of the narrated. In *Malombra*, a similar reflexivity characterizes the relationship between the legends about Cecilia’s fate and the eventual fate of Marina. Notably, different accounts of Cecilia’s fate circulate in the novel, with popular variants alleging that she was carried off by the Devil through a cave in the mountains or that she was flung by her husband into the Pozza d’Acquafonda, but the version Marina prefers is the one dreamt up by the
“poeta”564 Rico, which holds that Cecilia simply dissolved into the ether565. This detail proves significant at the end of novel, when Marina, who is viewed by the locals as another incarnation of Cecilia, mysteriously vanishes across the lake. On the one hand, this final turn of events reinforces the perception that Marina has lived out Cecilia’s legend, not purely in a manner preordained, but according to her preferred interpretation. On the other hand, the practical mystery of Marina’s disappearance fuels intense speculation on the part of the locals, and thus provides fertile ground for the generation of new legends.

It is interesting to note that Verga and Fogazzaro deploy the metanarrative techniques described above in connection with the same constellation of themes. Both texts construct narratives around domestic situations, set in a violent past, involving a wife who feels trapped or neglected by her condottiere husband; both feature ill-fated romances between the wife of a brutal condottiere and a young man of arms (in one case a page, in the other a soldier); and finally, both raise questions about the law in its relation to the domestic sphere. In Le storie del castello di Trezza, Luciano tries to reassure Matilde that the situation with Don Garzia and Violante would not repeat itself in an age when divorce is offered as a remedy for unhappy marriages (“i mariti ricorrono ai Tribunali, o alla peggio si battono”566). The tragic irony, of course, is that Giordano requires neither a tribunal nor a beating to do away with Matilde and Luciano, but merely the calculated utterance of a name. In Malombra, the law’s relationship to the household economy is called into question from a different standpoint, when Commendatore

564 “poet”

565 More specifically: “l’infelice prigioniera usciva di notte dal suo carcere attorcigliata intorno a un raggio di luna e si dileguava nell’azzurro” [the unhappy prisoner issued forth from her prison at midnight, encircled with a ray of moonlight, and dissolved into thin air].

566 “husbands have recourse to the courts, or at worst there are duels.”
Finotti characterizes Cecilia’s death in terms of “un omicidio lento e legale.” Finotti’s way of framing the incident underscores the lack of legal protection afforded married women in Cecilia’s circumstances. The notion that this situation has improved in the present-day is supported by several indications, such as Father Tosi’s refusal to guarantee his silence on the issue of Cesare’s murder in Book IV.2 (the irony here being that in the murder Father Tosi investigates, Marina, the self-described “trapped woman,” is the aggressor and Cesare, her so-called jailer, is the victim).

It must be added that in course of harnessing some of the same themes, Verga and Fogazzaro use these themes to espouse very different views on matters related to progress and human nature. The bleak ending of *Le storie del castello di Trezza* leaves one with the impression that beneath the civilizing veneer of the modern day, the world remains the same barbaric place it had been centuries ago. In other words, despite the illusion of progress, people fall back time and again into the same patterns of behavior, and in that sense, history simply repeats itself. By contrast, the upheaval at the end of *Malombra* that claims the lives of the three central characters, rather than a question of some anthropological invariant reproducing itself in contingent forms throughout history, as an affirmation of the violence inherent to progress and discovery, seeing as in this instance progress consists of overthrowing a regime of secrets and disclosing an unacknowledged side of history. In *Malombra*, if history appears to repeat itself, it is only from the point of view of the dangerous, alternative reality that Marina has come to inhabit by force of circumstance, repression and the influence of French novels. It also bears mentioning that a clear causal line is shown to link Marina’s contact with certain subversive texts, including the oral tradition, Cecilia’s manuscript, the novel *Un sogno* and the

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567 “slow form of legal homicide.”
correspondence with Silla with her belief in and eventual execution of Cecilia’s vendetta. Under the influence by these texts, Marina qua embodied subject becomes the locus of signification for an alternative model of historical memory, which, when mobilized as such, poses a lethal challenge to the dominant social order (by ultimately toppling the d’Ormengo house and registering a symbolic victory over the aristocratico-military ideology espoused by Cesare). It may be said that the historical consciousness built up in Verga’s text is based around a factor of immutability in difference, whereas the one built up in Fogazzaro’s text, in addition to basing itself in the Heraclitan doctrine of eternal mutability (panta rhei), seems to invest history with a corrective function and a generally progressive orientation.

I have also highlighted, as a point of overlap between Le storie del castello di Trezza and Malombra, the theme of the family secret that returns to haunt. This theme is organized along similar lines in both texts—in terms of a mystery surrounding the fate of a warlord’s discarded first wife. In Verga’s text, the secret concerns the circumstances of Violante’s death, which render Don Garzia's second marriage illegitimate, leaving cause for shame and dishonor, and it is Donna Isabella, Don Garzia’s second wife, who begins to investigate the matter after finding signs that the castle is haunted. The haunting, also witnessed by other members of the community, is traced by Don Garzia and the gamekeeper, Bruno, to a malevolent spirit that has taken possession of Violante’s body. Fearing he will be judged a bigamist, Don Garzia exacts an oath of silence from Bruno, under penalty of death. Nevertheless, on the anniversary of Violante’s death, rumors begin to spread that “…la cosa fosse proprio avvenuta come sembrava, e come don Garzia non voleva che sembrasse,” and Bruno, fearing he will be blamed, kills Don Garzia on a hunting trip. Thus, the secret of Violante’s death returns by roundabout means,
irrupts on a symbolic occasion and becomes memorialized in an act of violence (and notably, with the force to extinguish Don Garzia’s bloodline). In Fogazzaro’s text, the secret concerns the saga of Cecilia, infused with shame and suffering, from the transgression with Renato, to her immurement by Emanuele d’Ormengo and consequent madness and death. One factor qualifying the representation of secrecy in *Malombra* is the apparent paradox of the open secret, whereby most people have unofficial knowledge of the incident, but it is publicly silenced and relegated to such marginal and stigmatizing or stigmatized discourses and texts as the gossip amongst the servants, the superstitions of the locals and the stories Rico tells Marina, which, like the stories Luciano tells Matilde, serve to stimulate the imagination. The investigation into the d’Ormengo secret takes place largely from Marina’s point of view: after first hearing the story from Giovanna, and casually questioning Rico about it, Marina is unwittingly led to the place where Cecilia’s relics have been hidden. At length, Marina assumes Cecilia’s personality and through the subtle art of suggestion administers a violent shock to Cesare, causing him to die on the sixty-third anniversary of Cecilia’s death. In this sense, like the secret of Violante’s death which—in a subtle and indirect fashion—wreaks ruin on the d’Arvelo house, the secret of Cecilia’s death also returns by roundabout means and irrupts in a display of violence on a symbolically fitting occasion, to extinguish the last member of the d’Ormengo line.

I will now consider the ways in which Fogazzaro reclaims ideas and themes exploited by Tarchetti in *Uno spirito in un lampone*. On a preliminary note, I wish to call attention to the overall continuity between Tarchetti’s volume *Racconti Fantastici*, whose five tales revolve around themes of the Double, reincarnation, spiritism, dreams, fate and the experience of
madness, and *Malombra*. The tale *I fatali* explores the theme of the jettatura; *La lettera U*, which takes the form of a found manuscript, offers a glimpse into the mind of a madman obsessed with the titular vowel; *Un osso di morto* explores the theme of the Double in conjunction with the practice of spiritism, through the premise of a marooned limb seeking to reunite with its skeletal frame; *Le leggende del castello nero* engages with the themes of reincarnation, understood as the transmigration of the soul in conjunction with the birth of a new body, and the premonitory dream; and finally, *Uno spirito in un lampone* explores the theme of the Double and reincarnation, understood in terms of metempsychosis or spiritual possession. It is my intent here to investigate the thematic nexus of the Double and reincarnation as it occurs in *Malombra* and *Uno spirito in un lampone*. Within the scope of this investigation, I will also consider Tarchetti’s tale *Le leggende del castello nero*, to the extent that it takes up related themes.

Taking the form of a found-manuscript, Tarchetti’s tale *Le leggende del castello nero* follows the adventures of the narrator-protagonist, Arturo, as he learns about past terrestrial existences through his dreams. Arturo, a fifteen-year-old boy living in a small Tyrolese village with his parents and elderly uncle, sees his ordinary life turned upside down when a two-volume manuscript detailing the ancient history of his family turns up in the courtyard of his home. Arturo’s uncle, who recognizes the manuscript and appears deeply affected by the discovery, locks himself in his room with the two volumes. In the nights that follow, Arturo has a series of vivid dreams, both of which feature a black castle, a blind man and a beautiful woman, bound to

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569 Along with the five tales collected in the volume *Racconti Fantastici*, one may also consider Tarchetti’s *La storia di una gamba*.

him by “un affetto antico”\textsuperscript{571}. In the second dream, the woman informs Arturo that he has had eleven prior existences and that he will be reunited with her at the time of his death, set to occur twenty years in the future. The woman also reveals that it was she who delivered the mysterious manuscript, which contains the riddle of their existences, but that the blind man—identified as Arturo’s uncle and implied to be the eternal nemesis of the couple—will try to prevent him from viewing it. Upon awaking, Arturo attempts to retrieve the manuscript only to discover that his uncle has burnt it, leaving behind scattered fragments, amongst which he recognizes an image of the castle from the dream. For nineteen years, Arturo dwells on the incident before finally traveling to France and locating the overgrown ruins of the black castle. At the end of the tale, the reader is alerted via a postscript that the author of the manuscript was murdered by a band of gypsies on the precise date foretold in the dream.

There are multiple dimensions to the representation of the Double in this tale. In one sense, the tale is split between the narration of two different states of consciousness, waking and dreaming, experienced in alternation. Though by day, Arturo is a fifteen-year-old boy who lives with his parents, at night he transforms is a twenty-five-year-old man who performs exploits in the valley of the black castle. The following account is offered of the transition from one state of consciousness to the other:

\begin{quote}
...nella mia mente si erano come agglomerate tutte quelle idee, tutte quelle esperienze, tutti quegli ammaestramenti che il tempo mi avrebbe fatto subire durante gli anni che segnavano quella differenza tra l’età sognata e l’età reale; ma io rimaneva nondimeno estraneo a questo maggiore perfezionamento, benchè il comprendessi. Sentiva in me tutto lo sviluppo intellettuale di quell’età, ma ne giudicava col senno e cogli apprezzamenti proprii dei miei quindici anni. Vi erano due individui in me, all’uno apparteneva l’azione, all’altro la coscienza e l’apprezzamento
\end{quote}

\textsuperscript{571} “long-standing affection.”
dell’azione. Era una di quelle contraddizioni, di quelle bizzarrie, di quelle simultaneità di effetti che non sono proprie che dei sogni.\footnote{It was as if my mind were crowded with all the ideas, experiences, lessons that time would have made me endure over the years to mark the difference between the fantasies of adolescence and the waking reality of adulthood. Nonetheless, I remained alien to this process of maturation, even though I comprehended it. I felt in myself all the intellectual growth of that age, but I judged it with the discrimination and opinions proper to my fifteen years. There were two individuals in me, one belonging to action, and the other belonging to the consciousness and evaluation of action. It was a simultaneity of effect, one of those contradictions or oddities peculiar only to dreams.}

Along with the intellectual maturation described above, and the contradiction between the acting and observing self, the dream consciousness is defined by the protagonist’s recourse to a peculiar way of knowing. Arturo explains that although he found himself in an unknown setting, “ciò era bensì naturale nel sogno,”\footnote{“it was natural in the dream”} adding: “vi erano degli avvenimenti che giustificavano il mio ristarmi in quel luogo, ma non sapeva quali fossero; non aveva coscienza del loro valore, della loro entità, non l’aveva che dalla loro esistenza.”\footnote{“I knew that certain events had justified my stopping in that place, but I did not know what they were; I was not conscious of their value, their importance, only of their existence.”} He describes how, in the “consapevolezza”\footnote{“state of] awareness”} of the dream, he is able to recognize the beautiful woman locked away in the castle as “la \textit{dama del castello nero},”\footnote{“the lady of the black castle”} and knows he is there to rescue her. He also expresses profound intuitions about the blinding of the man in the valley, stating that “a quel
fatto si legavano delle memorie di sangue, delle memorie di un delitto a cui io avevo preso parte.
Fra me e lui e la dama del castello correvano dei rapporti inespicabili”

A secondary logic ordering the representation of the Double in *Le leggende del castello nero* is the idea of reincarnation, and more specifically, the idea of a plurality of terrestrial existences. As one may note, the concept of reincarnation in this tale is undergirded by a different set of metaphysical laws than those seen operating in *Uno spirito in un lampone*. In the metaphysics of *Uno spirito in un lampone*, reincarnation involves the continuation of the present existence following the death of the body, under transgressive forms (a raspberry and another person’s body), in accordance with the successive migrations of the spirit. In the metaphysical superstructure of *Le leggende del castello nero*, reincarnation occurs through the periodic rebirth of the soul in conjunction with the rebirth of the body (or the birth of a new body) and gives rise to a succession of discrete terrestrial existences, separated by a factor of amnesia.

These two distinct metaphysical propositions may be found superimposed in *Malombra*, in the problematization of Marina’s relationship to her ancestor, Cecilia. It hardly needs repeating that one of the images Fogazzaro employs in the construction of his supernatural premise—that of the ghost escaping the compartment—reproduces the logic of the metempsychosis in *Uno spirito in un lampone*, with a few slight modifications. One aspect of the formula that appears modified in *Malombra* is the route by which the foreign spirit enters the body: whereas in the Baron’s case, the spirit is ingested orally, in Marina’s case, the spirit is absorbed intellectually, presumably through the act of reading. At the same time, Fogazzaro’s representation does not completely discount the physical and physiological connotations of spiritual possession; these are articulated, for instance, in the scene near the end of the novel.

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578 "bloody memories were linked to that deed, memories of a crime in which I had taken part. Inexplicable relationships joined me, him and the lady of the castle."
where the doctor describes to Silla and Commendatore Vezza Marina’s attempt to exorcise a spirit by piercing holes in her flesh. It also hardly needs repeating that the logic of the reincarnation expounded in Cecilia’s manuscript reechoes the cosmic organizing principle of *Le leggende del castello nero*, based around the idea of multiple existences. Marina, like Arturo, learns via occult channels (in her case, Cecilia’s manuscript and the correspondence with Silla) that she had a previous terrestrial existence. Adding to the list of parallels, the multiplication of existences postulated in *Malombra* takes place relative to the same family and centers on the same three essential players. Finally, one cannot overlook the significance in both texts of the found-manuscript, which in Tarchetti’s text serves as a framing device for the narrative and which Fogazzaro’s text is posited as the vehicle for Marina’s possession.

By superimposing these two metaphysical schemata in the representation, Fogazzaro overdetermines the circumstances of Cecilia’s reincarnation, and while he appears to do so in a contradictory manner, he also hints at a code of reading capable of reconciling these contradictions, in the context of the correspondence between Marina and Silla. In her first letter to Silla, Marina asks whether he believes in malevolent spirits that play tricks on the living by altering perceptions and cognitions of reality. Marina’s question at least acknowledges the possibility that short of being Cecilia’s reincarnation or possessed by Cecilia’s spirit, she is led to believe these things due to the influence of a malevolent spirit. Silla responds in the following way:

*Spiritii maligni che si pigliano giuoco di noi, proseguiva, ve ne hanno certo, e possono anche illudere con le apparenze della fatalità. Tutto fa credere che, come noi esercitiamo un potere sopra gli esseri che ci sono inferiori, così siamo soggetti, entro certi limiti, all'azione di altri esseri che ci superano in potenza. Siamo forse soliti attribuire al caso quello che è opera loro. I sogni profetici, i presentimenti, le subitanee inspirazioni artistiche, le illuminazioni fugaci della nostra mente, i ciechi impulsi al bene e al male, certe inesplicabili allegrezze e malinconie, certi movimenti involontari della nostra memoria, sono probabilmente opere di spiriti superiori, parte*
buoni, parte malvagi. Tali considerazioni, scriveva Lorenzo, cadono tutte se non si ammette Dio. Esprimeva quindi la speranza che Cecilia non fosse atea, nel qual caso, avrebbe, a malincuore, troncato ogni corrispondenza con lei. Veniva in seguito alla pluralità delle esistenze terrestri. Lorenzo credeva alla pluralità delle esistenze. Lo stato dello spirito nel corpo umano è indubbiamente, diceva, uno stato di repressione, uno stato di pena, la quale non può riferirsi che a colpe commesse prima della incarnazione terrestre. I dolori degli innocenti e, in genere, la distribuzione ineguale del dolore e del piacere tra gli uomini, senza riguardi ai meriti e ai demeriti della vita presente; la sorte delle anime che escono pure dalla vita dopo un'ora della loro venuta ottenendo quel premio che ad altri costa lunghi anni di lotte durissime, non possono meglio spiegarsi che con l'attribuire alla nostra esistenza attuale un carattere di espiazione insieme a quello di preparazione. Ammesso il principio della pluralità delle esistenze, l'autore di *Un sogno* diceva che la ragione umana non può andare più avanti, e che il problema se le nostre vite anteriori sieno state terrestri o siderali va lasciato alla fantasia.\(^579\)\(^580\)

In considering Silla’s views here, it is important to account for the context and subjective factors shaping their articulation. In espousing ideas about free will and reincarnation under the aegis of a heterodox Christianity, Silla seems driven by the desire to render his religious outlook consonant with his ideals about social equality. Hence questions arise as to which of these views constitute genuine beliefs and which constitute vehicles for the fulfillment of utopian fantasies. These issues aside, the spiritualist framework that Silla uses to interpret psychological and parapsychological phenomena offers a grid for reading the image of the ghost escaping the...
compartment, the ultimate purpose of which is to illustrate the suggestive power of the manuscript in relation to Marina’s suggestible to state of mind.

Equally worth noting about Silla’s response is his position on the plurality of terrestrial existences. The moral argument he uses to support his theory of reincarnation contrasts with the logic of the vendetta professed by Cecilia and more closely echoes the logic of penitence articulated by the lady of the black castle in *Le leggende del castello nero*. Silla, in holding up reincarnation as a counterbalance to the problems of social and existential or cosmic injustice ("la distribuzione ineguale del dolore e del piacere tra gli uomini"\(^{581}\)), describes existence as having a "carattere di espiazione insieme a quello di preparazione;"\(^{582}\) the lady of the black castle similarly uses the term "espiazione"\(^{583}\) when referring to Arturo’s succession of terrestrial existences. Another metaphysical problem woven in with the idea of multiple existences in the texts of Tarchetti and Fogazzaro is the question of fate versus free will. In *Le leggende del castello nero*, the fact that Arturo dies on the exact date foretold in the dream calls attention to the mechanism of fate in the universe of the tale. In *Malombra*, the problem of fate versus free will is taken up from multiple perspectives. Marina, who retains a deep-seated notion of fate, adopts the fatalist worldview propounded by Cecilia in her manuscript, all the while remaining oblivious to the contradictions that arise between the prophecy and the actual events unfolding. In the meantime, Silla’s philosophical novel, *Un sogno*, revolves around the idea that a person is responsible for his own destiny, despite any illusion to the contrary. Silla upholds this thesis in his correspondence with Marina, further arguing that malevolent spirits are responsible for

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\(^{581}\) "The unequal distribution of sorrow and happiness".

\(^{582}\) "character of a state of expiation and preparation"

\(^{583}\) "expiation"
creating a false sense of fatalism. As it turns out, this very problem is writ large across the story of Silla’s life: despite being able to choose between different possible courses of action, he haunted by the presentiment of a fall in the abyss. Finally, there is prevailing notion that Silla’s and Marina’s destinies are linked together in some occult way. The most fundamental evidence supporting this proposition is the series of postal errors, whereby chance mismailings of Silla’s novel *Un sogno* repeatedly bring Marina into contact with Silla. As to these meaningful coincidences facilitating the encounters between the two protagonists, while they seem to disclose traces of an occult purposive—or otherwise logical—sequence, they could also be explained in acausal terms, with reference to Jung’s concept of synchronicity.\(^\text{584}\)

From here, I move on to my final point of intertextual comparison. This concerns the common tendency in *Due anime in un corpo* and *Malombra* to borrow elements from the crime or noir thriller, and specifically, to construct episodes in which truth is extracted through procedures of interrogation and inference formation. In *Due anime in un corpo*, noir elements occupy a substantial portion of the narration, where they are found merged with elements of other genres, including the sentimental and realist novels, as well as the *bildungsroman*. In *Malombra*, the noir elements appear at the culmination of the Salvador subplot, where they are organized around the thematic axis of hypocrisy versus sincerity. It might be added that in representing the mechanics of a criminal conspiracy, De Marchi concerns himself more generally with the procedural aspects of investigating and prosecuting the crime, while Fogazzaro focuses on the dramatic intervention by a shrewd detective-figure.

Although the plot of *Due anime in un corpo* revolves around the crime of Lucini’s murder, this event is presented in the context of a various other illicit activities, including crimes of extortion and the falsification of letters and documents. At a difference from the genre of detective fiction pioneered by Poe with the 1841 short story, *The Murders in the Rue Morgue*, De Marchi’s text does not feature a detective with singular talents who steps in to solve the crime; instead, this role is filled by the protagonist, who unravels the mystery as part of his *bildung*, with the backing of a reasonably effective justice system. Two episodes from the middle part of the novella, are built around the technical application of investigative procedures. The first follows Marcello as he “forensically” reconstructs Lucini’s life through the examination of letters and other personal effects and the second gives an account of Marcello’s trial, in which he stands accused of Lucini’s murder but is ultimately exonerated. Notably, the trial itself is accounted for through the transposition of salient excerpts, with the following preface from Marcello in his capacity as narrator-cum-editor:

Per quanto riguarda il mio processo, trascrivo alcuni brani dei giornali cittadini che l’hanno riportato, sopprimendo tutte quelle spiegazioni che per noi sarebbero di troppo. I lettori guadagneranno senza dubbio nella semplicità dello stile e della grammatica.585

The trial excerpts include portions of depositions and hearings in which the judge interrogates Marcello and the various witnesses; these are strung together in such a way as to construct a coherent line of reasoning, with each new excerpt containing a battery of questions that expands on the premises reached in the previous excerpt and thus peeling back another layer of truth.

585 “as to my trial, I am transcribing some excerpts from the city newspapers that reported on it, while suppressing all explanations that would be extraneous for us. The readers will no doubt benefit from the simplicity of the style and grammar.”
The noir component in *Malombra* is principally concentrated in Book IV.2, which fittingly bears the title “Un mistero,” and scenes dispersed throughout IV.4. Two new characters are introduced at the beginning of Book IV: the lawyer Mirovich, a loyal friend of the Salvadors recruited to salvage the family finances, and Father Tosi, who has been called in to consult about Cesare’s illness and yet whose crime-solving appetites set the stage for a spectacle of “ratiocination”. Here, I will proceed with a close reading of the Father Tosi episode, as I believe such a reading will be productive for elucidating the scope of the novel’s borrowings from the detective and Sensation genres. In addition to being the doctor summoned to advise about Cesare’s illness, Father Tosi also professes to be an amateur sleuth whose penchant for discovering the truth is matched only by his refusal to mince words. After determining the Count’s stroke to be the result of a deliberate shock, inflicted by a woman calling herself “Cecilia,” Father Tosi sets to interviewing the extended family in the hopes of identifying a culprit.

The Friar begins his inquiry by calling for a conference with the Salvadors, along with the lawyer Mirovich and Commendatore Vezza. At the outset, he shocks the group by declaring—in a dramatic fashion, to stress the power of the word itself—that Cesare has been murdered (only after registering the shock does he clarify: “dico assassinato perché sono

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586 “A mystery”

587 As he tells Nepo: “non sa che io sono avezzo a cercare la verità, magari frugando con il coltello nelle carni e nelle ossa della gente, tanto d'une gran dama, quanto d'un facchino, colla stessa freddezza. Taglio e squarcio per trovarla e la trovo quasi sempre, sa, impassibile come un dio; poco m'importa, mentre cerco, che mi scongiurino o che mi bestemmino. E Lei pretende ch'io mi guardi dall'accennare anche da lontano a quello che può essere il vero, per non offendere una signora, i suoi parenti e i suoi amici, quando sono convinto che c'è di mezzo un ammalato che assisto? Ma Lei mi fa ridere, per Dio! Del resto, loro signori conoscono i fatti.” ["you do know that I am in the habit of seeking for the truth, even if I have to take a knife and probe living flesh and bones, those of a grand lady as calmly as those of a railway porter. I cut and tear in order to find it, and I do find it almost always, unmoved as a deity, - it matters little to me that people swear at and abuse me. And you imagine that I shall abstain from ever hinting at the truth to avoid offending a lady, her relations, and friends, when I know that what I am doing is in the interests of a sick man. But you make me laugh, you do indeed. For the rest, ladies and gentlemen, you now know the facts’].

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convinto che vi è nell'origine di questo male l'azione violenta d'un'persona”\textsuperscript{588}). The friar’s blunt and dysphemistic way of representing the facts, designed to elicit a strong reaction from his listeners, reflects a \textit{topos} of detective fiction and harks back in particular to the tactics of interrogation utilized by Auguste Dupin in Poe’s \textit{The Murders in the Rue Morgue}\textsuperscript{589}. Perhaps tellingly, during the deliberate pause preceding the utterance of the word “\textit{assassinato},”\textsuperscript{590} Mirovich and Vezza remain still, while Fosca and Nepo produce exaggerated reactions: “prima ch'egli compiesse la frase la contessa Fosca lasciò cadere il ventaglio…Nepo si alzò in piedi”\textsuperscript{591}.

Despite having no culpability in or foreknowledge of the attack on Cesare, when questioned by Father Tosi, Nepo and Fosca both betray signs of guilt. The reason for this guilty behavior, exaggerated to the point of caricature, is that at the time of the attack on Cesare, the Salvadors are engaged in a parallel, unrelated deception. Behind the illustrious Salvador name, these cousins are at best shameless parasites\textsuperscript{592} and at worst fledgling criminals, who intend to make off with Marina’s inheritance by whatever means necessary (hence the irony of the amateur sleuth facing off against the amateur criminals). Correspondingly, Nepo becomes increasingly adamant about deflecting suspicion away from his fiancée, since he realizes that to implicate Marina in the crime would mean jeopardizing his financial stake in the marriage. In attempting to cover for Marina, Nepo is outwitted and exposed time and again by the clever friar.

\textsuperscript{588} “I call it murder, because I am convinced that the originating cause of the misfortune was an act of violence by an individual.”


\textsuperscript{590} “murdered”

\textsuperscript{591} “Before he could finish the sentence Countess Fosca dropped her fan…Nepo rose to his feet.”

\textsuperscript{592} It may be useful, here, to consider the socioeconomic underpinnings of Fogazzaro’s own marriage: born into a bourgeois family, Fogazzaro married the wealthy aristocrat Margherita (dei conti) Valmarana. The countship of the Valmarana in Vicenza dates back to 1031.
It becomes evident at a relatively early point in the episode that, by a process of elimination, Father Tosi suspects Marina of being the attacker. Still, when he asks Nepo to identify the button found at the scene, a button torn from Marina’s tea-gown, Nepo pretends not to recognize it and seems to have no trouble dissimulating. Unfortunately for Nepo, however, Fosca lacks the wherewithal to uphold the fiction when presented with the same piece of evidence, and is betrayed by her body language: “il frate non parlò né si mosse. La guardava sempre. Osservava come ogni curiosità fosse interamente scomparsa da quel volto mentre la bocca diceva: Non ho inteso.”\(^{593}\) Noting the disconnect between Fosca’s words and her body language, the friar perceives her to be the weak link and continues to surveil her for signs of deception.

Still on the question of the button, Commendatore Vezza’s choice not to intervene between the Salvadors and the friar out of suspicion that the button “fosse stato riconosciuto,”\(^{594}\) renders more explicit the prospect that Father Tosi has been feigning ignorance to evaluate the truthfulness of Nepo’s and Fosca’s responses. For the friar to know beforehand the source of the button would undermine Nepo’s claim, “se avessi veduti anche una volta sola bottoni simili addosso a qualche persona di casa, adesso riconoscerei questo,”\(^{595}\) by turning it against him (the logic being that if the button is known to belong to Marina and Nepo is absolutely certain to recognize a button he has seen before, it follows that he must recognize button in question; Nepo elsewhere diminishes his own credibility by protesting too strongly when he objects to Father Tosi’s calling Cecilia’s glove a glove, insisting instead that it is a “cencio scolorato,

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\(^{593}\) “The friar did not reply and did not move. He kept looking at her. He noticed how completely curiosity had vanished from her face, while [her] mouth said, ‘I do not understand.’”

\(^{594}\) “had been identified from the beginning”

\(^{595}\) “‘If I had seen anyone in the house wearing buttons like this, if only for a moment, I should recognize it [now], shouldn’t I?’”
ammuffito”596). Next, when Father Tosi recommends that Marina be questioned about what she might have heard in the right wing of the palace, Nepo replies: “s' Ella intende con tali parole insinuare sospetti poco leciti e niente affatto convenienti a carico di una dama che sta per appartenermi strettamente, Ella s' inganna a partito e offende le stesse persone alle quali parla”597.

Nowhere does Father Tosi voice “sospetti poco leciti e niente affatto convenienti,”598 and his suggestion seems perfectly logical considering the circumstances. By interpreting the Friar’s words as an accusation, Nepo thus succeeds in drawing even more suspicion on himself.

At the meeting’s conclusion, the lawyer Mirovich insinuates that Father Tosi should keep quiet about his discovery, but the friar flatly and indignantly refuses to “receive such instructions.” If with his admonition, Mirovich is invoking a traditional prerogative, on the part of the ruling-class, to self-govern—a prerogative rooted in historical necessity, which has become sedimented in an entitlement to work out household affairs internally—the friar’s reply may be interpreted as a sign that unlike in the times of Emanuele and Cecilia, crimes occurring within the boundaries of the household are not necessarily exempt from public jurisdiction. Absurdly, Father Tosi’s refusal to guarantee silence prompts Fosca to call him a “matto villano”599 and to wonder “chi lo paga?”600. The irony of this accusation is that Father Tosi represents the antithesis of the partisan or corrupt official, and on the contrary, the ones who impute these motives to him are the real rogues.

596 “moldy, faded rag”

597 “If by such words, you intend to suggest unlawful and scandalous suspicions against a lady who is about to enter into the closest ties with me, you have mistaken your role and [are offending the very people to whom you speak].”

598 “unlawful or scandalous suspicions”

599 “[crazy] rogue”

600 “whose pocket is he in?”
The real criminal side of the Salvadors comes to light following Father Tosi’s departure. Mere moments after Cesare’s death, while Giovanna and Don Innocenzo are still making the prayers for the dead, Nepo begins rummaging through the Count’s personal effects, searching for his will. Finding it, he makes some excuse and steals off to the dining-room with Mirovich. Shortly thereafter, Mirovich is viewed (from Steinegge’s perspective) seated at the table with an inkstand to his side and the will laid out in front of him. It can be inferred from these indications that, unbeknownst to Steinegge or anyone else, the Salvadors take advantage of the commotion surrounding Cesare’s death to falsify the will of the deceased. The fact that Nepo inexplicably inherits three hundred and twenty thousand francs, the precise amount Cesare intended to sign over in the deed of gift, while Marina inherits nothing, confirms that the falsification took place.

The Salvador subplot in general, and especially the episodes involving Father Tosi and the falsification of Cesare’s will, have distinct echoes with Wilkie Collins’s 1859 novel, *The Woman in White*, which Fogazzaro is known to have read and counted among the English exemplars in his theory of the novel. Not unlike the affair with Fosca and Nepo, the plot of Collins’s Sensation Novel revolves around a confidence scheme, perpetrated by a debt-ridden (and illegitimate) nobleman, to defraud a wealthy heiress of her marriage settlement. The conspiracy depicted by Collins also turns on the crime of falsification, deals centrally with the question of madness and is even masterminded by a shady Venetian Count named “Fosco,” to list only the most significant structural parallels.

It remains unclear whether Father Tosi intends to bring charges against Marina for Cesare’s murder, and in any case, Marina’s actions a day later, when she unleashes a verbal

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assault on her death-bound uncle, render the question moot. By consequence, the episode ends up fulfilling a banal function plot-wise (it informs the Salvadors that Marina is mad), even while it garners significance in thematic and narrative terms. On a thematic level, the confrontation between the disingenuous Salvadors and the plain-speaking friar represents another chapter in the ongoing struggle between hypocrisy and sincerity. The episode is particularly interesting from that standpoint because it thematizes the use of deception as a tool for drawing out truth, and thus supplies an optimistic footnote to the dire essay written by Silla. From the narrative standpoint, showing this detective-priest draw inferences about the cause of Cesare’s illness is one of several techniques Fogazzaro uses to tease out consequential plot information in an indirect fashion (other techniques include second-hand narratives, accounts of idle chatter between peripheral characters, epistolary exchanges and embedded texts). Filtering the action through a multiplicity of subjective viewpoints—a practice further reminiscent of Wilkie Collins’s *The Woman in White*—enables the author to move beyond simple narration and to perform the actual process whereby knowledge is received. There are two points worth stressing in this connection. For one, it is quite conceivable that Fogazzaro, like Wilkie Collins, drew on his early legal training to formulate this narrative strategy, which consists of collecting testimonials and, from a Bakhtinian standpoint, cultivating a plurality of voices or polyphonic sensibility and exploiting heteroglossia. For another, this strategy of interposing multiple different viewpoints approximates the style of certain canonical noir narratives, ranging from Wilkie Collins’s *The Woman in White* to Bram Stoker’s *Dracula* (a style reproduced in De

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602 Fogazzaro mystifies the multiple-viewpoints technique by abstracting the function of the editorial consciousness from the assembly of material documents to the collection of testimony from the universe at large (and from such diverse, unconventional perspectives as the conversation between Vezza and Mirovich, the recollections of Giovanna and to the discourses of the fountain in the courtyard).
Marchi’s *Due anime in un corpo*), which install, in the place of a narratorial consciousness, an editorial consciousness tasked with assembling documents to tell the story.

Still concerning the adaptation of noir techniques in *Due anime in un corpo* and *Malombra*, a final consideration worth raising is the way the procedures of criminal investigation encountered in both texts counteract and dismantle the problem of the Double by submitting it to a program of individuation—a process aimed at the concrete circumscription of identity. Marcello’s trial, referred to in the chapter heading as “il processo delle due anime,” offers the most rigorous example of this process. At the beginning of the trial, Marcello’s identity is presented in complete disarray from his own point of view and from the point of view of others. Asked his name by the judge, Marcello declares that he is two people at once: Marcello, the vicarious adventurer, and Lucini, the victim of the murder for which Marcello stands trial. This internal dilemma is compounded by the fact that the police, as well as some of the witnesses called to testify, hold patent misconceptions about Marcello’s character and actions. Over the course of the trial, however, Marcello’s identity is clarified, stabilized, and reinforced on all sides: not only does he lose the equivocation in his being (at least publicly), but he is also properly differentiated from Pietro Manganelli in the eyes of his neighbors, and distinguished from the real perpetrator of the crime, Il Sultano, in the eyes of the police and the court.

In *Malombra*, the inquiry that Father Tosi undertakes vis-à-vis Marina fulfills, in the eyes of the Salvadors, the lawyer Mirovich and Commendatore Vezza, an individuating function not unlike the one exemplified in the “processo delle due anime.” Father Tosi launches his inquiry armed only with a forensic assessment and the knowledge that Cesare’s attacker—possibly a family member—bore the name “Cecilia,” yet through a combination of asking questions (asking...

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603 “the trial of the two souls”
the names of the women servants, asking who else resides in the right wing of the palace) and eliciting tell-tale reactions from Nepo, the friar paves the way for the true identity of the culprit to be derived, or in other words, for the mystery proclaimed in the name of “Cecilia” to recede, disclosing the contours of “Marina”.

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604 Gli accosto l'orecchio alle labbra, mi par di capire: <famiglia>; io suppongo che desideri veder loro, gli rispondo qualche cosa, gli ascolto ancora, credo intendere un'altra parola, provo a dirgli: <Cecilia?>. Tace subito, e vorrei, signori, che aveste veduti quegli occhi come si dilatarono, come mi riguardarono, quale espressione prese il viso sfigurato di quell'uomo. Adesso un'altra cosa. Chi dorme nell'ala destra del palazzo, oltre il conte? ’Perché domanda questo?’ disse Nepo. ‘Posto che una persona, oltre l'ammalato, dorma nell'ala destra del palazzo, questa persona...’ (il frate alzò la voce ed aggrottò le sopracciglia) <molto più se indisposta, deve avere udito, deve sapere qualche cosa. Consigli Loro signori d'interrogarla bene.’” ['I place my ear near his lips, and it seems to me that I catch the word “family” I imagine that he wishes to see them, and I say something in reply, and tell him not to worry about them. He continues to murmur something. I listen again and seem to catch another word, and I try the effect of repeating it—Cecilia? ‘He is silent at once, and I only wish that all of you could have seen how his eyes dilated, how they looked at me, and the expression which passed over the convulsed features of the man. One thing more. Who, besides the Count, sleeps in the right wing of the {palace}? ’ ‘Why do you ask that?’ said Nepo. ‘Assuming that some person besides the invalid sleeps in the right wing of the {palace}, that person (here the friar raised his voice and knit his brows), still more so if unwell, must have heard, and must know something. I advise you to closely interrogate her’].

605 There is one other point that I would like to make regarding the relationship between Tarchetti, Fogazzaro, Verga and De Marchi. Although for the purposes of my present task I have considered the works of these four authors from a synchronic, if not tranhistorical, perspective, two sets of chronological distinctions should be borne in mind. The first of these diachronic considerations concerns the chronology of the texts themselves, which appeared over the course of a fourteen-year period, from 1867 to 1881. The second of these diachronic considerations concerns the careers of the authors themselves and the distinct historical periods with which they became associated: most notably, whereas Tarchetti (who lived from 1839 to 1869) and De Marchi (who lived from 1851-1901) belong entirely to the nineteenth century, Fogazzaro (who lived from 1842 to 1911) and Verga (who lived from 1840 to 1922) already have a place in literary currents and debates of the early twentieth century (namely, those of simbolismo, verismo and modernismo).
Conclusion

At the beginning of this dissertation, I discussed how its content would be organized around two distinct axes: the literary theme of the Double and the analysis of Fogazzaro’s *Malombra*. I would now like to reflect on the essential conclusions drawn relative to each of these areas of focus. In the first chapter, I traced an intellectual history for the Double and examined the shifting cultural attitudes toward the concept over time, showing how the fluid and ambivalent principle of duality envisioned by primitive cultures evolved, through contact with the Judeo-Christian tradition, into a stable and polarizing construct, which in the wake of rationalism and modernity, has continued to play a role in determining the dominant structure of reality. Within the context of Romanticism, a literary and artistic trend noted for its privileging of subjective experience and attention to psychological depth, I explored how representations of encounters with or experiences of the Double connote a breakdown in the unity of the subject, in terms ranging from simple internal conflicts or situations of double-identity to extreme situations of split-consciousness. In this connection, I discussed some common configurations of the theme in literature, and highlighted the doppelgänger, exemplified in Poe’s *William Wilson*, as a prominent mode of problematizing the extreme and irreversible process of psychical dissolution.

In addition to describing the conception of the Double in the reality of the text and the historico-cultural context, I expounded some psychoanalytic conceptions of the Double, drawing a basic distinction between the Freudian approach, which frames it in transcendental terms as a symptom of abnormal psychology, and the Jungian approach, which frames it in transgressive terms, as a universal feature of psychology, which sometimes manifests in extreme forms. Finally, citing Todorov, I touched upon a further conception of the Double—not necessarily attached to the
textual or to the psychoanalytic reality—as a simple tool organizing the relationship between themes in a text.

In the second chapter, I examined three Italian texts from the late nineteenth century which are centrally organized around the theme of the Double. The first text, *Uno spirito in un lampone* by Tarchetti, revolves around a situation of split-consciousness, in which two spirits occupy the same body. For my analysis of Tarchetti’s tale, I produced two distinct psychoanalytical readings, each based on a different theoretical grid. In one reading, I demonstrated the possibility of interpreting the tale as an allegory for the Jungian process of confrontation with and integration of the anima and in the other, I demonstrated the possibility of interpreting the tale as a literary portrayal of delayed mourning, as laid out in the theory of Abraham and Torok. Ultimately, I observed that any reading of the text will generate a similar sense of the Double as belonging to a *telos* of reconciliation and thus serving as a precursor to a higher unity. From there I proceeded to analyze De Marchi’s *Due anime in un corpo*, which features a similar premise to that of *Uno spirito in un lampone*, but which frames the problem of split-consciousness against a more general backdrop of double-identity. I eventually concluded that, despite each text’s distinctive approach to the theme, *Uno spirito in un lampone* and *Due anime in un corpo* are fundamentally similar because they both attach a positive outcome to the experience with the Double. In my analysis of the third text, Verga’s *Le storie del castello di Trezza*, where the Double takes the form of a *mise-en-abyme* or a mirroring between the characters of the present and those of the legendary past, I showed how these factors of temporal and metanarrative repetition could also be understood in intrapsychic terms, with Don Garzia, Violante and Corrado serving as unpressed alter egos of Giordano, Matilde and Luciano.
The third chapter was dedicated to the analysis of Fogazzaro’s *Malombra*, an analysis carried out in three phases. In the first part, I analyzed the psychical itinerary of *Malombra*, concentrating on three specific aspects of the text: the theme of secrecy and the psychology of each protagonist. First, I considered the secret history of the d’Ormengo family, showing how knowledge of the Cecilia’s horrific demise returns to wreak havoc on Cesare and Marina in a manner illustrative of the laws set out by Abraham for the transgenerational phantom. Following that, I charted the course of Marina’s psychological development, tracing the fundamental duality in her character to the tension between nature and culture (or between one culture-nature configuration and its other), and showing that while the dualization of her motives with those of Cecilia leads to some semblance of the two personalities acting in concert, the imperfect nature of the overlay between the two sets of motives also produces conflicts and discontinuities in her subjectivity as constituted. Finally, I investigated the psychology of Corrado Silla, finding indications to suggest that the young writer’s personal struggles stem, at least in part, from an unwitting yet interminable mourning of his mother, possibly in combination with the ongoing search for a father-figure.

In the second part of the third chapter, I went on to demonstrate how the subplots involving Nepo and Edith reconstruct, in alternative keys, the existential situations of Silla and Marina. Having traced Silla’s relation to Nepo to the underlying question of sincerity versus hypocrisy, I explored the various ways in which the Salvador subplot duplicates the structural components of Silla’s backstory, strips them of their romanticizing veneer and reprojects them onto a more realistic landscape of social artifice, corruption and deceit. Then, after considering Edith’s function as a moral counterbalance to Marina in the text, I showed the ways in which the Steinegge subplot rewrites the turbulent backstory of Marina in a more pious key, centered on
ideas of reconciliation and redemption. Ultimately, I discussed how the different facets of Malombra’s structure, brought together on an abstract level, convey a message about Fogazzaro’s own spiritual evolution, namely, about his return to the Catholic faith.

In the third part of the third chapter, I compared Malombra with the texts analyzed in the second chapter, first in terms of the way the Double is represented and then in terms of more general literary features. The first part of this comparison cast light on the textured nature of Marina’s representation and the second part cast light on the variegated texture of the novel itself by drawing attention to its patchwork of ideas, narrative devices and generic trends. It was in this connection that I came to remark on the multidimensional scope of the Double in the structure of the novel, as a space of metadiscursive consciousness, a source of imagination- and thought-experiment and a space for the problematization of identity.

Fogazzaro’s portrayal of Marina in Malombra has the potential to generate interest from a number of critical standpoints. From a comparative standpoint, the metamorphosis of Marina into Cecilia foreshadows the characterization of Piero Maironi, the protagonist of Il Santo, who in the course of that novel, undergoes a transformation from neurasthenic bourgeois into ascetic visionary (the eponymous “Saint,” Benedetto)606. As Laura Wittman helps to show in her article, “Fogazzaro tra occultismo e modernismo,” the portrayals of “Marina nella sua crescente allucinazione”607 in Malombra and “Maironi nella sua crescente vocazione”608 in Il Santo offer two, parallel variations on a common theme of radical transformation609610. Wittman,

607 “Marina in her increasing delusion”
608 “Benedetto in his increasing vocation”
609 Laura Wittman, “Fogazzaro tra occultismo e modernismo” (2013), 271.
610 There is some prima facie indication of these parallels in the similar phonetic structure of the names “Marina” and “Maironi.”
highlighting similarities between the textual strategies of the two novels—namely, their common use of projections (or “pathetic fallacy”) to construct the subjective reality of the protagonist’s experience and their use of certain images as *leitmotif*—remarks how “il linguaggio della discesa nella follia sembra essere lo stesso linguaggio dell’ascesa verso la santità”\(^{611}\). The discernment of parallels such as these is important because it argues the relevance of the Double and *Malombra* to a broader discourse on Fogazzaro’s relationship to theological and literary modernism, and in that context, to the question of modern-day sainthood. In a more general sense, this dissertation has sought with its analysis of *Malombra* to open pathways for a dialogue with other manifestations of the psychological novel, both inside and outside the Italian tradition, from the stirrings of Romanticism in the early nineteenth century to the Modernism of the early twentieth century.

In a different connection, the representation of Marina in *Malombra* also signals a complex engagement with the question of woman’s subjective, as an embodied experience in the world, and feminine embodiment, and notably, one that tackles the unique position of the feminine subject relative to history and memory. As my analysis has helped to show, the dualization of Marina’s subjectivity into the socially inscribed identity of Marina and the socially excluded Cecilia is predicated on a volatile asymmetry between paternal and maternal genealogies—between the officially recognized dynasties of Crusnelli-Malombra and d’Ormengo and the muted legacy of Cecilia Varrega—and rooted in the suppression of the mother-daughter relationship. The above-described asymmetry is fundamentally articulated in

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\(^{611}\) “the language of the descent into madness seems to be the same as the language of the ascent toward sainthood”

\(^{612}\) Wittman notes that the textual strategy used to construct the subjective reality of the experience comprises, in both cases, “un fluttuare fra la natura come rappresentazione degli stati d’animo del personaggio, cioè proiezione, e la natura come fonte di cambiamento e rivelazione di una verità nascosta, cioè non più proiezione ma presenza” [a fluctuation between nature as representation of the character’s frame of mind, namely projection, and nature as a source of change and revelation of hidden truth, which is to say no longer projection but presence].
the polysemy of the patronymic “Malombra,” which doubles as the vernacular name for the deserted locale associated with Marina’s maternal grandmother, and experiences denoting the suppression of the mother-daughter bond, from the attempt by Miss Sarah to supplant Marina’s deceased mother to the discovery of Cecilia’s manuscript (which in turn, testifies to the violent separation of her mother from her grandmother), orient the narration of Marina’s backstory. Thus, Marina emerges as a tenuous subject, laden with inconsistencies and "hypocrisies," cast from the paternal mold against a backdrop of tragic, unmourned maternal losses, while Cecilia arises as a powerful impulse, a personification of the gaps in Marina’s historical and social formation, bent on reclaiming enjoyment of the maternal patrimony.
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613 All English translations of passages from Branca’s introduction are my own.

614 All English translations of passages from *Spiritismo?* are my own unless otherwise indicated.

615 All English translations of passages from Castex’s introduction are my own.

616 All English translations of passages from Cavallini’s study are my own.


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617 All English translations of passages from *Due anime in un corpo* are my own.
1906. \footnote{618}{All English translations of passages from \textit{Malombra} are based on Dickson’s edition, with my own modifications, indicated by square brackets “[].” I have also made slight orthographical modifications, replacing British English spellings with American English where appropriate.}


Ivan Smith, 5062-5064.


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\(^{\text{620}}\) All English translations of passages from Gallarati-Scotti’s text are my own.
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Lalli, 1989.621


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621 All English translations of passages from Sandroni’s study are my own.

622 All English translations of passages from *Le leggende del castello nero* are my own.

623 All English translations of passages from Tarchetti’s *Uno spirito in un lampone* have been taken from Venuti’s edition.

624 All English translations of passages from Todorov’s *Introduction à la littérature fantastique* are my own.

625 All English translations of passages from *Le storie del castello di Trezza* are my own.

**Appendix:** A Selected Timeline of Late Eighteenth-, Nineteenth-, and early Twentieth-Century Texts Featuring the Theme of the Double

<table>
<thead>
<tr>
<th>Year</th>
<th>Author/Translator</th>
<th>Title</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td>1796</td>
<td>Jean Paul</td>
<td><em>Siebenkäs</em> (novel)</td>
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<tr>
<td>1800</td>
<td>Jean Paul</td>
<td><em>Titan</em></td>
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<tr>
<td>1809</td>
<td>E.T.A. Hoffmann</td>
<td><em>Ritter Gluck</em> (short story)</td>
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<tr>
<td>1814</td>
<td>Adelbert von Chamisso</td>
<td><em>Peter Schlemihl</em> (novella)</td>
<td></td>
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<tr>
<td>1814</td>
<td>E.T.A. Hoffmann</td>
<td><em>The Lost Reflection</em> (short story)</td>
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<tr>
<td>1815</td>
<td>E.T.A. Hoffmann</td>
<td><em>Die Elixiere des Teufels</em> (novel)</td>
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<tr>
<td>1821</td>
<td>E.T.A. Hoffmann</td>
<td><em>Die Doppelgänger</em> (short story)</td>
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<tr>
<td>1828</td>
<td>Heinrich Heine</td>
<td><em>Die Doppelgänger</em> (poem)</td>
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<tr>
<td>1828</td>
<td>Ferdinand Raimund</td>
<td><em>The King of the Alps</em> (play)</td>
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<tr>
<td>1835</td>
<td>Alfred de Musset</td>
<td><em>La Nuit de décembre</em> (poem)</td>
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<tr>
<td>1836</td>
<td>Théophile Gautier</td>
<td><em>La Morte amoureuse</em> (short story)</td>
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<tr>
<td>1839</td>
<td>Edgar Allan Poe</td>
<td><em>William Wilson</em> (short story)</td>
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<tr>
<td>1840</td>
<td>Théophile Gautier</td>
<td><em>Le Chevalier double</em> (short story)</td>
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<tr>
<td>1843</td>
<td>Charles Dickens</td>
<td><em>A Christmas Carol</em> (novella)</td>
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<tr>
<td>1846</td>
<td>Fyodor Dostoevsky</td>
<td><em>The Double</em> (novel)</td>
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<tr>
<td>1847</td>
<td>Hans Christian Andersen</td>
<td><em>The Shadow</em> (literary fairy tale)</td>
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<tr>
<td>1856</td>
<td>Théophile Gautier</td>
<td><em>Avatar</em> (short story)</td>
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<tr>
<td>1856</td>
<td>Théophile Gautier</td>
<td><em>Jettatura</em> (short story)</td>
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<tr>
<td>1867</td>
<td>Iginio Ugo Tarchetti</td>
<td><em>Le leggende del castello nero</em> (short story)</td>
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<tr>
<td>1867</td>
<td>Iginio Ugo Tarchetti</td>
<td><em>La storia di una gamba</em> (short story)</td>
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</table>
I have limited the scope of this dissertation to cover a handful of Italian texts from the second half of the nineteenth century. The thematics of the Double have an important place in numerous Italian texts from the nineteenth and twentieth centuries, such as those of Pirandello, which I do not include within the parameters of my study.