Corrigendum

This corrigendum relates to the thesis titled Fictio & Facta: A Comparative Study of the Literary and Urban Identities of Glasgow and Genoa by Federica Giardino, submitted in fulfilment of the requirements for the degree of Doctor of Philosophy at The Glasgow School of Art on 31 March 2023.

Following submission, minor errors were identified and corrected in this copy. These amendments are limited to references (updated footnotes and bibliography) and image attribution (partial redactions, updated list of figures, updated image captions). No changes have been made to the substance of the research, the findings, or the conclusions.

Signed:
Federica Giardino

Date: 14/01/2026

Fictio & Facta:

A Comparative Study of the Literary and Urban Identities of Glasgow and Genoa

Federica Giardino

Doctor of Philosophy - PhD by Thesis

Mackintosh School of Architecture, The Glasgow School of Art / University of Glasgow

March 2023

Student Declaration

I, Federica Giardino, declare that the enclosed submission for the degree of _____Doctor of Philosophy_____ and consisting of _a PhD thesis _____ meets the regulations stated in the handbook for the mode of submission selected and approved by the Research Degrees Sub-Committee.

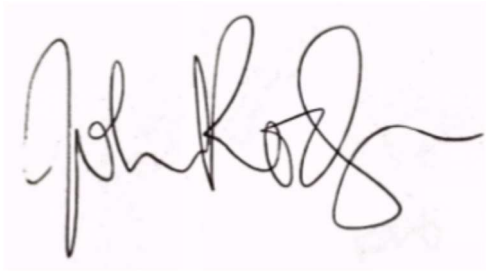
I declare that this submission is my own work, and has not been submitted for any other academic award.

Signed: 

Date: 31.03.2023

Student _____Federica Giardino_____

Supervisor Support

Signed: 

Date: 31.03.2023

Supervisor___Prof Johnny Rodger_____

Thesis abstract

Fictio & Facta: A Comparative Study of the Literary and Urban Identities of Glasgow and Genoa

In this PhD project, my research questions explore the similarities in the historical, social, and cultural evolution of Glasgow and Genoa, and how these have articulated, and been informed by, the literary portrayals of these post-industrial cities.

This study interprets the urban phenomena depicted in prominent late twentieth-century literary works. It discusses and compares the writing of Scottish authors Alasdair Gray (1934-2019) and James Kelman (1946-) with the poetry of Italian authors Eugenio Montale (1896-1981), Edoardo Sanguineti (1930-2010), and singer-songwriter Fabrizio De André (1940-1999). The investigation highlights the similarities in the historical evolution of the Scottish and Italian cities seen through the lens of site-specific literary works. This affords a better understanding of how the urban context might have conditioned the literary production of the authors, and evidences the active participation of urban literature in the city's transformations through the assessment of tangible interventions upon the social and civic realms. The research also affords a meticulous appraisal of the relevant theoretical criticism associated with pertinent works that engender the character of the two cultural geographies from which they emerged.

Glasgow and Genoa share momentous histories as shipbuilding powerhouses, progressive demographic declines, and strategies of re-branding as cities of culture. The primary objective is to establish that their parallel development might also have laid the foundations of an unwritten kinship and/or cultural sensibility. By way of a resilient and proud industrial heritage, this is demonstrably embodied in both cities' essential identity.

An area of specific interest is the holistic evaluation of the means through which metropolitan structures can influence and shape fictional narratives within the cultural paradigm (e.g. Gray's 'better nation' trope). An auxiliary and critical role is played by the contrasting topographical condition of the two cities. This is measured by the theoretical adoption of cross-sections as the explanatory graphical component of the pre-eminently vertical organization of Genoa, in juxtaposition with the horizontal layout of Glasgow, signally intelligible through the map, a pictorial delineation of the urban space reliant on a two-dimensional plan drawing. The Nolli Plan (1748), devised by Giambattista Nolli for Rome, is particularly suited to study the urban configuration of Glasgow, as it is a mode of diagrammatic representation which centres on the expression of figure-ground solids and voids.

The existing theoretical framework comprises sociology, New Materialism, embodied geography, and the spatial turn, as well as psychoanalytical theory, literary studies, and Marxist humanism. The chosen methodology blends the scrutiny of archival materials, field research (case studies

and artefact analyses), and a phenomenologically-orientated approach grounded on the experience of space and place.

The regions of scholarly investigation encompass the dialogue between the real and textual dimensions, spatial movements and ontological positioning, comparative epistemologies, and the literary word understood as a political act, with its capacity to represent and/or knowingly misrepresent the cities' civic and social identities.

Document Structure

Preliminary Sections: Thesis abstract; Table of contents / Document structure; Acknowledgements

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For my father

I wish to offer immeasurable thanks to Professor Johnny Rodger, for his invaluable mentorship and his rhizomatic way of thinking; and Dr Giovanna Guidicini, for her unabating support and grounded approach;
for their inexhaustible knowledge and intellectual curiosity, without which this work would not have been possible.

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Federica Giardino

Doctor of Philosophy - PhD by Thesis

Mackintosh School of Architecture, The Glasgow School of Art / University of Glasgow

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Supervisors: Prof Johnny Rodger, Dr Giovanna Guidicini
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A- Introduction – Research Background and Literature Review

Framing

This study was born out of a fruitful and longstanding interest in the fields of urban studies, architecture, and literature, and a sustained engagement with their theoretical material and intrinsic phenomena. The foremost impetus in the conception of the research questions underpinning this research project was the first-hand observation of a cultural 'kinship' which typologically links the Scottish and Italian cities. Their prevailing urban identity may be understood as inextricably tied to their historical evolution, particularly with respect to the comparable forces – political, social, and economic – operating within their urban conditions.

In its germinal stages, the project was driven by a series of research questions which proposed to interrogate urban formulations as they were expressed by late-twentieth-century literary works: *In what ways did the historical development of Glasgow and Genoa articulate and inform the literary portrayals of the post-industrial cities? What are the common denominators and differentiating factors concerning the literary expression and perception of the two cities?* Moreover, early recognition of socially-driven impulses at the root of the selected authors' belief systems led to the conception of a third fundamental query: *To what extent, and through which modalities, was the work of influential Genoese and Glaswegian writers instrumental in promoting a measurable shift in the socio-cultural and urban realms*? The proposed methodological approach contingent on this initial inquiry comprised the holistic comparison of the cartographic collections and documentation held by dedicated historical archives in both cities; field research was foreseen to be conducted in selected urban settings with the aim of gathering written and visual material to supplement theoretical understandings of the experience of the literary space; the exploration of the distinct topographical conditions of Glasgow and Genoa would have addressed the notions of plan and cross-section and utilised them as methods of urban analysis. The sustained refinement of the literature review and close reading analyses carried out across the first two years of the project, alongside the successful completion of a field research study in Genoa, aided the identification of new exploratory directions which significantly advanced the thematic depth of the investigation, while the key aims and objectives identified at the preliminary stages were preserved. Aspects of the former methodological plan were iteratively revised and perfected to adapt to the evolving body of findings. Towards the later stages of the research process, the focus of the archival research undertaken in both cities shifted from cartographic (relating to the city) to biographic (relating to the perspective and operation of the

writers). This archival inquiry, spent in distinct cultural institutions dedicated to the life and work of two authors, was reframed as a class of 'field research' owing to the nature of knowledge it produced, which was primarily informed by the phenomenological experience gained on-site by this writer. Moreover, the appraisal of Glasgow's and Genoa's physical conditions provided the basis for the conceptualisation of a 'literary' study of the morphology and configuration of the cities. While this relied on architectural devices of spatial visualisation, these were employed largely as a theoretical tool to understand and categorise urban typologies. Thus the finalised methodological framework blends insights from a broad spectrum of disciplinary domains and epistemological tools, allowing fruitful engagement with physical sites, archival spaces and their cultural offerings, historical and theoretical documentation, and narrative compositions. The thesis proposes that this exploratory *iter* and resultant methodological scheme can be applied to the scholarly interrogation of urban and literary forms, and inspire innovative investigatory practices of similar nature.

Supplementing the pioneering investigative motions already outlined, the final research questions, modelled on the findings of the completed thesis, respond to the following hypotheses: *What can distinct literary perspectives reveal about the socio-political, cultural, and spatial phenomena of post-industrial cities? What is the role and agency of Glasgow's and Genoa's native writers and their legacy—materially reposited within hubs of knowledge embedded into the civic domain—and of the contemporary researcher in shaping, understanding and interpreting spatial and social dynamics? How do these epistemologies intersect? Which methods of inquiry are best suited to the pursuit of these understandings?*

The similarities concerning the timelines of industrial development and decline of the two geographies are highlighted in section B, which demonstrates the correlation between rates of urban and demographic growth between the 19th and 20th centuries and the focal sites of industrial production, namely Glasgow's River Clyde and Genoa's harbour (and annexed manufacturing hubs across the city). It also accounts for the responses of the working class to forms of governance, delineating paramount social movements which significantly shaped the industrial and post-industrial narratives of the two cities. Aspects of class distinction are central to the study, as the majority of literary perspectives considered may be ascribed to the political left, and are analysed in the following chapters by way of a Marxist-imbued theoretical framework.

The rationale of the study was strengthened further through the identification of the unique role of the cities as 20th-century literary hubs. Glasgow saw the emergence of the Scottish literary Renaissance at the start of the century, with leading exponents including Edwin Muir and Hugh MacDiarmid; after the Second World War, the influential works of Alasdair Gray (1934-2019), and James Kelman (1946-), among others, were narrating the experiences of the working class at

a time of urban, economic, political, and social changes. In Genoa, the poetic compositions produced by the *Scuola Genovese,* which was established in the 1960s and comprised Fabrizio De André (1940-1999), spoke of the marginalised sections of Genoese society and were expressive of liberal and anarchic ideals. The work of poet Edoardo Sanguineti (1930-2010), former member of the Italian Communist Party, was entrenched in Gramscian theory and conveyed the struggles of the proletariat. The oeuvre of Eugenio Montale (1896-1981), by contrast, articulated regional and national developments from a critical yet politically detached perspective. These five writers were selected for analysis on the basis of their particular engagement with the social and political structures of their native city. Their literary works effectively conveyed Glasgow and Genoa's nuanced transformative processes in the historical period under scrutiny.

The study also addresses the distinct structural complexities of the two cities, which possess antagonistic orographic conditions and morphologies. It utilises the architectural representation tools of the plan and the cross-section as theoretical axioms through which to assess aspects of topography as it is embedded into the texts of the selected authors. This urban study advances a method of textual mapping of literary and urban phenomena which consciously refrains from relying on illustrative devices. This approach aids the positioning of this work as an alliance between the fields of architecture and literature, proposing an understanding of urban space through 'close readings' of literary configurations. Moreover, this format abides by Harley's 'deconstructivist' understanding of map-making processes, aiming to contest the power dynamics ingrained into cartographic representations. These notions, which will be better expounded in Chapter A.1.1, are congruent with the ideological outlook of the most politically-motivated authors including Kelman and Sanguineti.

Upon commencing the research process, I identified a significant knowledge gap in the existing field of study with respect to cross-curricular practices investigating the reciprocal influences between distinct urban spaces and literary forms. The incipient approach to the question was concerned with the extent to which the post-industrial condition of the city had informed the literary production of the Scottish and Italian authors; subsequent refinement placed greater focus on the engagement of the writers in influential social debates and the capacity of their work to provoke a palpable change within the civic realm. The investigation of De André's narratives through walking practices, the discovery of key annotations pointing to Adam Smith's theory of moral sentiments[1] at The Alasdair Gray archive, and the recognition of an epistemological value

[1] Adam Smith, *The Theory of Moral Sentiments* (London: Henry G. Bohn, 1853 [1759]). Here, I refer to the uncovering of the word 'sympathy' annotated on several manuscripts and texts from the collection of materials housed at The Alasdair Gray Archive.

ascribed to my bodily experience inside the space of the archive constituted significant turning points in the study. These exercises propelled the ultimate distillation of the research question and the refinement of the methodological and theoretical frameworks of the inquiry. As a result of the work completed at the Scottish archive, I introduced the notion of perspective representation. This informed a more mature phenomenologically grounded discourse aimed at studying the links between subjectivity and spatial phenomena. Moreover, the subsequent research experience at the Genoese archive generated an understanding of these civic spaces, which function as custodians of knowledge, as enactments of the intentionality of the authors and the philosophy onto which their work is rooted. The potential for the establishment of collaborations with prominent knowledge centres in the cities was identified during the early stages of the research process, and the completion of aforementioned research endeavours at the Magazzino Sanguineti and The Alasdair Gray Archive proved vital to the consolidation of the various aspects of the thesis' methodological approach.

The thesis probes spatial, urban, and social structures as they are represented in eminent works of literature from the late 20th century, weaving together the physical and historical reality of the cities, the subjective perspectives and worldview of the authors, the spaces of literature and estates with intellectual control embodied by the archives, and the bodily and speculative intervention of this writer into their spatial and intellectual domains.

A – Introduction

This introductory chapter comprises a summary of key primary and secondary sources, employing, where relevant, personal observations and comparative interpretations of the works of the authors alongside critical analyses of contemporary scholars. The chapter is structured into three main overall groupings: 1- **Methodologies**, 2- **Glasgow and Genoa: a comparison of two cities** and **Urban literature: Glaswegian and Genoese exponents,** and 3- **Comparative overview.**

The first grouping, **Methodologies**, is divided into three subsections. The first two review and map theories from the sociological domain, urban studies, embodied geography, and the employment of phenomenological approaches in the study of urban spaces. They also address aspects of literary and psychoanalytic theory alongside Marxist humanism, which will significantly inform the discourse on positionality and subjectivation within this thesis. Supplementing them is the third subgroup, **Horizontality versus verticality**, which connects the dichotomy of vertical/horizontal with the phenomenological domain, making evident their

interrelationship. Examples of the literary transposition of the cities' territorial condition are subsequently introduced.

The second grouping comprises of **Glasgow and Genoa: a comparison of two cities** and **Urban literature: Glaswegian and Genoese exponents**. The former introduces the discourse regarding the territorial conditions of the cities of Glasgow and Genoa, and argues that their topographical qualities are readable through the architectural devices of the plan, specifically the Nolli Map (1748),[2] and the cross-section respectively. The latter sub-group focuses on the five emblematic figures, in Glaswegian and Genoese literature, whose artistic and critical legacies are strongly concerned with the cities' social, political and cultural apparatus: Alasdair Gray, James Kelman, Eugenio Montale, Edoardo Sanguineti, and Fabrizio De André. The relationship between *fictio* and *facta* is the focal point for the exploration of the political writing and fiction of Gray and Sanguineti, the activist literary approach of Kelman, the social commentary of De André, and the gradually more disenfranchised stance of Montale.

Having provided examples of how the *sui generis* physical attributes of each city emerge in the writing of the authors, **Comparative overview** positions the authors in their historical framework to interrogate the extent to which the municipal spirit of the citizens and the writing of the authors have mutually affected one other. Drawing from existing critical theory concerning the authors and their works, the last section posits that the writers' historical circumstances and cultural identities present both divergent and kindred characteristics, suggesting the rationale behind the identification of specific intellectual figures for the scope of this study.

The textual analysis within this chapter will work on different levels of depth, oftentimes investigating relatively detailed themes. Follow-up investigations may be found within the developed chapters constituting the central body of the thesis.

A.1 – Methodologies

This section illustrates the methodological basis and validity of the investigation concerning the relationship between literature and urban space. The three core methodologies outlined herein are summarised as follows: the adoption of an analytical perspective encompassing horizontality versus verticality and plan versus cross-section, with the associated discoveries concerning the

[2] Cf. *Abstract*. One of the first *ichnographic* modes of urban representation, the Nolli Plan for Rome was devised by Giambattista Nolli in 1748. This figure-ground representational technique is a mapping model which emphasises patterns of built/unbuilt space in the urban fabric. As the study of Glasgow places focus on the city's horizontal features, the principle of the Nolli Map may be deemed eminently suited for the purpose of this investigation. See Brooke Wortham-Galvin, "The Woof and the Warp of Architecture: The Figure-Ground in Urban Design", *Footprint* 4, no. 2 (Autumn 2010): 60.

ordering of the city; the relationship between the horizontal and vertical dimensions and the existing sociological-urban theory; and the relationship of these to the phenomenological experience.

A.1.1- *Scholarly grounding*

Literature, language, and political philosophy

The breadth of academic figures engaged in critical literary discourse in the literature of these cities is vast and heterogeneous. The work of Simon Kovesi (2007) and Miller and Rodger (2011)[3] will support the discourse concerning Kelman's treatment of language, political position, and representational techniques relating to urban and social structures. Ansaldo (2015) and Casamassima (2002) have addressed the urban dimension of Fabrizio De André's narratives in their discussion of the author's poetics: this foundation will allow for the scholarly refinement of the available speculative corpus in relation to Genoa's geopolitics. Sanguineti's ideological imprint was extensively dissected by the work of O'Ceallachain (2020) and Chirumbolo and Picchione (2013), opening the dialogue concerning the author's emplacement within the city's social structures, his literary operation, and his political beliefs. Alasdair Gray's creative approach will be addressed through the critical studies of Bernstein (1999) and Cesereanu (2018), who

[3] Mitch Miller and Johnny Rodger, *The Red Cockatoo: James Kelman and the Art of Commitment* (Dingwall: Sandstone Press, 2011). One of the most comprehensive publications among the body of scholarly work engaged with Kelman's life and practice, the analysis offers an exposition of the inseparability between the Glaswegian author's moral values, commitment to social justice and activist mobilisation, and the narrative material and linguistic forms of his prose work. The key ideas put forward by the two critics are foundational to the critique contained in the chapters B.1.3., C.2., and C.4. of this thesis, which address aspects of Kelman's work and worldview by expanding upon the existing scholarship. Miller and Rodger's inquiry hinges upon a range of "First Principles" underpinning Kelman's radical ideology and literary creations. These tenets "of Kelmanism" include the author's support and preferential consideration of working-class culture and the perspectives of the oppressed and underprivileged, against which the Establishment (understood as authority figures, or the bourgeoisie at large) operates; a rejection of institutionalised language systems in favour of a compound, non-standard vocabulary which serves to express a diversified scope of subjectivities authentically; and a sense of obligation towards the social and urban reality into which the author was born, which coexists with a pronounced interest in the spatial settings of the working-class everyday experience. These concerns, which are closely tied to Kelman's approach to language and paralleled by his social engagement with the native city's local causes and interventions into the civic fabric, manifest in a "specificity of place" (2011,71) characteristic of his stories. Hence the author's literary interpretation of Glasgow's urban geography serves to illuminate patterns of social inequality, and the domestic reality is seen as a vessel of the struggles of the individual. Miller and Rodger also surveyed the roots of Kelman's philosophical posture, which rejects the abstract and 'professional' nature of the postulations of Marxist theory, instead adhering to the principles set out by the Scottish Common Sense Philosophical Tradition (2011, 60-61). Kelman believes this to be conducive to a 'pragmatic' form of intellectualism, and therefore more sympathetic to civil struggle. This framework implicitly informs the interrogation of the feasible affinity between Kelman's politics and Gramscian philosophy expounded in sections C.2 and C.4., as Gramsci's position and the views of the Common Sense school share comparable perspectives.

discussed the dimensions of space and time as they pertain to the author's novels. Cambon (1961), Testa (2014), and Brook (2002) afforded invaluable insight with respect to Montale's conception of poetry and the author's writing techniques.

The thesis will borrow notions from studies concerning linguistic systems and semiotics. It will consider Deleuze and Guattari's (1986) discussion on minor literature, De Certeau (1984)'s understanding of the political value of names as part of the inquiry into Kelman's fiction, formerly initiated by Kovesi, and Deleuze's notion of dysnarrative (1989) in the context of real versus false manners of representation (Gray). I will also address Deleuze's theory of the Fold (1993), which assigns language with inside and outside dimensions, as part of my theoretical approach to Gray's work. Derrida's text *Of Grammatology* (1997) and his reinterpretation of the Shibboleth (1992/2005) will be utilised to examine Sanguineti's, Gray's, and Kelman's literary preoccupations, including the idea of supplementarity and the omission of syntax as the fiction's interpretative key. Furthermore, I will address Saussure's hypotext (1941) alongside Bakhtin's (1979), Foucault's (1967) and Smith's (1853) definitions of sympathy within the discourse concerning this writer's engagement in fieldwork activity.

The political scaffolding of the thesis will be supported by paramount exponents of Marxist humanism. Gramsci's distinction between the ontological status of organic and traditional intellectuals (1925-1935) will configure the overarching comparative framework linking the authors' distinct positionalities. I will use the notion of positive freedom identified by psychologist and Marxist social theorist Fromm (1943) to examine Montale's position within society; Groys' (2009) critique of contemporary art, of Marxist persuasion, will serve to attribute historical significance to Gray's manuscript, considering the post-industrial cultural condition through its foremost constituents of activity, product, and time. Through the contentions of Eco (1967), who discussed similar motifs while promoting the liberation of language from the systems of production, I will position Sanguineti's and Kelman's linguistic experimentation within a cogent historical context. Furthermore, Agamben's definition of the apparatus (2009) will serve to approach my fieldwork endeavours through a rigorous theoretical lens.

Space and place

Many of the ideas touched upon by this investigation are tied to the theoretical discourse which, encompassing phenomenological interrogations into the significance of space and place, assesses the role of the individual within the experience and comprehension of the architectural and urban realms. This theoretical framework, attending to the relationship between architecture and human

response and intimately preoccupied with the spaces of poetry and literature, includes Bachelard's *The Poetics of Space* (1994), cited in this study in the assessment of the emotional dimension as it pertains to the domestic experience.

In relation to the notion of *facta*, the delineation of exact historical and urban contexts will be facilitated by the work of Harvie who, in his essay titled *Alasdair Gray and the Condition of Scotland Question* (1991)[4], addressed the post-industrial condition in Scotland through a literary perspective closely tied to the work of Alasdair Gray. This reference text will serve to renegotiate the ontological meaning of the manuscript of *Lanark* and embed it into a philosophical discourse addressing time, labour, artefacts and place according to a Marxist understanding of industrial production. Moreover, the publication *Scotland and Nationalism: Scottish Society and Politics 1707 to the Present* (1997/2004), in which Harvie unravels the history of Scottish nationhood by weaving sociopolitical contexts with literary phenomena, serves to unearth tenets of Gramscian theory from the worldviews of 20th-century Scottish authors including Kelman. The studies by Mackay (2005) and Kintrea and Magdin (2020) afford a rigorous understanding of the timeline of Glasgow's socio-economic development, considering the strategies of urban renewal adopted by municipal authority during the decline of the city's industrial economy. Phillips, Wring and Tomlison (2021) additionally evaluated the industrial politics of Glasgow's transformations through the identification of a Scottish working-class moral economy. For the Genoese context, the works of Rodgers (1960) and Doria (2022) offer fundamental knowledge with respect to the delineation of Genoa's timeline of industrial growth and changing social anatomy. Additionally, the essays contained in Rocca and Sambonet (1991) provide an invaluable resource when addressing the architectural profile of post-industrial Genoa, bringing to light the symbolism of *Palazzo San Giorgio's* urban form and spatial emplacement, which are central concerns to this investigation.

The study's background research includes Francesco Careri's *Walkscapes: walking as an aesthetic practice* (2001), which understands the act of walking as a generator of architecture, a modifier of the sense of space[5] across the *terrain vague*[6] of the landscape. This resource is integral to the development of the phenomenological approach of the project, aiding the implementation of coordinated walking practices which will allow for the experiential analysis of the spatial dimension described in Eugenio Montale's and Fabrizio De André's poetry. Analogous concepts

[4] Christopher Harvie, "Alasdair Gray and the Condition of Scotland Question", in *The Arts of Alasdair Gray*, ed. Robert Crawford and Thom Nairn (Edinburgh: Edinburgh University Press, 1991), 76–89. This essay is referenced throughout the study.
[5] Francesco Careri, *Walkscapes: Walking as an Aesthetic Practice* (Barcelona: Gustavo Gili, 2001), 24–27.
[6] Ibid., 126.

were exhaustively traversed by Henri Lefebvre's (1991)[7] and Georg Simmel's (1903)[8] theories of spatiality and social theory. Walter Benjamin's 1920s-1930s critique of the practice of flânerie[9] further enriched the theoretical framework with respect to the study of the contemporary metropolitan experience. Degen and Rose (2012)[10] have additionally defined the nature of the relationship between design and sensory experiences, evidencing how perceptual memory and different practices of walking are informed by a variety of urban contexts.

The use of plans and cross-sections in the understanding of geopolitics has previously been explored by Eyal Weizman in *Hollow Land: Israel's Architecture of Occupation* (2007). The text constitutes a cornerstone of this thesis' methodological system. His case study of the political space between the West Bank and Gaza investigated the exploitation of architecture by the Israeli government as a weapon of oppression against Palestinian people, arguing that verticality has a pivotal role in defining Israeli occupation: hence Weizman's appraisal of verticality warrants that the section is the best fitting tool in the exploration of cultural and political domination.[11]

Eminent studies affiliated with Weizman's critical scrutiny of the politics of space have been published by Pinder (1996) and Harley (1988). In *Subverting Cartography: The Situationists and Maps of the City,* Pinder traces a history of cartographic representation, revealing the function of traditional mapping conventions as tools used by map-makers to exert power over urban realities. This is attained through the manipulation of certain elements within the iconography system of the map, which are subtracted or emphasised to account for the interests of specific power

[7] Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (Oxford: Blackwell, 1991).
[8] Georg Simmel, "The Metropolis and Mental Life" (1903), in *Social Theory Re-Wired*, 2nd ed., ed. Wesley Longhofer and Daniel Winchester (New York: Routledge, 2016), 469–77, Simmel's sociological investigation focuses on the individual's experience of the metropolitan reality, considering the effects of the city's sensory offerings on the human psyche.
[9] Walter Benjamin, "The Flaneur", in *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (London: Harvard University Press, 2002), 416–55. See David Frisby, *Cityscapes of Modernity: Critical Explorations* (Cambridge: Blackwell, 2001) for detailed studies of Lefebvre's, Simmel's, and Benjamin's interpretations of urban space.
[10] Monica M. Degen and Gillian Rose, "The Sensory Experiencing of Urban Design: The Role of Walking and Perceptual Memory", *Urban Studies* 49, no. 15 (2012): 3271–87.
[11] Weizman speaks of the territorial articulation of the Israeli-Palestinian tensions as a spatial layering and a "politics of verticality" (see *Hollow Land*, 12), with Israeli control manifesting above and below Palestinian territories. Maps of the West Bank have historically been used by Israeli generals, including Ariel Sharon (1981), to seize certain sections of land. As traditional cartographical tools proved unfeasible in the understanding of the spatiality of the multi-layered conflict and the complex dynamics of land ownership it engendered, planners introduced the vertical dimension, capturing "schemes of over- and under-passes, [by which] that linkage could be achieved between settlements and Israel, between Gaza and the West Bank. These solutions did not reject the map as a geopolitical tool. Instead, they superimposed discontinuous maps over each other" (Eyal Weizman, "Maps of Israeli Settlements", *openDemocracy*, April 24, 2002, https://www.opendemocracy.net/en/article_631jsp/). The layering of 2-dimensional elements generated a 3-dimensional spatial understanding – this finds affinity with the notion of polyperspectivity discussed in section C.6.5. of this work, and adopted by Weizman in his practice with the research group *Forensic Architecture*. The relevance of Weizman's *Hollow Land* to this inquiry lies in the necessity to understand the political narrative of space through a sectional cut, as opposed to the aerial view afforded by site plans. Furthermore, this representational tool is used by Weizman in a largely descriptive way: only a couple of images in the book offer effective suggestions of elevations/sections (12–13; 154). As such, it informs this study as a methodological precedent for a theory-driven architectural inquiry.

groups.[12] He advances that several art and political movements, including the Lettrist International and their successors, the Situationists, worked in the 1950s and 1960s to contest and renegotiate these paradigms through the enactment of subversive mapping activities, which they united under the term psychogeography.[13] The principal aim of these practices was to study the reciprocal influence "between social space and mental space and between urbanism and behaviour",[14] additionally performing impactful social actions. Among the exponents of the Situationist movement was Khatib (1958),[15] who produced a report outlining an urban proposal which opposed the redevelopment plans devised by French urban planners for the *Les Hannes* region in Paris, in which he diagnosed an unequal distribution of wealth and a regulatory strategy conducive to social segregation. Of particular interest is Pinder's attribution of subjective hegemonic interests to the Western visual tradition, despite the claims to neutrality, impartiality, and a "scientific accuracy and truth"[16] inherent in these urban depictions. Much of Pinder's cognisance of the politics of space aligns with the motions of De Certeau presented in the essay *Names and Symbols* (1984), where he advocated the reappropriation of urban space through the 'everyday practices' of the map user such as the vernacular renaming of streets, through which urban space may be subtracted from the established configuration and authorship of surveyors and planners who detachedly observe the city and govern cartographic conventions from an elevated position – a birds-eye perspective.[17]

Pinder also draws his key expositions from the pioneering work of Harley,[18] who similarly believed maps to be biased "value-laden images"[19] which possess the capacity to reproduce political power, having historically emboldened imperialistic concerns, served the military activities of nation-states, and assisted the strengthening of capitalist systems[20]. Harley elaborates on the notion of cartographic omission, which he deems an effective tool for "ideological filtering"[21] as seen in the town plans of 18th-century England, where the surveyor could be observed to have 'silenced' the existence of the less wealthy faction of the population in favour of an aggrandized representation of the residencies of the merchant class, and in the cartography

[12] David Pinder, "Subverting Cartography: The Situationists and Maps of the City", *Environment and Planning A: Economy and Space* 28, no. 3 (1996): 408.
[13] Pinder, "Subverting Cartography", 406.
[14] Ibid., 415.
[15] Abdelhafid Khatib, "Essai de description psychogéographique des Halles", *Internationale Situationniste* 2 (1958): 13-18, cited in Pinder, "Subverting Cartography", 415–16.
[16] Pinder, "Subverting Cartography", 407.
[17] Michel de Certeau, "Walking in the City", *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley: University of California Press, 1984), 91–110, esp. "Names and Symbols", 103–105. De Certeau's essay is referenced extensively in section B.1.3 of this study.
[18] J. B. Harley, "Maps, Knowledge, and Power", in *The Iconography of Landscape*, ed. Denis Cosgrove and Stephen Daniels (Cambridge: Cambridge University Press, 1988), 277–312.
[19] Ibid., 278.
[20] Ibid., 282–284.
[21] Ibid., 292.

of colonial North American territories, where omission was grounded in discrimination.[22] In Section B.1 of this study, the notion of omission will play a central role. It will be examined through an urban and literary lens, considering the work of Glaswegian writers Kelman and Gray. The argument will demonstrate that these authors employ omission in a manner that is comparable to that of the surveyors and practitioners cited in the above examples, but by virtue of an entirely different objective aimed at subverting authority-imposed models.

Harley's account of cartography as a channel for "an intertextual dimension that involves an essentially plural and diffuse play of meanings across the boundaries of individual maps"[23] is also eminently relevant to the current inquiry, which relies on text-based mapping procedures. For the critic, deconstructing the map signifies extracting the hidden text from its semiotic content;[24] the difference between written forms and maps is to be found in 'boundaries' which are absent in texts but limit the expressivity of cartographic representations: these are 'frames' in which the text is enclosed, and ought to be dismantled in order to access and liberate the map's intertextual potential.[25]

The deconstructivist approach seeks to make explicit the map's "rhetorical" elements, which comprise "selection, omission, simplification, classification, the creation of hierarchies, and 'symbolization'",[26] thus to textualise its catalytic forces. A mapping project that detracts importance from the visual component of maps and places it on their close reading and inherent discourses dislodges cartographers, bureaucrats and patrons[27] from their position of power, exposing the map's intentionality forthrightly and impeding the imposition of formulas and polities 'from above'. This deconstructivist approach, of which this research project avails *in toto*, replaces the authoritarian perspectives and axioms embedded in cartography with the subjective geographies and semiotic systems of Kelman, Gray, Sanguineti, De André, and Montale, which reappropriate urban space through their writing as 'everyday practitioners' within their native cities, as per De Certeau's hypotheses. As such, Pinder's and Harley's understandings of cartography as a contested practice[28] are integral to the rationale of this study's research methodology.

[22] Harley, "Maps, Knowledge, and Power", 292.
[23] J. B. Harley, "Deconstructing the Map", in *Writing Worlds: Discourse, Text and Metaphor in the Representation of Landscape*, ed. T. J. Barnes and J. S. Duncan (London: Routledge, 1992), 240.
[24] Ibid.
[25] For this characterization of maps, Harley cites Victor Burgin, "Something about photography theory", in *The New Art History*, ed. A. L. Rees and F. Borzello (Atlantic Highlands, NJ: Humanities Press, 1988), 51, quoted in Harley, "Deconstructing the Map", 240.
[26] Harley, "Deconstructing the Map", 243.
[27] Ibid.
[28] Pinder, "Subverting Cartography", 405.

A.1.2- *Phenomenological approaches to the understanding of space*

Theoretical physicist and feminist theorist Karen Barad (2003) has recognised the agency of the practitioner as part of an on-going "intra-activity"[29] of the world: the researcher ought to avail of "discursive practices"[30], or performative representations, in order to establish an iteration between the human element and the phenomena. This writer's phenomenological experimentation, in the form of archival work and engagement with artefacts and locations, will be supported by Barad's scientific discourse. As part of the philosophical dialogue concerned with the study of the writers' subjectivity, I will engage with Barad's principle of 'diffraction' to spatially determine literary phenomena, which I will investigate through empirical procedures. Scottish psychologist Laing's theory of inter-experience (1967) approaches a similar area of inquiry through a psychoanalytic filter. I will avail of this theoretical notion to consider the convergence of different subjectivities in space, and critically review it in parallel with the sympathetic impulses displayed by Gray's writing and social persona. Furthermore, I will draw from the work of Goffman (1956/1959) and Resnik (1979) to interpret performative behaviours in a sociological context, with a focus on the role and position of the performer, the audience, and the theatrical space.

Background research relating to the phenomenological domain includes Maria Fusco's *Legend of the Necessary Dreamer* (2017): drawing from the tradition of memory theatres from the Renaissance period, she utilised spatial imagination and bodily engagement as the narrative and physical devices through which the author enacts and lyrically records the process of transforming the interior of Lisbon's *Palácio Pombal*. With respect to the encounter of the body with the built environment, Paterson[31] has delineated an appreciation of the architectural space which not only relies on the senses, predominantly favouring the haptic, but also considers embodied sensations and the muscular participation of the moving body in the spatial experience. In *Sonic geographies: exploring phonographic methods* (2014), Gallagher and Prior have produced an "audio drift" which captures the environmental soundscape within the seminary of St Peter's Catholic Church in Glasgow, and suggested that audio geography can afford an opportunity for meaningful spatial mapping.[32] The aforementioned texts have assisted this thesis in the continuous development and adoption of a phenomenologically-orientated methodology whereby photographic, written and

[29] Karen Barad, "Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter", *Signs: Journal of Women in Culture and Society* 28, no. 3 (Spring 2003): 817.
[30] Ibid., 802.
[31] Mark Paterson, "More-than Visual Approaches to Architecture: Vision, Touch, Technique", *Social & Cultural Geography* 12, no. 3 (2011): 263–281.
[32] Michael Gallagher and Jonathan Prior, "Sonic Geographies: Exploring Phonographic Methods", *Progress in Human Geography* 38, no. 2 (2014): 267–84; for the specific case study of St. Peter's Seminary, see Michael Gallagher, "Sounding Ruins: Reflections on the Production of an 'Audio Drift'", *Cultural Geographies* 22, no. 3 (2015): 467–85.

illustrative material, in conjunction with acts of physical performance, came together to generate data grounded on the experience of space and place.

Further interest in the investigation of space through practice-based activities has been expressed by Patricia Cain in her study *Drawing: The Enactive Evolution of the Practitioner* (2010). Cain examined the expression of theoretical thought through the production of artefacts, placing focus on the artistic process of the drawing practitioner. She sees the act of drawing as an "enactive phenomenon"[33] which, encompassing both visual and performative activities, regards the artist as an interactive entity that operates in unison with the environment. With respect to the comparative investigation of distinct urban realities, the existing field of study comprises Jane Jacob's *A geography of big things* (2006), which illustrates the modalities to construct comparative analyses across different settings, laying emphasis on the differences in the individual histories of residential high-rise buildings in London and Singapore.[34] Ola Södeström's study from 2014, *Cities in Relations,* analogously took into account distinctive trajectories of urban development and territorial politics across a diversity of urban contexts.

A.1.3- *Horizontality versus verticality*

Ideas of horizontality and verticality arguably pay into the authors' writing of the city. A plan typically entails an act of looking from above, and therefore cannot distinguish different verticalities; the architectural section, looking in from a lateral viewpoint, possesses a limited grasp of the spaces, movements and differences in the horizontal field of vision, showing a distinction solely in a vertical sense. For this reason, the cross-section represents the preferred explanatory graphical component of cities whose organization is pre-eminently vertical, whilst the plan provides a better understanding of a horizontal urban layout.

There is evidence of Glasgow's horizontal qualities in Kelman's haptic experience of the streets through the *patacake* (*How Late It Was, How Late,* 2008) and in *Lanark*'s vision of the city which is solely attainable at a height, for, as observed by Bernstein,[35] "a complete mental experience of Glasgow is unavailable at street level",[36] supplementing the need for the presence of the Necropolis within the discursive narrative fragments of the novel.

Bearing witness to the inadequacy of a planimetric reading of the Ligurian capital is one of the episodes recounted by Giorgio de Chirico (1888-1978) in *Memorie della mia vita* ('Memoirs of

[33] Patricia Cain, *Drawing: The Enactive Evolution of the Practitioner* (Bristol: Intellect, 2010), 19.
[34] Jane M. Jacobs, "A Geography of Big Things", *Cultural Geographies* 13, no. 1 (2006): 1–27.
[35] Stephen Bernstein, *Alasdair Gray* (London: Associated University Press, 1999).
[36] Ibid., 49.

my life', 1962). During one of his many stays in Genoa, around the 1930s, de Chirico's visit "to the highest point, to the castle" —undertaken with a view to painting a panorama of the city and the port —proves unsuccessful, and results in his requesting the help of Isabella Far. De Chirico's wife provides him with a description of the city's altimetric and colourimetric qualities, calling attention to those properties that concern the vertical surface of its features, difficult to scrutinise and intelligible through an aerial view ("The sail should be placed at the height of the last house on the left; the grey-violet more nuanced")[37].

Alongside de Chirico's pictorial works which were explicitly influenced by the landscapes of Genoa, Rapallo, and the Ligurian area throughout the 1930s and 1940s (*Panorama Genovese*, 1934; *Studio di velieri*, 1933; *Marinai di Genova*, 1935), passages from the surrealist novel *Hebdomeros*, written by the artist in 1929, could arguably be said to allude to the port city, either intentionally or inadvertently. Genoa emerges through the texture of the figurative language, the Montalean atmospheres, and the paradoxical chains of mental-spatial associations reminiscent of the patterns of uncanny repetition which Freud had conveyed through the recollection of his Piranesian experience in the city. It may not be coincidental that the late-nineteenth-century writings by Nietzsche, whom de Chirico always passionately admired[38] and with whom he shared an enthusiasm for the cities of Turin and Genoa, had greatly influenced his metaphysical art.

The territorial condition of Genoa has thus been discussed by local figures and distinguished visitors. In the early 20th century, Freud had described Genoa as simultaneously 'elegant' and 'defiant,'[39] while Friedrich Nietzsche, who sojourned there on numerous occasions between 1876 and 1888, expressed analogous ambivalence toward the city ('Il Volto della Metafisica', 2019). In T*he Gay Science* (1882), the philosopher describes a structural disharmony deduced by an unprejudiced architecture, as insatiably egoistic as that which characterises its citizens: "As these men when abroad recognised no frontiers, [...] each one established a home for himself by overpowering it with his architectural ideas and refashioning it into a house that was a feast for the eyes."[40]

In *Skywalks* / *Passerelle Volanti* (2018), Matteo Orlandi has visually documented Genoa's inherent greed, somatised in the strong vertical tendency of a city whose topography is comparable to that of Edinburgh, where the New Town and the Old Town are split by the valley.

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[37] Wall text, *Giorgio de Chirico: Il Volto della Metafisica*, Palazzo Ducale, Genoa, March-July 2019 (my translation); cf. Giorgio de Chirico, *The Memoirs of Giorgio de Chirico* (Coral Gables, FL: University of Miami Press, 1971), 125.
[38] Ibid.; cf. de Chirico, *Memoirs*, 61.
[39] *Sigmund Freud, Unser Herz zeigt nach dem Süden*, ed. Christfried Tögel (Berlin: Aufbau-Verlag, 2002), 204–5, quoted in Martina Kolb, *Nietzsche, Freud, Benn, and the Azure Spell of Liguria* (Toronto: University of Toronto Press, 2013), 132.
[40] Friedrich Nietzsche, *The Gay Science*, trans. Walter Kaufmann (1882; New York: Vintage, 1974), 233n291.

In Montale's poem *Vento sulla mezzaluna* (1948), Edinburgh is typified in its vertical organisation and layering: there exists an immediate notion of elements standing above (*il grande ponte*), separate from the *something else* lying below (*the sewers*). Arguably, the only way to understand the condition of cities like Genoa and Edinburgh is through the sectional drawing, while the adaptation of the Nolli Map to Glasgow[41] can highlight the historical changing of the access to the city, with the shift of the Merchant Streets away from the river and toward the West End of the bourgeoisie. The sectional drawing and the plan may be associated with Genoa and Glasgow respectively, serving as the key analytical devices in the understanding of the cities' contrasting topographies.

A.2 – Urban literature: Glaswegian and Genoese exponents

In the following sections, I will provide an overview of the political and social involvement of five pillar figures of 20th-century Glaswegian and Genoese literature. I will introduce Alasdair Gray, who is discussed in this thesis with regard to his broad repertoire of novels and short stories, synthesising his views on socialism and Scottish Independence. I will summarise aspects of *fictio* and *facta* in James Kelman's, Edoardo Sanguineti's, and Fabrizio De André's biographies, succinctly delineating networks of associations between the authors' ideologies, political writing, and fictional creations. Eugenio Montale's poetic work, extensively regarded as "intimately anti-fascist"[42] and demonstrably informed by the author's efforts in social commentary, proves symptomatic of the zeitgeist of the earlier generations of the peoples of Genoa.

Alasdair Gray (1934-2019)

In December 2019, the diverse repertoire of contemporary Scottish literature lost a paramount voice. Alasdair Gray, polymath and "curious chronicler of his postmodern times,"[43] in the words used in the obituary written by David Pollock for *The Scotsman,* was widely regarded as one of the founders of a Scottish literary renaissance. His literary and visual output was deeply entrenched in the urban, social, and civic dimensions of Glasgow.

[41] Cf. *Abstract* and page 17.
[42] Giovanni Raboni, preface to Eugenio Montale, *Poesie* (Milan: Corriere della sera, 2004), 6.
[43] David Pollock, "Obituary: Alasdair Gray, Writer and Artist Who Gave Contemporary Scottish Literature Its Voice", *The Scotsman*, January 7, 2020, https://www.scotsman.com/news/obituaries/obituary-alasdair-gray-writer-and-artist-who-gave-contemporary-scottish-literature-its-voice-1398074.

As Harrison (1995) has noted, Gray's works, similarly to those of other celebrated Glaswegian authors including James Kelman, Liz Lochhead, Edwin Morgan, and Agnes Owens have adopted a "sense of social realism"[44] in the exploration of the socioeconomic constructs of the post-industrial city. The civic reality of the last decades of the 20th century, as seen through the eyes of the working classes, often translates into bleak and profoundly disenchanted visions of a postwar Glasgow. The Scotland which John McCleish envisaged as a "fat messy woman with a surprisingly slender waist"[45] in *1982, Janine* (1984) is a pre-neoliberal utopia in which Glasgow "has outlived its usefulness", and now "means nothing […] but unemployment, drunkenness and out-of-date radical militancy."[46]

In an excerpt from an early notebook of *Lanark* (1981), as seen in Stephen Bernstein's *Alasdair Gray,* Unthank is described as "the sort of place where most people live, but few like to imagine living".[47] Yet, a "light in the sky"[48] flashes above a convalescent Unthank at the close of *Lanark*, with the novel having offered a comprehensive portrayal of Gray's ambivalent relationship with his country, an *odi et amo* alternating nationalist altercations, as seen in *Why Scots Should Rule Scotland* (1992), and hopeful loyalty, as in the famous optimistic precept "Work as if you were in the early days of a better nation", first found in *Unlikely Stories Mostly* (1983) and more recently engraved upon the wall of Edinburgh's Scottish Parliament Building.[49] Gray's political concerns will be addressed in this thesis through an inquiry into *Lanark*'s allegorical language; further investigative routes will comprise the relationship between *fictio* and *facta*, and narrative and visual modes of urban representation.

James Kelman (1946-)

The breadth of the reciprocal dialogue between *fictio* and *facta* has been interrogated by a number of scholarly practitioners concerned with the *oeuvre* of Glaswegian writers. Miller and Rodger have talked extensively about the aspects of the prose fiction of Scottish author James Kelman which are interwoven with his activism and social criticism, as demonstrated by several critical essays by the author including *The Importance of Glasgow in my Work* (1992) and *Artist and Value* (1992). The 2011 study by Miller and Rodger follows Kelman's involvement in the

[44] William M. Harrison, "The Power of Work in the Novels of Alasdair Gray", *The Review of Contemporary Fiction* 15, no. 2 (1995): 162.
[45] Alasdair Gray, *1982, Janine* (New York: Viking, 1984), 281.
[46] Gray, *1982, Janine*, 136–37, quoted in Harrison, "The Power of Work", 162.
[47] Alasdair Gray, Notebook, Alasdair Gray Papers, Accession 4482, MS General 1595, Glasgow University Library, quoted in Bernstein, *Alasdair Gray*, 49.
[48] Alasdair Gray, *Lanark: A Life in 4 Books* (New York: George Braziller, 1985), 560.
[49] Harry McGrath, "Early Days of a Better Nation", *Scottish Review of Books*, March 28, 2013, https://www.scottishreviewofbooks.org/2013/03/early-days-of-a-better-nation/.

campaigns of the Workers City group, which rejected, exposed and fought against the privatization of Glasgow's public spaces and exploitation of the arts by the hand of governmental interests operating in the guise of a strategy of urban regeneration. Chronicling the political framework of the period, the critics argued that the events of the 1980s-1990s, in turn, might have strongly contributed to the shaping of Kelman's literary career. Kovesi (2007) also illuminated the politically-pregnant facets of Kelman's narrations, whose main concerns comprise the authentic representation of minority cultures and the exploration of textual devices enabling the writer to implement strategies of emancipation from the syntactical systems of the dominant language.

The thesis will dissect Kelman's class-based politics and use of language, investigating its role as a radical tool to subvert orthodox cultural and societal manifestations, and a form of activism paralleled by initiatives of sustained dissidence.

Edoardo Sanguineti (1930-2010)

The works and worldview of Genoese poet Edoardo Sanguineti were, like Kelman's, largely infused in politics, and directly inspired by the precepts of Gramsci's historical materialism. Sanguineti's avant-garde mode of writing consisted in a syntactical experimentation aimed at challenging entrenched forms of cultural hegemony. His social critique engaged with systems of language, ideology, and the material realm; he was acutely aware of their inherent correlation.

Following a decades-long activity as a professor in Turin and Salerno, his return to Genoa in 1974 coincided with a period of great political involvement, having been elected as city councillor and producing journalistic entries for leftist newspapers including *Il Giorno*, *L'Unita'*, and *Il Lavoro*. Notably, during this time, he moved into the social housing complex of CIGE in the periphery of Genoa, where he remained until his passing. In the body of this thesis, I will argue that the urban reality of Genoa, which Sanguineti reproduces in his writing through abstracted images, could be understood as formative and cultivating of the author's political ideology.

Eugenio Montale (1896-1981)

In 1938, Montale was forced to leave the position of director of Florence's *Gabinetto Vieusseux* due to his refusal to join the Fascist Party. One among his many collections, *Le Occasioni* became the book-symbol for the generations of young people who were facing the experience of anti-

fascism and the war.[50] The natural landscapes of the region of Liguria feature prominently in the poems gathered in *Ossi di Seppia*, and accounts of his fractured relationship with Genoa may be found in both his lyrical work and prose.

He was a regular contributor to multiple magazines associated with the intelligentsia of the day, and was considered at the vanguard of leftist thinking in Italy during the inter-war period. Nevertheless, Melinda Camber Porter, among other critics, in her work *In Conversation with Eugenio Montale* (2015), accused Montale of having "proclaimed a weak form of liberalism"[51] which refrains from affirming a clear political intention, detached from any resolute ideological standpoint.[52] This critical indifference toward Italy's political climate strongly separates him from the intellectuals of the later Genoese generation, namely poet Edoardo Sanguineti, militant supporter of Marxist precepts and member of the PCI (Italian Communist Party), and anarchist and left-libertarian singer-songwriter Fabrizio De André. Arguably, Montale's dispassionate *modus essendi* transpires through his poetic voice, reflected in the author's characterisation of natural and urban portrayals, and is symptomatic of a broader dogma. This is to be ascribed to the apathetic non-ideals which characterised the *forma mentis* of the Genoese peoples who had been exposed, if briefly, to the vestiges of that impermeability to socialist ideas informing the city of the late 19th century. Indeed, in the work of Borzani and Bottaro *Per Colombo ma con Turatti* (1992), Alfredo Angiolini Genova speaks of a city which, "yoked to tradition", does not feel the importance of the social inquiry.[53]

These postulations will be further investigated in the context of Montale's literary and political identities and their permutations throughout the 20th century, in parallel with Genoa's and Liguria's civic, cultural, and social re-configurations.

Fabrizio De André (1940-1999)

An exceptional understanding of the relationship between Genoa's literary culture and its associated *loci* may be extracted from the song-poems of Fabrizio de André. *La Città Vecchia* (*The Old City*, 1965), with its *carruggi* and the coarse voices of the people inhabiting them, reoccurs throughout the entirety of De André's repertoire. In both *La Città Vecchia* and *Via del Campo* (1967), De André pays tribute to the Genoese community, favoring the marginalised, the victims and the criminals as the subjects of his stories, and glorifying places of trafficking (*"*Via

[50] Raboni, Preface to *Poesie*, 6.
[51] Melinda Camber Porter, *In Conversation with Eugenio Montale* (Milton Keynes: Blake Press, 2015), 5.
[52] Porter, *In Conversation*, 5.
[53] Alfredo Angiolini, quoted in Luca Borzani and Mario Bottaro, *Per Colombo ma con Turati: Genova 1892, la nascita del Partito Socialista* (Genova: Pirella, 1992), 43.

del Campo there is a pretty one / Wide leaf-colored eyes / Standing all night in the doorway / She sells the same rose to everyone"*, Via Del Campo*) and contraband ("In the districts where the sun of the good Lord gives not its rays", *La Città Vecchia*). In *Crêuza de mä* (1984), De André employs the Genoese dialect to describe the life of the sailors and fishermen of Genoa, and incorporates the voices from the fishmarket of *Piazza Cavour*, capturing the atmosphere in a recording. In the novel *Un Destino Ridicolo* (1996), the singer reminisces the nocturnal rampages along the *Portici* of *Sottoripa*, from which emerge the *Ragno Verde café* which the author regularly attended with his friend Paolo Villaggio in the 1950s.

The connection between De André's writing and places of poetry is regular and interwoven, and this affection is reciprocated and expressed by the communities through physical declarations embedded in the civic realm: a commemorative plaque is affixed on the walls of *Via Del Campo*, and a small vinyl museum dedicated to him has opened in the same street. In their modest displays, these urban artefacts, tokens built by the people for the people, oppose the qualities invested by Genoese civic buildings such as *Palazzo San Giorgio*. As will be discussed in Chapter B.1, the *Palazzo* can be interpreted as a civic 'spectacle' as a result of the tendency of the authorities occupying it to overlook the city's innermost social and cultural essence. With De André, Genoa's proletariat spirit emerges through the voice of the intellectual class. De André refuses to turn disadvantaged narrative places into embellished spectacles, opting to preserve an authentic knowledge of the city's working-class identity by emphasizing the connection of its people to their unfiltered civic reality.

A.3 – Comparative overview

Glaswegian Authors

According to Sara Marinelli,[54] the tendency of the literary production of the thirties was to foster a "rhetoric of crisis" which was strictly of a "documentary" nature, rigorously "clinical" and inward-looking.[55] In a city whose geographical and cultural identity has been historically interrogated and re-defined, the authors of Glasgow operating at the *fin de siècle* could no longer afford to rescript the scope of their writing to the employment of urban literature as a mere diagnostic tool. The exegetic apparatus of the postwar novel goes beyond the portrayal of the inherent relationship between social processes and urban forms by engaging in influential debates

[54] Sara Marinelli, "Under a Beautiful Light: Marginality, Regeneration, Relocation: Women's Voices within the Glasgow Narrative", in *Cities on the Margin; On the Margin of Cities*, edited by P. Laplace and E. Tabuteau (Paris: Presses Universitaires Franc-Comtoises, 2003), 145–62.
[55] Ibid., 147.

to provoke a tangible change within the social realm, both at a civic scale and within the broader geopolitical context.

It should be hereby noted that the municipal spirit which characterised Glasgow from the late 19th century onward has arguably affected the works of Glaswegian writers including James Kelman, Alasdair Gray, Edwin Morgan, and Liz Lochhead. T.C. Smout (1986) has evidenced that the phenomenon of civic spirit in Glasgow dates back as early as 1855, with the advancement of the first enterprises in 'municipal socialism.'[56] The following chapters within the body of research will address the impact that the works of these authors have arguably borne in the established municipal spirit of Glasgow's peoples in the second half of the past century, as well as in the literary and cultural identity of the city.

Genoese Authors

When considering the rapport between the works of Genoese writers and urban *loci,* it is in the *opus* of Genoese poet, writer, translator, journalist and critic Eugenio Montale that we may unearth components of consonance with respect to the Glaswegian figures of Alasdair Gray—including a keen interest for Dante and the classics—or James Kelman, as well as material that positions him in contrasting standpoint.

Montale, like Gray, is concerned with national and international issues; the influence of Genoa is codified and ought to be largely deduced from his chronicles of external social contexts (as seen, for example, in *Ventidue Prose Elvetiche*, 1994). The lack of precise geographical coordinates is offset by narrative techniques which are suggestive of definite physical situations (comparably to Gray's *Lanark* and Kelman's 1994 *How Late it Was, How Late*): this is achieved by means of a highly detailed and lyrical language.

In the preface to *L'oscura primavera di Sottoripa: scritti su Genova e Riviere* (2018), Montale's niece, Bianca, recounts a profoundly Genoese man "in his character, in the dialect, in the attachment to values that are becoming rarer and rarer in a city which so much has been transformed, perhaps not for the best."[57] Montale's attachment to Genoa is "a silent love, rarely declared, and scarcely mutual, at least on an official level."[58] In several of Montale's proses from the 1970s, Genoa is "disheartened as, aware of what it has lost, it ignores what his tomorrow

[56] T. C. Smout, *A Century of the Scottish People 1830-1950* (London: Collins, 1986), 43–45.
[57] Bianca Montale, preface to Eugenio Montale, *L'oscura primavera di Sottoripa: Scritti su Genova e Riviere* (Genoa: Il Canneto Editore, 2018), 5. Translation by this writer.
[58] Ibid.

might be."[59] In a letter to his friend Mor dated 1967, Montale admits to believing Genoa's weakness not to be a lack in appreciation for the cultural industry as a whole, but laments that its municipal regulatory powers have failed to keep abreast with the intellectual movements of the epoch: "[…] and perhaps due to this [Genoa] had delegated the task to more germane Italian centres, out of tradition or even for reasons that I would call geographic."[60]

Owing to his perception of a pervasive indifference and under-appreciation of the city's native figures by the hand of Genoa's council for culture, Montale decided to leave Genoa in 1927, at 30 years of age,[61] having deemed the culturally prolific "centres" of Florence, Milan and Rome better equipped to nourish, promote and reward the poet's work through his life as a self-defined exile ("*déraciné*").[62] The letter echoes a perspective that is indeed similar to that lamented by the character of Thaw in Gray's *Lanark*: "Think of Florence, Paris, London, New York. Nobody visiting them for the first time is a stranger because he's already visited them in paintings, novels, history books and films. But if a city hasn't been used by an artist, not even the inhabitants live there imaginatively."[63]

In this final introductory section, I have contextualised the rise of those civic values that have characterized the works of literature produced in post-industrial Glasgow, and briefly interrogated the extent to which the municipal spirit and the writing of the Scottish authors have mutually affected one other. Similarities and differences were subsequently identified between the Glaswegian and Genoese mentalities, particularly by juxtaposing Glasgow as it was characterised by Gray to Genoa as per Montale's descriptions.

[59] Bianca Montale, preface to *L'oscura primavera*, 6.
[60] Eugenio Montale, letter to Aldo Mor, 1967, in *Una dolcezza inquieta: L'universo poetico di Eugenio Montale*, ed. Giuseppe Marcenaro and Piero Boragina (Milan: Electa, 1996), 251. Translation by this writer.
[61] Bianca Montale, preface to *L'oscura primavera*, 5.
[62] Ibid.
[63] Gray, *Lanark*, 243.

B- The Post-Industrial Civic Phenomenon in Genoa and Glasgow

Glasgow and Genoa: The Industrial and Post-industrial Periods

The chapter outlines Glasgow's and Genoa's histories, focusing on the relationship of the cities with the river Clyde and the port area respectively. In the following section, I will explore the impact that heavy industry has brought to bear on the shaping of the cities' social and urban evolution, considering the emplacement of their production hubs during the industrial era and the rise of a working-class 'moral economy'.[1]

B.I- Glasgow

The flourishing of Glasgow's trade-based economy, whose primary exchange channels were open to Ireland, Scandinavia, France and the Baltic in the 17th century,[2] was anticipated by key civic and infrastructural improvements and shifts within national politics. These milestones included the founding of the Merchants House (1659) and the Trades House (1690) and the dredging of the Clyde in 1662, which had allowed for the opening of Broomielaw Quay.[3] The Act of Union of 1707 opened the scope of Scotland's trade endeavours toward the West, placing Glasgow as an important actor on the mercantile stage alongside the English cities of Liverpool and Bristol.[4] In the first half of the 18th century, the figure of the tobacco lord was already established and controlled the economic landscape of Glasgow.[5]

The trades of tobacco and cotton continued to grow, alongside the export of sugar, molasses, and rum,[6] with the main routes reaching the American colonies and Europe. During this time, the city saw an exponential demographic growth owing to migration influxes from the Lowlands, the Highlands, and Ireland, with population numbers rising from 12.766 in 1708 to 17.034 in 1740.[7]

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[1] The notion of moral economy was formerly discussed by E.P. Thompson in his study of industrialisation in 18th-century England. In systems of industrial production and economic activity, it refers to a framework of exchange (between labour force and state) based on rights, obligations, and security. See E. P. Thompson, *The Making of the English Working Class* (London: Victor Gollancz, 1963); E. P. Thompson, "The Moral Economy of the English Crowd in the Eighteenth Century", *Past & Present*, no. 50 (February 1971): 76–136. Phillips, Wright, and Tomlinson have studied the moral economy in a post-Second World War Scottish context; see Jim Phillips, Valerie Wright, and Jim Tomlinson, *Deindustrialisation and the Moral Economy in Scotland since 1955* (Edinburgh: Edinburgh University Press, 2021).
[2] James Mackay, *Glasgow: A History and Celebration* (Wiltshire: The Francis Frith Collection, 2005), 27.
[3] Mackay, *Glasgow*, 26.
[4] Ibid., 27.
[5] Peter Reed, *Glasgow: The Forming of The City* (Edinburgh: Edinburgh University Press, 1993), 41.
[6] Ibid.
[7] Mackay, *Glasgow*, 30.

As the size of the population continued to increase, reaching 42.832 in 1780,[8] Glasgow's urban boundaries expanded following a westward trajectory. Port Glasgow, in the Clyde, was the epicentre of the commerce and manufacturing processes and harboured the transatlantic sailing ships, but not without limitations. Increasing numbers of vessels were the cause of periodic floods, which led to logistic difficulties and delays. Various interventions to deepen the river so as to keep pace with the increasing dimension of the vessels took place from 1760 to 1885.[9] These improvements ran in parallel with enhancement in local infrastructure. Works began on the Jamaica Bridge in Broomielaw, whose name paid homage to the merchants' sugar plantations in the West Indies.[10] The first iteration was completed in 1772 by John Smeaton, but the former design proved inadequate in easing ship traffic congestion. The second project by Thomas Telford was completed in 1836, and a third project in 1899.[11] Three primary docks were also established between 1867 and 1897, namely Kingston Dock, Queen's Dock and Prince's Dock, with a further three graving docks built in Govan.[12]

The deepening of the Clyde coincided with the rise of new trades and markets, namely textile production and export, with cotton mills being established along the banks of the Clyde and being powered through its waters at first, until their conversion to steam. The mills, alongside forges, factories, and foundries, provided extensive employment opportunities to the growing population, which had reached 100,746 in 1811 and doubled two decades later.[13] Transport links from the city to the site were implemented, while labour continued to arrive from the Highlands and Ireland.[14] Glasgow was the largest city in Scotland and the Second City of the Empire by the 1850s.[15] The new economic roles created by Glasgow's industrial prosperity did not interest merely merchants and tradespeople, but also the small establishments that were settled across the city.[16] Accordingly, the cultural wealth of the Clyde could be said to permeate every substratum of society, albeit to differing degrees. The success of the intervention on the Clyde also determined a sizable shift in the social life of Glaswegian workers, who had situated themselves in the proximity of the yards and created new proletariat communities. As a result, a network of public facilities was inaugurated in these localities. The relationship between the river and the working

[8] Mackay, *Glasgow*, 30.
[9] Reed, *Glasgow*, 41–42.
[10] Mackay, *Glasgow*, 33.
[11] Ibid.
[12] Ibid., 49.
[13] Ibid., 41.
[14] Reed, *Glasgow*, 44.
[15] Mackay, *Glasgow*, 50.
[16] Reed, *Glasgow*, 52.

class was strengthened by both the physical vicinity of the water and a strong sense of communal belonging. This facilitated the development of a Victorian mentality of self-improvement among the working class, which supported the rise of books published in the city as well as a social and cultural fabric situated outside the conventional education system,[17] formed of writing and lettering clubs, fishing societies, and walking associations.

The first half of the nineteenth century marked the rise of Glasgow as a leading manufacturer of railway locomotives and, even more distinctly, a primary powerhouse in the shipbuilding industry, which saw phenomenal expansion during the years of the American Civil War. As reported by Mackay, the production of ships came to amount to 757.000 tons yearly by 1908, ranging from warships to cruisers.[18] By this time, the population had increased to 761,712, with Glasgow's urban area having expanded further to incorporate new burghs and districts including Kelvinside and Springburn.[19] Episodes of industrial unrest intensified during the war years, when rents were subjected to increases, producing waves of strikes among the working classes. According to Mackay, the city "was the birthplace of working-class radicalism",[20] and figures like revolutionary socialist John Maclean were determinant in engendering "the political consciousness of Glasgow's proletariat".[21] This was epitomised by the forming of the Clyde Workers' Committee, which included the same Maclean alongside William Gallacher, David Kirkwood, and Emmanuel Shinwell, who were motioning for a 40-hour working week, intending to increase the employment prospect for returning soldiers.[22] The group oversaw the strikes which occurred in George Square in January 1919, which escalated into violent confrontations between the protesters and the police, several arrests, and the intervention of armed forces.[23]

The decline of most distinguished shipbuilding centre of the British Empire could be observed in the years following 1914.[24] Population numbers peaked at 1.1 million between the 1920s and 1950s, and incurred a loss of 40% by the 1980s.[25] By the 1930s, shipping production had reduced by a third.[26] Despite a further burst of industrial production tied to military efforts, which lasted

[17] A historical testimony of this was the former Bridgeton Working Men's Club, situated in a tenement on Landressy Street, demolished in the 1980s. It was established in 1865, and functioned as an education and recreation centre for working men. Weaving, chess, and bowling all took place in the establishment. See Iain Paterson, *Bridgeton Heritage Trail* (Glasgow City Council, 2009), 38.
[18] Mackay, *Glasgow*, 48.
[19] Ibid., 51.
[20] Ibid., 94.
[21] Ibid.
[22] Mackay, *Glasgow*, 94.
[23] Ibid.
[24] T. C. Smout, *A Century of the Scottish People 1830-1950* (London: Collins, 1986), 86.
[25] Keith Kintrea and Rebecca Madgin, "Transforming Post-industrial Glasgow – Moving Beyond the Epic and the Toxic", in *Transforming Glasgow: Beyond the Post-Industrial City* (Bristol: Policy Press, 2020), 5.
[26] Kintrea and Madgin, "Transforming Post-industrial Glasgow", 5.

from the late 1930s to the post-1945 period, by the 1970s shipbuilding took a critical hit, with employment in the yards having shrunk by 10% compared to the Edwardian period.[27] The cause of the demise of the Clyde's prestige, was to be found primarily in the increasing use of road transport around the 1950s alongside the lack of resources, the unfitness of the river to accommodate the size of the ships of the post-war period, and the gradual abandonment of commercial shipping. Among the consequences were long-term unemployment, the collapse of the trades, and a generalised depression.[28] Despite these factors, Phillips, Wright and Tomlinson[29] posited that deindustrialisation and recession in Scotland have exacerbated a working-class sentiment of moral economy where the cultural, social, and material loss were felt collectively through indignation and resistance, particularly in the years following 1979, when the involvement of trade unions in the labour market was rescinded by the policies of Thatcherite government.[30]

In 1993, Peter Reed argued that very little is left in Glasgow today of its former industrial heritage. He talks of the physical evidence of the Clyde's past as being "obliterated", which is manifested through reuse or cancellation:

> *"The docks are infilled […], Kingston Dock is now housing, Queen's Dock the home of a garish and already fading Scottish Exhibition Centre, and Prince's Docks […] is to become a mixed housing and commercial development."*[31]

Indeed, the Second World War marked the obsolescence of these former industrial sites. Kingston Dock was filled in the 1960s; the graving docks in Govan, closed in 1988, remain derelict to this day.[32] In their publication *Beyond the Post-industrial: Narratives of Time and Place* (2020), Kintrea and Magdin argued that "Glasgow […] is not just a hollowed-out relic of industrialisation."[33] As part of their exploration of industrial Glasgow, they criticise the various housing development programmes implemented by local authority throughout the 20th century, comprising policies of slum clearance and models of redevelopment of the prevailing housing

[27] Phillips, Wright, and Tomlinson, *Deindustrialisation and the Moral Economy*, 222. For additional insight on the personal testimonies of the workers at the Clyde's shipyards in relation to the closures of various companies including Harland and Wolff, Alexander Stephen and Sons, and Fairfield, consult the numerous projects on oral cultures held by the Scottish Oral History Centre. "Oral history project on the changing work identity of Govan's shipbuilders c.1960-2016", University of Strathclyde, 2016. GB 249 SOHC 33.
[28] Smout, *A Century of the Scottish People,* 86.
[29] Phillips, Wright, and Tomlinson, *Deindustrialisation and the Moral Economy*, 248–254.
[30] Ibid., 252.
[31] Reed, *Glasgow*, 55.
[32] Mackay, *Glasgow*, 49.
[33] Kintrea and Madgin, "Beyond the Post-industrial: Narratives of Time and Place", in *Transforming Glasgow*, 279.

provision – the tenement, through council housing projects which contributed to enhancing socio-spatial segregation of areas within the city.[34] This, alongside the infrastructure programme set out by the Bruce report, whose proposal prescribed the demolition of a large portion of Glasgow's architectural heritage, including the Victorian legacy, created an image in the Glaswegian consciousness of the 1980s of an urban reality "interspersed with unwanted empty space".[35]

As part of their work, Kintrea and Magdin challenge the characterisation of the city as post-industrial, suggesting that Glasgow possesses a set of "particularities of place and time"[36] which make it fit to move beyond this designation. They refer to a series of favourable policy shifts and strategies of reinvention which have been implemented since the late 20th century, when the focus of government initiatives appeared to shift from a proclivity towards the erasure of Glasgow's architectural assets to one of urban preservation, which included the re-evaluation of historic buildings and revival of "elite cultural offerings"[37] embodied by galleries and museums. Pioneering exercises in regeneration, such as the Glasgow Miles Better Campaign (1983) and the Garden Festival (1988), were primarily attached to a financial interest, which sought to bolster the tourism industry.[38] This aspect of economic development seen as a priority objective characterised subsequent initiatives in the built environment; however, these were observe to increasingly benefit from liaisons with the private and community sector.[39] Demonstrating this profound shift in the approach of local authority toward meaningful place making and social welfare, Magdin puts forward the case study of the regeneration project of the Govanhill Baths, ongoing since the site's closure in 2001.[40] The management of the project is entirely community-led and financially supported by the Community Interest Shares initiative, which secures buy-in from the local populace.[41] Despite outstanding wider concerns still rooted in the city's post-industrial condition, visible in the limited inroads made by urban governance into re-addressing the New Town model established in the 40s, as well as long-established issues tied to the 'Glasgow effect' – high levels of ill health, addiction, and economic deprivation[42]– novel approaches to the reuse of Glasgow's historic environment are symptomatic of a move away from post-industrial narratives.[43]

[34] Kintrea and Madgin, "Transforming Post-industrial Glasgow", 7.
[35] Ibid., 9.
[36] Kintrea and Madgin, "Beyond the Post-industrial", 280.
[37] Kintrea and Madgin, "Transforming Post-industrial Glasgow", 13.
[38] Phillips, Wright, and Tomlinson, *Deindustrialisation and the Moral Economy*, 252.
[39] Rebecca Madgin, "A Place for Urban Conservation? The Changing Values of Glasgow's Built Heritage", in *Transforming Glasgow,* 222.
[40] Ibid., 231.
[41] Ibid., 234.
[42] Phillips, Wright, and Tomlinson, *Deindustrialisation and the Moral Economy*, 225.
[43] Madgin, "A Place for Urban Conservation?", 236.

B.II- Genoa

Genoa at the turn of the 19th century was largely engaged in manufacturing processes of artisan nature. Goods were produced in domestic workshops and distributed locally, with the textile output being exported outside the region.[44] The shipbuilding and textile industries began thriving during the Napoleonic era, producing warships and cloth in yards and woollen mills.[45] The expansion of the markets and the gradual growth of the manufacturing system greatly benefitted the infrastructure of the city, as two main roads were constructed linking Genoa to France and the Po Valley, and revitalised areas such as the Sampierdarena hub, which was located at the node of these connections.[46] A period of economic and demographic decline followed the fall of Napoleon, but new processes of industrialisation ensued after 1834. During this time, the population in the city amounted to 114.000, with a large portion engaged in artisanal production, primarily silk cloths and coral products.[47]

The 'free port' *(Porto Franco)* played a fundamental role in the evolving industrial and commercial dynamics. In Genoa's provincial districts, such as Voltri, industrial production was varied consisting of ships, paper, soap, tanning, cordage and vegetable oils.[48] Rodgers places the inception of an export-heavy "modern industrial pattern"[49] in the mid nineteenth century, with the bolstering of the industries of heavy machinery and metal, whose manufacturing operations were concentrated in the two main hubs of Sampierdarena and Sestri. This shift coincided with the construction of the first Italian rail link between Genoa and Turin, sanctioned in 1845 and completed in 1853, and an increased interest in shipbuilding.[50] The construction of the first state-subsidized machinery plant in the region, which would have aided the building of the railroad, began in 1845 in Sampierdarena.[51]

In this location, the *Ansaldo* workshops implemented a centralised production hub, supplying boilers to be used in shipbuilding and locomotives. Additional firms established their premises in the same area, namely Ballaydier, Robertson and Wilson, and Mclaren, as well as Westerman in

[44] Allan L. Rodgers, *The Industrial Geography of the Port of Genoa*, Department of Geography Research Paper No. 66 (Chicago: University of Chicago Press, 1960), 7.
[45] Ibid., 8.
[46] Ibid.
[47] Ibid.
[48] Rodgers, *Industrial Geography*, 8.
[49] Ibid., 9.
[50] Ibid.
[51] Ibid., 10.

the district of Sestri Ponente.[52] Brusa has emphasised that industrial development did not occur near the waterfront, a factor which he attributes to the competition by the commercial activities presiding it.[53] The processes of mechanisation, which became the standard mode of production, was thus paralleled by gradual enhancements in the railway system as well as maritime activity. By 1861, population numbers had increased to 237.000.[54] There followed a period of recurrent economic crises, which led to the closure of some production centres including Roberston, in 1860, and Westerman, in 1871.[55] The focus of manufacturers shifted to steamships construction after 1880, when Genova became a leading power in the activity through the Ansaldo shipyards, which were relocated six years later to a larger site within Sestri.[56] During this period, Genoa became the third angle of the first industrial triangle formed by Turin, Milan and Genoa: the area defined the focal point of the industrialisation of the Italian economy, and attracted large masses of workers from all parts of Italy.[57] The Italian Socialist Party was formed in 1892, and the socialist newspaper *Il Lavoro* began being distributed as Genoa came to represent 'The Red City' within the collective consciousness.

By 1901, the population had grown to 394.700.[58] Industrial growth continued in the years preceding the First World War, with the number of wage workers in the *Comune* of Genova reaching 30.144 in the metallurgical and machinery industry alone in 1911.[59] A great contraction occurred in the post-war years, symbolised by the dispersion of many units of the Ansaldo complex; employment rates rose again by 1937-40, peaking in 1945.[60] Further industrial expansion was seen during the *Italian economic miracle*, in the period following the Second World War, when mass influxes of unskilled workers moved to Genova and benefitted from a government-driven mass hiring program. This produced the structuring of new communities to the detriment of the historic districts of the city. In the subchapter *B.2 Case study: Palazzo San Giorgio,* which will appraise the processes of reconversion or demolition by the hand of the Genoese administrative forces, I will reference the incident of the demolition of the borough of *Via Madre di Dio*, which occurred in 1974 and was a particularly significant and traumatic event for the communities of Genoa.

[52] Rodgers, *Industrial Geography*, 10.
[53] Alfio Brusa, "L'industrializzazione del Centro Portuale di Genova", *Bollettino Ufficiale del Consorzio Autonomo del Porto di Genova*, 10 (October 1953), 5–6, cited in Rodgers, *Industrial Geography*, 10.
[54] Rodgers, *Industrial Geography*, 13.
[55] Ibid.
[56] Ibid., 17.
[57] SAN (Sistema Archivistico Nazionale), "Genova 1896-1918: La prima industrializzazione", accessed March 15, 2022, http://www.imprese.san.beniculturali.it/web/imprese/cron-gen/cronologia-generale.
[58] Rodgers, *Industrial Geography*, 13.
[59] Ibid., 24.
[60] Ibid., 29.

In 1965, demographic numbers would reach 848.121, the highest recorded, gradually decreasing thereafter (678.771 in 1991).[61] During the 1960s, the signs of an economic decline became evident when the primary steel factory of *Ferriere Bruzzo* was forced to close, resulting in trade union action by hundreds of workers.[62] Other plants moved their premises to Rome (*Esso, Mobil*); production centres critical to the shipbuilding sector relocated or had to sell their subsidiaries.[63] In the 1980s, the ongoing "manifest crisis"[64] subjugating the industrial city could be felt across the rest of Italy and Europe. According to Doria, the Communist Party, which had deep roots in the city and had started to garner the majority vote in both local and state elections in the 60s, placed the blame for the decline not on European-wide fluctuations, instead on "the defeatist attitude of state controlled-companies"[65] as well as an "inward looking local class of entrepreneurs"[66] existing on a regional scale, as these individuals had proved unable to keep pace with a market of competitors whose offerings were more technologically advanced. In Genoa, the years between 1960s and 1970s were characterised by unrest and occupations and disputes by factory workers and trade unions, with the CGIL (*Confederazione Generale Italiana del Lavoro)* at their lead. Among these events were the disputes at the Chicago Bridge aluminium manufacturer in Sestri Ponente, which were induced by extensive layoffs (1696); the women-driven protests at the textile establishment *Pettinatura Biella* (1970); and Paragon's 5-months occupation (1971).[67] These led to the decree of a new agreement whereby early subsidised retirements and reemployment for a portion of the workforce would supplement the provision of a *Cassa Integrazione* (redundancy fund).[68] Workers' mobilisation activities continued throughout the 1970s through the support of the communist party, whose government was "ready to defend all industrial activities in the city to the bitter end".[69]

Redundancies increased in the mid-1980s; these were followed by government strategies of 'reindustrialisation' aimed at revitalising the local economy, which included the privatisation of public-owned companies.[70] Similarly to Glasgow, the 'moral economy' of the working classes

[61] Marco Doria, "The Deindustrialisation of Genoa: Resistance and the Search for a New Identity", in *The Northwest of Italy and the Ruhr Region in Comparison*, ed. Stefan Berger, Stefano Musso, and Christian Wicke (Cham: Palgrave Macmillan, 2022), 180.
[62] Ibid.
[63] Ibid., 181.
[64] Ibid.
[65] Doria, "The Deindustrialisation of Genoa", 182.
[66] Ibid.
[67] Ibid., 187.
[68] Ibid., 188.
[69] Doria, "The Deindustrialisation of Genoa", 190.
[70] Ibid., 189–190.

during those years was inextricably tied to the industrial fabric of the city, as Doria has conveyed.[71] Akin to the historical context of the Scottish city, municipal authority addressed the nexus of social, political and economic factors tied to the city's post-industrial status through urban measures. Thus a first masterplan was enforced in 1980, which increased public space provision and services in suburban areas and retained industrial presence in the areas of production;[72] subsequent schemes adhered to the nationwide trend of "consensus-based urban planning",[73] whereby the municipality would seek participation from private investors in development projects. These approaches, while yielding some positive results in terms of urban restructuring, led to a tertiarization of the urban and social fabrics and were largely unsuccessful in achieving 'reindustrialisation'. Renzo Piano's project for the old harbour, whose construction began in 1988, served to revamp areas of the port and reframe Genoa as a tourist city and European Capital of Culture, a title it formally earned in 2004.[74]

Critical literature (Delfino, Rossi)[75] has attributed Genoa's economic deterioration, which was particularly felt from the 1980s onward, to an impossibility of fully integrating the three main areas of the city, the port, the working-class West and industrial hubs with the East of the bourgeois *riviera*, populated by the ancient holiday residences of the Genoese nobles. Today, Genoa is a city of spatially and administratively independent suburbs at the service of the tertiary sector where "the sentimental bond between the community and the industry that had accompanied its history for so long has become more tenuous."[76] In the district of *Sampierdarena*, the recent insertion of new services has depressed the once-proud industrial identity of the area, in which are congregated unsightly shopping centres, cinema complexes, tower offices, parking lots and sustained vehicular traffic. Moreover, these interventions have arguably contributed to the social degradation of the peripheries. Alcozer (*Ilgiornaledellarchitettura*) reports that the number of assaults in the area is on the rise, while the drop in prices associated with residential real estate has attracted the weakest segments of the population in recent years.[77]

The chapter has provided a summary of the timelines of industrial evolution and decline associated with the cities of Glasgow and Genoa. The segment concerning Glasgow has demonstrated that the expansion of the trades in cotton, tobacco, and subsequently sugar

[71] Doria, "The Deindustrialisation of Genoa", 189.
[72] Ibid.
[73] Ibid., 190.
[74] Ibid., 192.
[75] Lorenzo Delfino and Matteo Rossi, "La fine della grande Genova nella mutazione logistica", *Connessioni Precarie*, August 26, 2018, https://www.connessioniprecarie.org/2018/08/26/la-fine-della-grande-genova-nella-mutazione-logistica/.
[76] Doria, "The Deindustrialisation of Genoa", 194.
[77] Federica Alcozer, "Genova Sampierdarena: Frammento di città in declino", *Il giornale dell'architettura*, April 2017, https://inchieste.ilgiornaledellarchitettura.com/genova-sampierdarena-frammento-citta-declino/.

led to significant demographic growth in the mid-18th century. The emergence of new trades, including textiles, in concurrence with several interventions on the Clyde, facilitated a reshaping of Glasgow's urban fabric, particularly through the development of the heavy industry along the banks of the river, which demonstrably and positively affected the social life of the people of Glasgow. By the mid-19th century, Glasgow had become the Second City of the Empire. The shipbuilding industry expanded during the American Civil War; the start of the 20th century saw the intensification of movements of working-class radicalism. Shipping production declined during the post war years, when resistance action from the workers and involvement from trade unions strengthened. In the late 20th century, economic and social issues began being addressed by local government through measures of urban policy.

Similarly, at the start of the 19th century, Genoa's economic framework was largely dependent on artisan production. The shipbuilding and textile industries thrived during the Napoleonic era. Commercial activity became incrementally export-based, and prevailing interest in shipbuilding manifested through the emergence of production hubs in the years following 1845, mainly localised in the district of Sampierdarena. Unlike Glasgow's shipyards, Genoa's industry was not directly based on the waterfront, although its services strongly relied on export and import operations by sea. Many workers traditionally lived within easy reach of the port sites, in the *Centro Storico*. The relationship between the West districts and the harbour, albeit indirect, was arguably instrumental in nourishing the working-class identity of the people living in industrial sites including Sampierdarena. In the late 19th century, Genoa became part of the industrial triangle and saw exponential demographic growth. Industrial production increased before the First World War, subsequently contracting until the surge in employment rates in the 1940s. Mass hiring programmes were initiated during the period of the Italian Economic Miracle. The closure of various production centres after the 1960s enhanced the occurrence of workers' protests, which were supported by the ingrained presence of the communist party in the city. Disputes and trade union activity signalled the 1960s and 1970s and redundancies continued until the mid-1980s, when local authorities began making attempts to revive the local economy through urban measures aimed at reframing the city as tourist-focused.

The industrial period in both Glasgow and Genoa culminated in the reuse or replacement of abandoned structures. If the cause of Glasgow's downfall was to be found in an inability to stand up to the demands of the post-war world, Genoa's government forces failed to integrate--in both an economic and administrative sense--the districts whose social class differences had been exacerbated by the very same processes of industrialisation that had once elevated the city to its former greatness.

B.1- Introduction: The modernist city

In the early 20th century, urban planners had begun to adopt a modernist planning ideology across the Western world. With the rise of this movement emerged an increasingly stronger interest in resolving the inefficiencies associated with the core functions of the city: housing, work, recreation and transportation networks. The modernist answer to overcrowding, density and poverty proposed a rationalist strategy of planning based on improved order and functionality; thus Le Corbusier's large-scale plans for central Paris (*Plan Voisin*, 1925) envisioned a city of cruciform skyscrapers set on a systematic grid and wholly integrated by a multi-level network of highways. His modernist principles were subsequently adopted by urban planners all over the world throughout the 20th century, as seen in Niemeyer's and Costa's plans for Brasilia and Mose's project *Towers in the Park* in New York City.[78]

The planning ideology of the modernist movement celebrated the automobile as the means of transportation of the contemporary city. Le Corbusier abolished the notion of the street and replaced it with a circulation system suspended in the sky. These roads would not only allow for rapid transit within the new metropolises but also supply them with a structural framework: the elevated road constitutes the axis around which the modernist city may be planned and its constitutive parts be connected. Highways could be said to play a key symbolic part in modernist urban planning. For this reason, I have selected two infrastructure projects, from Glasgow and Genoa, as key studies to examine the impact that the post-war developments had on the two formerly industrial cities.

B.1.1- The making up of the city in the modernist era

In this chapter, I will investigate how the modernist global trend affected the cities of Glasgow and Genoa in the post-industrial era. The analysis focuses on two key infrastructure projects, the Genoese *Sopraelevata* and the Glaswegian *M8*, which were introduced into the cities' urban and social fabric as the reliance upon heavy industry within the two localities was seen to gradually diminish. These undertakings could be

[78] Michael J. Dear, *The Postmodern Urban Condition* (Oxford: Blackwell, 2000), 94.

interpreted as civic attempts to replace the long-standing relationship between the cities and the water with grand visions of greatly improved viability.

In Section 2.1. *Autostrada* and 3.1. *M8*, I frame the city interventions within a wider historical trajectory; the case studies for Genoa and Glasgow, *Palazzo San Giorgio* and *The Mitchell library* respectively, are then presented in Sections *2.2* and *3.2* as paradigmatic civic buildings which were heavily affected by the introduction of the motorways in the cities. Section *2.3* provides an overview of the techniques of architectural illusion pertaining to the Genoese building tradition, with *B.4. Form versus content* expanding upon the ideas of public perception specific to the *Palazzo.* Subsequently, I demonstrate the marginalization of Genoa's intellectual figures by the agency of the civic, economic and political authorities which sequentially established their operations in *San Giorgio*, and oppose another Genoese *locus* through which the merchant identity of the city was historically better recognised. In the resolution to Genoa's argument, *B.5. San Giorgio as an omission,* I deduce that Sambonet's definition of the Port as an omission within the Genoese landscape may not be solely attributed to the completion of the *Sopraelevata*.

With regard to the remaining of the subchapters about Glasgow, section *B.3.2 Glasgow, Real versus Textual* appraises Simon Kovesi's distinction between the 'textual' and the 'factual' city, and draws a parallel between Alasdair Gray's Unthank and Kelman's fictionalised Glasgow. The succeeding sections introduce the notion of 'Glasgowness' as it exists within the literary narrative, associating it with the Derridean conception of shibboleth so as to propose an interpretative system for the extra-textual reality. I analyse Kelman's approach to the technique of the Kovesian "denaming"[79] and mode of repression advocated by De Certeau, and seek the rationale for the author's operation in an act of rebellion on both a linguistic and political fronts. Finally, I juxtapose the findings from the Genoese and Glaswegian lines of inquiry, and establish the differences in the cities' responses to the modernist manoeuvres.

B.1.2- Genoa

I - Genoa - Autostrada

Over the centuries, Genoa's peculiar urbanistic and orographic conformations have determined a latitudinal course of urban expansion, as well as a scarcity of transit routes and integration of the

[79] Simon Kovesi, *James Kelman* (Manchester: Manchester University Press, 2007).

geographical areas of the city.[80] The *Aurelia*, constructed in 1928, had provided the only road axis between the city and the national road system up until the late 50s, when *Corso Europa* was built in the *Levante* (East) so as to modernise the primary road artery.[81] However, both interventions had afforded Genoa insufficient tools to stand up to the increased vehicular traffic and the needs of a city whose population in those years exceeded 800 thousand.[82]

The situation was aggravated by the elevated volume of mercantile traffic in port reception and the significant percentage of commercial vehicles transiting to Turin and Milan.[83] This urban congestion was increasingly fed by the heavy industries of the *Ansaldo*, *Intalsider* steelworks, and *Fincantieri* shipyards during the years of the economic Italian miracle, considered to have taken place between the mid-50s and mid-60s. The *Autostrada dei Fior*i, which would have run through the entirely Ligurian territory for a length of 159 km, and the *Autostrada Azzurra,* connecting Genoa with Rome through the Tyrrhenian coast,[84] had difficult and complex edifications, punctuated with contestations of various executive decisions at the hand of city authorities, who subjected the works to transversal political pushes for extensions and deviations.

Massimo Ilardi[85] speaks of Genova as "the most working-class city of the industrial triangle" (formed of Turin, Milan and Genoa) from the 30s to the late 60s, and defines it as the generator of that social transformation and economic development which had nourished the history of the Italian working-class movement. According to Ilardi, the inauguration of the *Sopraelevata* (elevated highway) in 1965 was enough to return the relationship with the sea to the city. He claims that indeed the infrastructure project offered greater democratic access to the port area as per the early promises of the modernist revolution. The position of Ilardi may be refuted. The *Sopraelevata* was conceived as a response to the lack of viability in a city squeezed in between sea and mountains. Its construction would have allowed for a more streamlined road system linking the centre-East of Genoa, the *Foce*, with *Sampierdarena*, a working-class district which was satellite to the industrial centre of Cornigliano.

[80] Walter Rapetti, "Il nodo autostradale di Genova: storia di una viabilità complessa", *Pandorarivista*, September 29, 2018, https://www.pandorarivista.it/articoli/nodo-autostradale-genova/.
[81] Ibid.
[82] Ibid.
[83] Valerio Castronovo, *L'Italia del miracolo economico* (Bari: Laterza, 2010), cited in Rapetti, "Il nodo autostradale di Genova".
[84] Rapetti, "Il nodo autostradale di Genova".
[85] Massimo Ilardi, "Genova prima del ponte", in *Genova, il crollo della modernità*, ed. Emanuele Piccardo (Milan: Manifestolibri, 2020), ebook.

It is legitimate to wonder as to why the *Sopraelevata* only stretches for a length of approximately 6 kilometres. Beyond the *Foce* unfolds one of the wealthiest residential areas of Genoa, *Corso Italia,* with its elegant exhibit of villas, palaces in *Coppedè* style and princely dwellings facing the coast, which culminates in the area of *Boccadasse*. It may be argued that the construction of an elevated road that would have defaced the most renowned Genoese promenade would also have met the fierce public opposition of the middle class. Instead, the Sopraelevata affected the areas of Genoa already deemed to be in a state of decay: these included *Via Gramsci*, *Di Negro*, and of course the historical centre, whose working-class residents could not have appealed against. While the *Sopraelevata* successfully improved the city's viability by connecting the centre-East with the centre-West and providing a key highway junction, it failed to supply an outlet toward the *Porto Antico*. The road stretch did not access the sea, yet it noticeably occupied the space bordering it.

> Thus, albeit the aforementioned operations on the Genoese infrastructure had been initially conceived as a relief for the strains inflicted upon the city by the construction and commercial boom, they arguably proved decisive in severing the rapport between Genoa and the sea. The fading of Genoa's once-strong maritime identity is conceivably a direct result of the divide between the civic and the social, and consequential to the elevated causeway's interference between the city and its harbour. The physical manifestation of this phenomenon may be found in the case study henceforth presented, *Palazzo San Giorgio*.

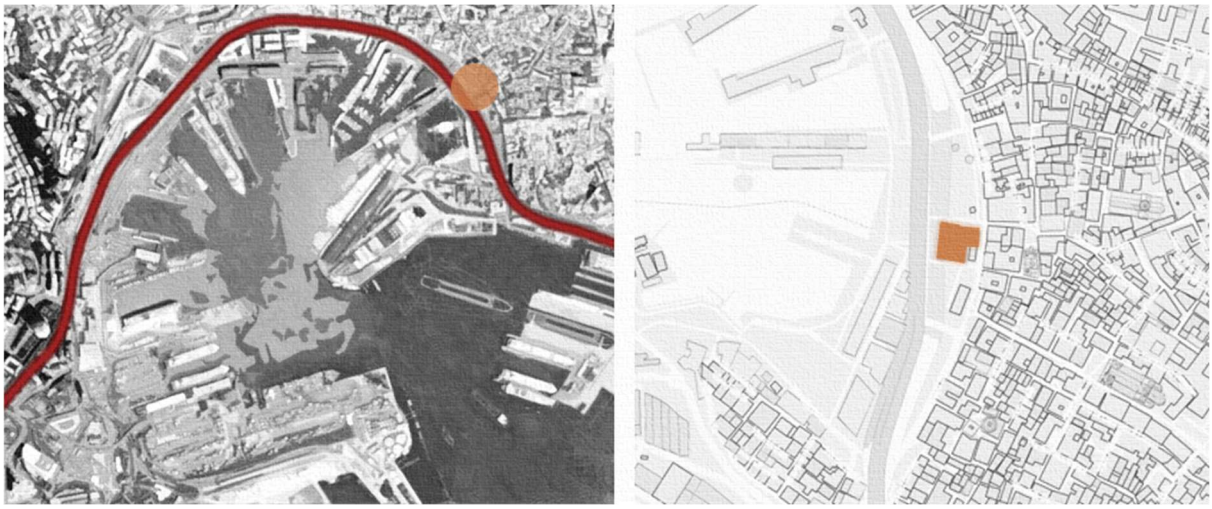

Figure 1. Plan of Porto Antico (San Giorgio and highway highlighted), 2020

Image unavailable due to copyright restrictions.

Figure 2. View of the Ripa. Sopraelevata in the foreground: visual obscuration of Palazzo San Giorgio *(In Sambonet, 1991)*

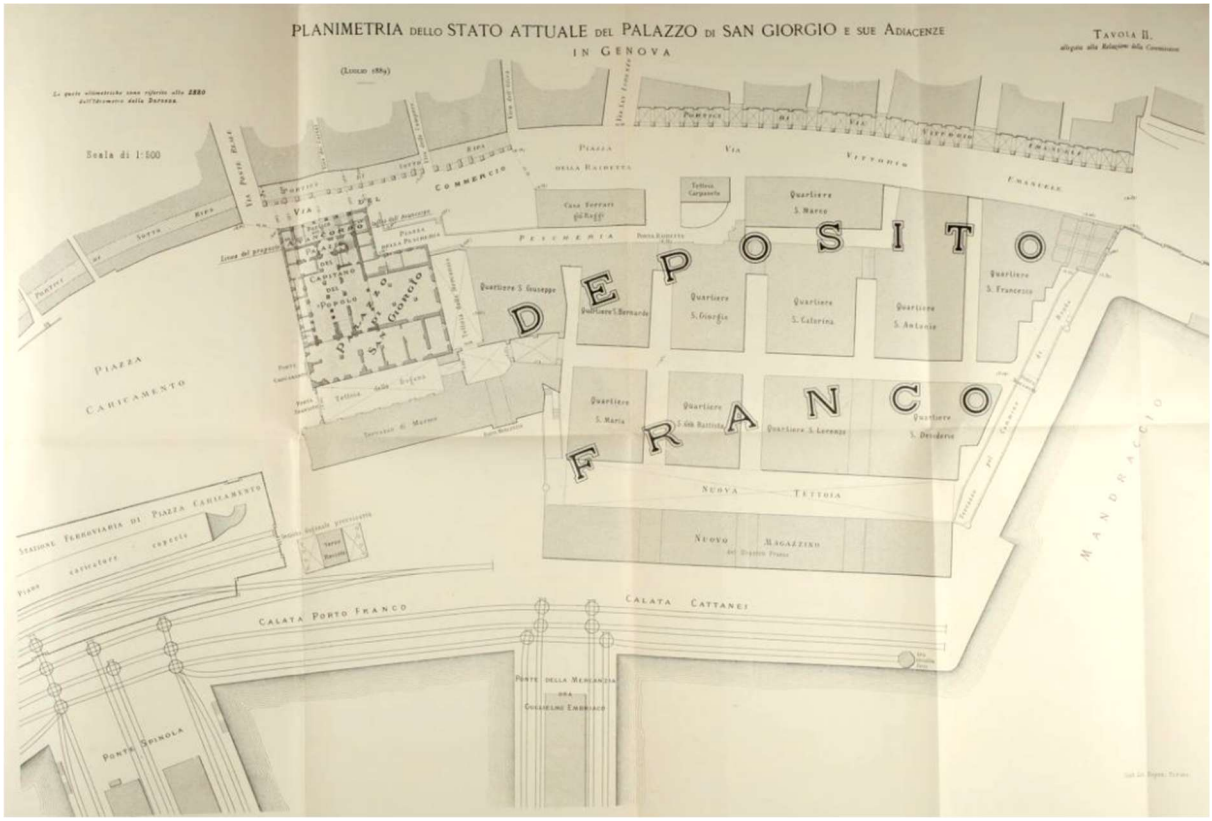

Figure 3. Archival resource - Plan of San Giorgio and its surroundings, 1889. Former bonded warehouses on the East *(In Genala, 1889)*

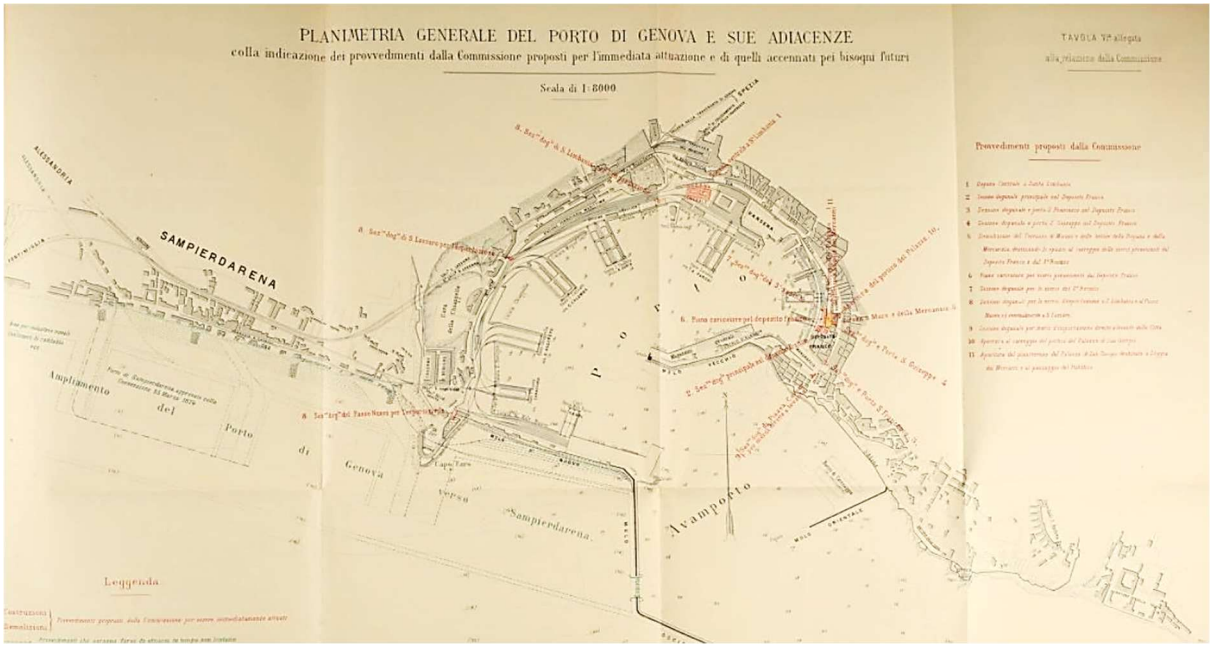

Figure 4. General plan of the Port of Genoa and its surroundings, 1889 *(In Genala, 1889)*

II - Genoa – Case study: Palazzo San Giorgio

One of the most civically established Genoese buildings, Palazzo San Giorgio lies in the heart of what used to be the economic centre of the city, *Sottoripa*.[86] This "palatium maris", and Genoa's first Public Palace, was built in the 13th century as the seat of the municipality, commissioned by the captain of the people, Guglielmo Boccanegra.[87] It was intended as a seat of government offsetting the leading grandeur of the city's religious power besieging the *Cattedrale di San Lorenzo* (1118). The Palace was subsequently rehabilitated as a customs and traffic control centre, to then become, at the beginning of the 15th century, the seat of financial power in Genoa, under the jurisdiction of *Banco di San Giorgio*.[88] The palace was the physical expression of the political and economic power of the *Compere* (commerce), with its facades parading frescoes of prominent figures in the history of the Genoese Republic, as well as San Giorgio captured in the act of slaying the dragon.[89]

Having escaped the risk of demolition, Palazzo San Giorgio was subjected to a complete programme of restoration work in 1878, under the direction by Andrea D'Andrade, who wished to accentuate the disharmony between the compositional elements of the building, which would have symbolised the multifaceted history of Genoa as a medieval Commune and an oligarchical Republic.[90] In the contrast of the Gothic layout facing the *Ripa* against the seventeenth-century body towards the Old Port, the duplicity of the public functions of the building is revealed, namely the memory of the merchant city and the manifestation of the civil power of the free municipality.[91]

[86] Isabella Ferrando Cabona, *Palazzo San Giorgio a Genova, un recupero di immagine* (Genoa: M&R Comunicazione, 2003), 2; also see Lorenzo Capellini and Enzo Poleggi, *Architectural Guides: Genoa* (Turin: Umberto Allemandi&C., 1998), 26.
[87] Guia Sambonet, "Affreschi architettonici: La ricostruzione pittorica di palazzo San Giorgio", in *La città dipinta, Genova '92*, ed. Alessandro Rocca and Guia Sambonet (Milan: Electa, 1991), 30.
[88] Ibid.
[89] Sambonet, "Affreschi architettonici", 30.
[90] Capellini and Poleggi, *Architectural Guides: Genoa*, 26.
[91] Cabona, *Palazzo San Giorgio*, 5.

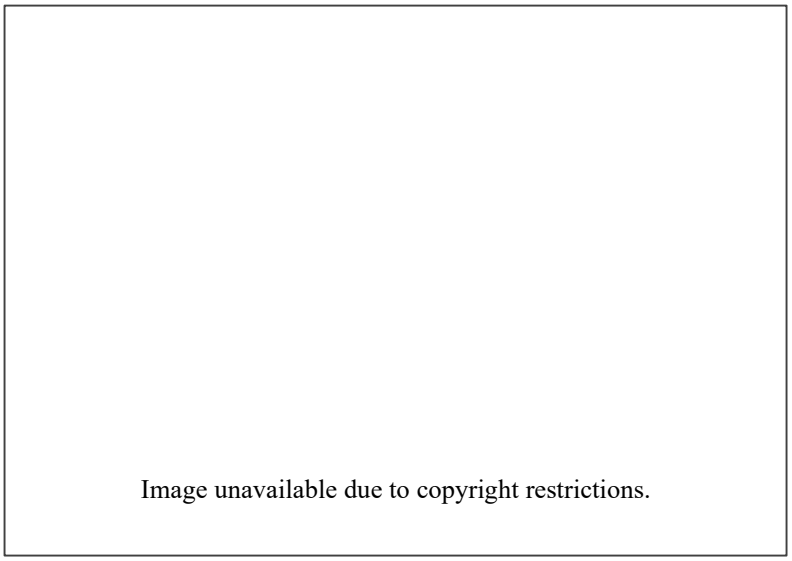

Figure 5. View of the Palace in the second half of the nineteenth century. The building had fallen into neglect since the abolition of the Banco di San Giorgio at the start of the century (Capellini and Poleggi, *Architectural Guides*, 26). The image shows the Palace before the restoration work by D'Andrade and Pogliaghi. *Archivio Storico Cap* (In Rocca and Sambonet, 1991)

Figure 7, displaying a photograph of the building dating back to the second half of the nineteenth century,[92] presents Palazzo San Giorgio as a large building stripped of prestige. The early frescoes appear to have completely faded, providing room to an unexceptional, mono-dimensional white façade. A new period of restorative work was completed by L. Pogliaghi in 1912, who simulated a marble covering adorned by reproductions of bronze statues, restore the seventeenth-century friezes of the cornice by means of the chiaroscuro technique, and inserted a tripartition,[93] drastically altering the optical dimension of the palace. The technique of the Trompe-l'oeil, which played with the depth of perspective effects, already belonged to the Genoese building tradition. To this day, its application may be seen in the noble palaces of *Strada Nuova,* as well as the villas overlooking the sea within the most tourism-oriented coastal Ligurian villages. While the phenomenon had local characteristics, it was aligned with the European-wide rise of the bourgeoisie toward the end of the 19th century, which particularly impacted mercantile cities.

[92] Sambonet, "Affreschi architettonici", 38.
[93] Ibid., 34.

The aristocratic Genoese families of the 16th century had superimposed the urban and architectural activities of the late Renaissance period to their medieval homes so as to disguise them under a princely appearance.[94] This was attained by hiring local artists to execute frescoes onto the blank canvas of the gypsum plasterwork. While this phenomenon extended to merchants and artisans, it was only on a smaller scale, and conceivably an attempt to maintain a degree of urban continuity. In Genoa's historical centre, such architectural and artistic endeavours were driven by the search for one's place and identity in society, and may be understood as symptoms of a yearning for social mobility. If observed through a different lens, it could be stated that the byproduct of these practices was the substantiation of that which Debord had once defined as 'the society of the spectacle'.[95] This is validated by the literature concerning the Genoese case study, reporting that the phenomenon, perfected during the Renaissance, had originated in the late 15th century among the wealthiest families as an exercise in exhibitionism.
The relevance of the notions of decorative embellishment and civic spectacles will become apparent in the discussion touching on popular access (Palazzo Ducale, B.1.4) and the formulation of spaces that typify a model of urban authenticity (Fabrizio de André, C.5, whose lyrical compositions are rooted in the reality of Genoa's port area), a concept that is entirely antithetical to the one hitherto considered.

An historical attitude of disregard for the architectural tradition of the city, as demonstrated by the Genoese nobility, will be appraised as part of the discussion concerning the program of post-war improvements in Glasgow. The subchapter B.1.3. will uncover the anti-conservationist policies of the planning authorities toward the Victorian and Edwardian heritage.

IV - Genoa – Form versus content

Isabella Cabona has compared Palazzo San Giorgio to an "ancient manuscript"[96] whose pages attest to the passing of the centuries. The emblematic graphic signs in its facade, owing to wear over time or human intervention, correspond to abraded, laconic, or residual elements. As this 'text' unravels primarily along the outer surface of the building, the reading of the codex is anything but a covert endeavour reserved to the palace's visitors. Indeed, further restoration work

[94] Sambonet, "Affreschi architettonici", 34–36.
[95] Guy Debord, *The Society of the Spectacle* (New York: Zone Books, 1995).
[96] Isabella Ferrando Cabona, *Palazzo San Giorgio: Pietre, Uomini, Potere (1260-1613) / Stones, Men and Power* (Cinisello Balsamo: Silvana, 1998), 12.

and renewal of the frescoes on the façade, wanted by the *Ministero dei Beni Culturali* in 1985, were financed by the State and carried out on the occasion of the Colombian celebrations of 1992, to welcome the arrival in Genoa of the king of Spain on a business visit,[97] as well as to attempt to revive the city's maritime traffic.

Much like the ancient Lighthouse of Alexandria, whose purpose was to suggest the route to the sailors during the night, *Palazzo San Giorgio* was entirely restored to function as an entrance portal to the city, with the ambition to arouse admiration in anyone approaching Genoa with a ship. A comparison may be drawn, on a stylistic level, between *Palazzo San Giorgio* and *The Clyde Port Authority* headquarters (1901) in Glasgow, a sandstone building designed by J.J. Burnet to rival the City Chambers in magnificence. It overlooks the river in Broomielaw and, like *San Giorgio*, the head office was "a fitting monument to the importance of the river to the city", as per the observations of Peter Reed.[98] Works on an extension were interrupted by the outburst of World War I.[99] Overshadowed by the Casino (1990) on the riverside and by a fully glazed office building on the West, the headquarters were never completed and now exhibit an "unfinished" mien, equipped with a municipal amputation on their east side. It should however be noted that, while the buildings adjacent the Port Authority may currently be observed to compromise its domination of the riverfront, access, and clear view, these were all recently built. Similarly, while the port of Genoa is a commercial and tourist port where cruise, passenger and freight ship continue to dock, *Palazzo San Giorgio* is reduced to a structure which, visually absorbed into the city background, is all the more obscured by the concrete monumentality of the *Autostrada.* Interposed between the port and the city centre, the highway renders the Palace markedly distant from the gaze of incoming travellers.

Despite its noble origins as Genoa's first Public Palace, Palazzo San Giorgio has, in recent times, lost its public function altogether. However, limited areas of the Palace have been opened to the public on occasion of seasonal events and temporary cultural initiatives. In 2013, the original manuscript of Gabriele D'annunzio, *La Canzone del Sangue* (*Song of the Blood*, 1911), donated by the poet to the *Consorzio Autonomo del Porto* in 1994, was exhibited in Palazzo San Giorgio for the first time as part of the 'Port week'.[100] D'Annunzio's poem was an ode to the undying centrality of Genoa in the Mediterranean trades, and recounted the city's imperialist enterprises

[97] Cabona, *Palazzo San Giorgio a Genova*, 6.
[98] Peter Reed, *Glasgow: The Forming of The City* (Edinburgh: Edinburgh University Press, 1993), 53.
[99] Ibid.
[100] Mario Minella, "Un D'Annunzio ritrovato negli archivi del porto", *La Repubblica*, December 29, 2011, https://genova.repubblica.it/cronaca/2011/12/29/news/un_d_annunzio_ritrovato_negli_archivi_del_porto-27362230/

of the early 1900s.[101] The pretext of the festival was to strengthen the relationship between the port and the city by seeking to follow the example of the great Northern European ports.

Following these observations, we may argue that the civic, political and economic powers established in Palazzo San Giorgio throughout history have demonstrated a great preoccupation with the perceived appearance of their jurisdiction, as well as an emphatic interest in declaring and glorifying their presence in front of the wider economic climate as opposed to reconnecting with its peoples. An indication of the tendency of the port authorities to favour 'form' against 'content' may be found in the recent discovery of Bruno Aloi of a historical error concerning Cristopher Columbus's birth within a large marble plaque which has been secured to the Palazzo's façade since 1951.[102]

Throughout its shifting historical function, Palazzo San Giorgio has been an effigy of oligarchic and mercantile activity. Accordingly, a liaison between Palazzo San Giorgio and the Genoa's once-prolific working-class movements been quietly negated. Inherent aspects of exclusivity are particularly evident upon the appraisal of the schedule of past cultural events which have occurred in the premises, having seemingly excluded local artists. This is rendered more obvious by the comparison with the program of another historical building and cultural institution in Genoa: *Palazzo Ducale* (The Doge's Palace). *Palazzo Ducale* was built at the end of the 13th century (its *Torre del Popolo*, the 'Tower of the People', only saw completion in the 16th century).[103] Since its renovation on the occasion of the 1992 Colombian Celebrations, it became the major free-access cultural hub of the city, accommodating events, exhibitions, and talks which paid homage to Genoese intellectual individuals including Fabrizio De André (2008-2009, 2019), Eugenio Montale (2017, 2020) and Edoardo Sanguineti (2010, 2020). Throughout the years, the *Palazzo Ducale Fondazione per la Cultura*, Genoa's foremost cultural institution, has demonstrated sustained interest in nurturing the poetic voice of its native figures.

[101] Minella, "Un D'Annunzio ritrovato".
[102] Rino Di Stefano, "Targa a Palazzo San Giorgio fa nascere Colombo nel 1851", *Il Giornale*, December 23, 2007, https://www.ilgiornale.it/news/targa-palazzo-san-giorgio-fa-nascere-colombo-nel-1851.html.
[103] Fiorella Caraceni Poleggi, *Genova: Guida Sagep* (Genoa: SAGEP Editrice, 1992), 65.

V - Genoa – San Giorgio as an omission

Guia Sambonet[104] holds that the current position of Palazzo San Giorgio, bordering between the working-class west and the east of the bourgeoisie, is that of a "fulcrum in the landscape" which underlines the rupture between the hubs of commercial activity of the *Ponente* (San Benigno, Sampierdarena, Cornignano, Sestri Ponente) and the "riviera-*otium*, residence of the villa"[105] of the *Levante* (Foce, Albaro, Sturla, Quarto, Quinto, Nervi). Since the dissolution of its exclusive duty as a customs barrier, which virtually restricted free passage from the sea to the city centre, in the 20th century the Palace functioned as the *trait d'union*[106] between the sea and the urban expansion beyond, while continuing to house the offices of the port authorities. To a broader extent, both the *angiporto* (dock area) and the historical centre overlooking it represented at the time a 'gap space' within the city, an area which was not freely accessible to the general public due to its assigned customs function.

Of particular interest is Sambonet's perception of the structural totality of the Porto Antico as an omission.[107] She argues that the post-industrial operations of conversion and restoration of the spaces within the historical centre have been the source of administrative dilemmas. She believes that every radical decision in the field of urban planning, lacking the potential to be resolved by means of "customary project tools", had to solely be "delegated to the lovers of history,"[108] and inevitably be subjected to the dissent of the lower class districts embracing the port. This could be seen in the events which followed the destructive measures inflicted on several localities of the medieval *Lanaioli* district and the *Marina*. In the 1970s, the political management of Genoa (*Comune di Genova, Assessorato per il Recupero dell'Edilizia Urbana*) was engaged in processes of reconversion of the structures and spaces of the ancient port as part of an urban renovation programme. These were considered "obsolete" after the abandonment of numerous port functions and the inclusion of the business and new residential districts adjacent to the centre.[109] Following the demolition of the renowned *Via Madre di Dio*, among other communities, a public uprising forced local planning authorities to favour a strategy of rehabilitation rather than destruction.[110]

[104] Guia Sambonet, "Affreschi architettonici", 30–32.
[105] Ibid., 32.
[106] The official definition of this French term, as per the Oxford dictionary, is 'A link or point of contact between or among otherwise unconnected characteristics or parties.' (OxfordReference) In its former arbitrating function between the historical centre and the docks, Palazzo San Giorgio is understood as crucial architectural presence that affords significance to the urban totality of the port.
[107] Sambonet, "Affreschi architettonici", 32.
[108] Ibid.
[109] Ibid.
[110] Andrea Carotenuto, "Via Madre di Dio, la città invisibile", *Il Secolo XIX*, 25 November 2018, https://www.ilsecoloxix.it/eventi/2018/11/25/news/via-madre-di-dio-la-citta-invisibile-1.30619134. In relation

A testament to the general discontent of the inhabitants of the ancient districts stands, to this day, in *Sarzano*: “an infamous column” which condemns the historical destruction of the neighbourhoods and "the greed of speculators and the guilty weaknesses of the rulers of our city."

The ‘problem of the Porto Antico’ and Palazzo San Giorgio conceived as omissions intensified once the port area lost its role as a formalistic boundary, enabling unrestricted use of the spaces of the harbour. At the end of the 20th century, it eventuated in a crisis of structures requiring renovation or re-purposing and a lack of urban vision with regard to the integration of the old port with the adjacent historical centre. The history of Palazzo San Giorgio gives an indication of the duration of this period of stasis, deterioration and neglect, which persisted in Genoa from the 50s to the end of the century, overlapping with the historical moment situated between the first restoration of the Palace, implemented by Ludovico Pogliaghi under the tutelage of D'Andrade, to the new restoration of the main facade at the end of the century.[111]

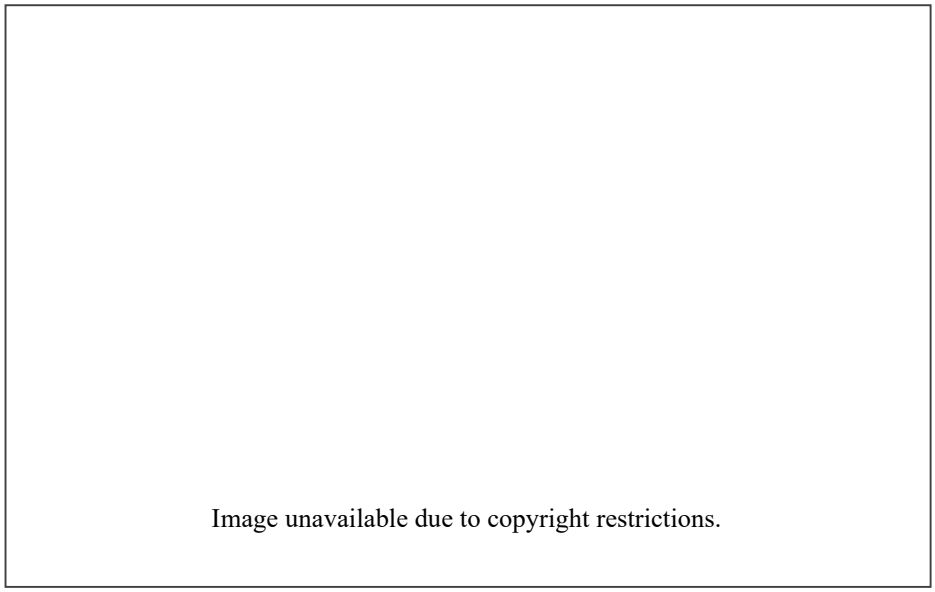

Figure 6. Leopoldina Zanetti Borzino, *The Fountain of the Genio Marino*. The image features a boundary wall in the background which visually describes Palazzo San Giorgio’s former role as a customs barrier. The Palace may be seen behind it. *(Landscapefor Cultural Association)*

to the inscription on Piazza Sarzano’s column, see “La colonna infame di piazza Sarzano e il ricordo di via Madre di Dio”, *La Voce di Genova*, April 10, 2022, https://www.lavocedigenova.it/2022/04/10/leggi-notizia/argomenti/attualita-4/articolo/la-colonna-infame-di-piazza-sarzano-e-il-ricordo-di-via-madre-di-dio.html.

[111] Sambonet, “Affreschi architettonici”, 30–36; Cabona, *Palazzo San Giorgio*, 14.

Indeed, it was only with the advent of the Colombian Celebrations in 1992 that the harbour and the historical centre came to invest new functions. The ambition was to offer the Genoese citizen the opportunity to reappropriate the port's omitted structures, with the large-scale transformative projects of Renzo Piano and the speculative proposals of John Portman affording the area an urban connotation and a number of solutions to tourist-orientated interests.

Piano, like Massimo Ilardi, reportedly perceived and diagnosed the rupture between the city and the port, which had been determinedly fortified by the construction of the *Sopraelevata* in 1965.[112] The architect found in the Colombian Celebrations an important opportunity to bridge the ideological gap and allow "Genoa [...] to find its contact with the sea and re-establish a relationship with water".[113] As part of the project of redevelopment of the *Caricamento* area and the piers, Piano converted the *Magazzini del Cotone*, a large structure that in the early 1900s was erected for the storage of goods in transit and then designated as a cotton warehouse in the post-war era, into a multipurpose facility comprising restaurants, cinema, shops, a library, and recreation and conference centres. Similarly, the *Magazzini Doganali del Deposito Franco* (Customs Warehouses of the Free Deposit) and the *Millo District* were restored and converted into entertainment and public service facilities. New monumental structures, including the panoramic lift *Bigo* and the *Aquarium,* were introduced in the harbour, and a suggestive biosphere was added later to complement the idiosyncratic complex. *The Galata Museo del Mare* (Sea Museum) was erected on the west quay in the period post-Colombian Celebrations, and part of the port area, the *Marina Porto Antico*, was recovered for residential purposes.[114]

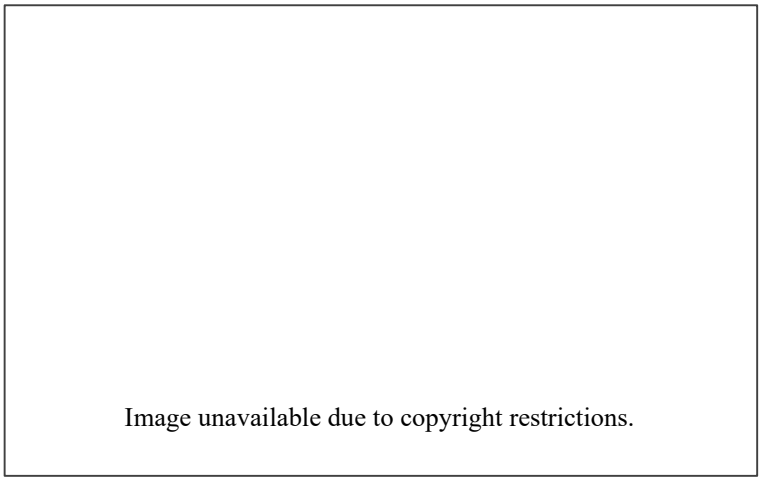

Figure 7. Renzo Piano, Riqualificazione del Porto Antico di Genova (1990s). Number 3 marks Palazzo San Giorgio

[112] Lorenzo Ciccarelli, Shunji Ishida, and Milly Rossato Piano, *Renzo Piano Building Workshop: Progetti d'acqua* (Genoa: Fondazione Renzo Piano, 2015), 21.
[113] Renzo Piano, "La Mia Genova", in conversation with Maurizio Maggiani, Palazzo Ducale, Genoa, May 2018, video recording, https://www.youtube.com/watch?v=gyXYCwrQPGQ.
[114] Ciccarelli, Ishida, and Piano, *Renzo Piano Building Workshop*, 21.

Arguably, the project brought about a re-definition of the structures of the harbour, integrating routes and pathways, creating new visual relationships between the port elements, and opening the doors of the contemporary city to both its inhabitants and international visitors. Outside the immediate port area, the re-orientation programs of the *Cap* (Autonomous Consortium of the Port) had turned the old granary silos in *Calata Santa Limbania* into a commercial complex and established new dock for the modern cruise ship and ferries in *Stazione Marittima.*[115] Further redevelopment works heavily impacted the historical centre. The restoration notably addressed a number of Genoa's established cultural institutions including the *Teatro Comunale dell'Opera*, a project by Gardella, Rossi and Sibilla, the *Museo di Sant'Agostino* by the hand of Albini, Helg and Piva[116] and indeed, as previously ascertained, *Palazzo San Giorgio*, under the state-funded intervention of the *Soprintendenza per i Beni Ambientali e Architettonici*.

Notwithstanding the urban changes that have conceivably alleviated the 'problem of the Porto Antico' and *Palazzo San Giorgio* in recent times, Genoa in the decades following World War II was a city split between water and urban sprawl. The port, no longer alimenting the needs of the working-class West and industrial hubs of Sampierdarena, had lost its symbolic sovereignty and replaced the deeply-ingrained Genoese spirit of pride in one's work with a pervasive sense of urban fracture, estrangement and individual detachment. Of the frescoes of *Palazzo San Giorgio* executed by Pogliaghi in 1912-1914, only the vestiges on the sea-facing facade had endured the test of time by the mid-20th century. The construction of the *Sopraelevata* could be interpreted as the fatal blow and culmination of a process of physical separation and omission that had already commenced several decades before. If the historical customs barrier settled between the old port and the sea had been widely tolerated and justified in its abandoned state as an administrative necessity supporting the successful commercial and manufacturing operations of the city, *Palazzo San Giorgio* at the end of the 20th century stood within the post-industrial urban reality as a relic of a bygone magnificence and a painful scar of an identity that had been subtracted from both the city and the citizen. The force causing the omission had been replaced by the unpardonable pylons and cement ribbon of the *Sopraelevata* overshadowing the building.

[115] Ennio Poleggi, "Waterfront o riva? Progetti per il porto antico", in *La città dipinta, Genova '92*, ed. Alessandro Rocca and Guia Sambonet (Milan: Electa, 1991), 10.
[116] Ibid., 13–14.

The case study of the formerly aristocratic and subsequently industrial district of Cornigliano presents additional evidence of the phenomenon of post-industrial scarring, albeit the processes of de-industrialisation of the area eventuated into entirely different urban and social circumstances. Situated in the western part of the city, between Sampierdarena and Sestri Ponente, until the 19th century Cornigliano had been a coastal town which hosted the noble villas of the first Genoese families, including the Doria, Cattaneo, Spinola, and the Pallavicino, lined up in succession along the *Via Aurea Fortificata* and surrounded by cultivated fields. With the industrial development of the area and the population growth of the last decade of the 19th century (the population doubled between 1881 and 1901, from 4293 to 9139),[117] Cornigliano acquired a strong industrial identity. Revealingly, the *Raggio Castle*, built during this period on the rock of *Sant'Andrea*, was demolished in the 1950s so as to allow for the establishment of the metallurgical industries, notably the steel production of the Italsider.[118] Cornigliano's once idyllic and privileged relationship with the sea was gradually impaired by the urban and environmental degradation engendered by the industry, which particularly affected the area near the sea, where the Italsider had been instituted. The second post-war boom of the population, now averaging around thirty thousand inhabitants,[119] and the loss of Cornigliano's industrial weight in the 70s determined a number of difficulties which the district, to this day, is unable to fully emancipate itself from. The manufacturing operations of Italsider continued throughout the '90s and only terminated in the early 2000s, complicating any potential plans of regeneration.

Today, Cornigliano appears unable to break free from the stigma associated with its environmental and social degradation. The post-industrial structures lie in disuse and offer a striking and difficult scenery along the route to the *Polcevera*, while the sense of dignity and *raison d'etre* of the princely homes, formerly inhabited by the working class, had been compromised, newly converted into municipal houses of popular origin. Such a condition is reflected in the low housing prices for the area, unemployment rates, and the demographic data documenting the departure of the native middle and working-class concomitant with the settlement of communities of immigrants, which constitute a high percentage of the total inhabitants of Cornigliano.[120]

In Cornigliano, the omission manifests itself through the government-facilitated decaying of the urban apparatus, inclusive of the physical deterioration and the associated social deprivation that this enabled.

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[117] Comune di Genova, *Genova: Atlante demografico della città*, 9th ed., ed. Enrico Molettieri (Genoa: Sistema Statistico Nazionale, Ufficio Statistica, 2008), 92.
[118] Giacomo Solano, "From Working-Class to Immigrant Areas? The Case of Two Former Industrial Districts", *Academic Journal of Interdisciplinary Studies* 2, no. 8 (2013): 128.
[119] Comune di Genova, *Genova: Atlante demografico*, 92.
[120] Solano, "From Working-Class to Immigrant Areas?", 130.

In this section, I aimed to explore whether the construction of the *Sopraelevata* in 1965, forming a barrier of visual impact between the *Centro Storico* and the port, has distinctly affected the significance of the historical presence of *Palazzo San Giorgio* and the *Porto Antico* as a whole. By re-tracing the historical timeline of *Palazzo San Giorgio*, from its inception as a public palace in the 13th Century to the final restoration of its façade in 1985, the decline of its power has been associated to a gradual and wider social trajectory spanning across the 20th century. The restorative operation of Pogliaghi was arguably the last attempt made at enhancing the former mercantile identity of the city prior to the Columbian Celebrations. The cultural pursuits hosted by the Palace in the second half of the century disregarded any possibility of engagement with the local populace in favour of an outward maritime reach. In this respect, since the 1990s, the contemporary city has continued to move in a direction of recovery and enhancement of its architectural heritage. While Genoa might no longer be designated as a mercantile city, Piano's urban regeneration plans vindicated its birthright as a capital centre that lives on the sea, for the sea and in symbiosis with the sea. Today, the attempt of Genoa's *Assessorato al Turismo* (Tourism Department) to encourage tourist traffic is emblematised by the Neptune galleon-museum harboured in the western quay of the port and by the annual occurrence of the International Boat Show, which attract visitors from all over the world. The crowded array of cruise and ferry ships stationed along the terminals of the old port testify to the success of Genoa's international reach. Furthermore, new domestic sea routes have been implemented to connect the city centre to various enclaves of the Levante (*Rapallo, Santa Margherita Ligure, San Fruttuoso di Camogli),* thus furthering the connections between the coastal centres by means of the water.

The discourse concerning the techniques of 'illusion' of the *trompe l'oeil*, both at the hand of the artist-architect and the city dweller, gave insight into the deep-seated *modus essendi* and inherent pragmatism of the Genoese citizen. While this is not a phenomenon to be interpreted on an isolated 'Genoese basis', but rather as part of a wider Italian and European early 20th-century architectural movement, the case for the late renovation of the façade of *Palazzo San Giorgio* encompassed a so-called 'static period' whereby the Palace's frescoes from the 1910s had disappeared, and its aesthetic needs remained overlooked for half a century. It could be presumed that the Palace did not represent an essential aspect for the city's evolving socio-political dynamics, and was thus considered to be of exclusive jurisdiction of the port consortium until the occurrence of the

Columbian Celebrations, when the building was opened to the public realm. These historical consideration aided the substantiation of Isabella Cabona's definition of Palazzo San Giorgio as an 'ancient manuscript', outlining the ways in which the architectural object figuratively reproduced the conditions of the wider urban context.

While the construction of the *Sopraelevata* greatly contributed to the severing of the connection between the Old City and the sea—certainly on a visual level, it was arguably the expression of one of the many symptoms of the changing sensibility of the Genoese toward the urban and social prospect. Such an ensemble of historical factors and societal circumstances have led to the definition of *Palazzo San Giorgio* and the wider Port area as 'omissions', particularly in a post-industrial context, as this condition was proved to have been partially alleviated in contemporary terms. Conversely, the district of Cornigliano, which once represented one of Genoa's most affluent enclaves and was subsequently transformed into an industrial hub generating job opportunities for many Genoese and foreign-born residents, offers an example of an 'omission' which, in its current neglected state, continues to dominate the sociological and topographical fabric of this once-bourgeois district.

B.1.3- Glasgow

I - Glasgow – Case Study: The M8 and the Mitchell Library

With regard to the initial premise of this chapter concerning the inquiry into the civic consequences of implementing infrastructure projects, a seemingly pertinent parallel may be drawn between Genoa's *Autostrada* case study and Glasgow's M8. According to Foreman,[121] following the Second World War, the city planners believed Glasgow to have the potential to be turned into "the most modern city in Europe".[122] Thus a plan was set forth by the city engineer Robert Bruce to promote the demolition of the City Chambers and the construction of high-rises—as opposed to new towns—to solve Glasgow's housing problem. While the housing plan was not carried forward, negated by the imminent establishment of the satellite townships of Drumchapel, Easterhouse, Pollok and Castlemilk, the so-called ring road plan, revised in 1965, successfully severed the city centre from its surroundings.[123]

[121] Carol Foreman, *Lost Glasgow: Glasgow's Lost Architectural Heritage* (Edinburgh: Birlinn Limited, 2019), X.
[122] Ibid.
[123] Ibid.

Plans for the construction of a new elevated highway system for Glasgow began in the late 50s, in an attempt to ease traffic congestion in the city.[124] The construction of the North and West Flanks of Glasgow's Inner Ring Road commenced a decade later, impacting parts of Anderston Cross, Cowcaddens, Kingston, Tradeston, Govan, and particularly Charing Cross, which incurred the loss of the Grand Hotel and the east side of North Street.[125] To this day, criticism toward the unusual M8 layout, which directly bisects the west side of the city centre of Glasgow, is largely widespread. The plans for the East and South Flanks of the Inner Ring Road as envisioned by the Bruce Report of the late 1940s were later abandoned following adverse public opinion.[126] The Charing Cross segment was completed in 1970: where once was one of the bustling hearts of the city, a wide hollow space was left separating the Mitchell Library from the St George's Mansions.[127]

In *Lost Glasgow,*[128] Foreman reports a historical incident whereby the Lord Provost, approached by the conservationists, expressed a flagrant disdain toward the preserving of the architectural legacy of the city: "Many old buildings will have to come down, and considering the state of them, whether Victorian or Edwardian, thank goodness for that."[129] Thus Foreman appropriately asks: "Is it any wonder so much of Glasgow's heritage vanished?"[130] The author ultimately redeems the decisions of Glasgow's planning authorities, attributing past mistakes to a mentality of devaluation and neglect which no longer belongs to the *modus operandi* of today's Glasgow City Council and the city's heritage societies.[131] In the Lord Provost's statement we may find elements of consonance with the political and public ethos found in the case study of Palazzo *San Giorgio* as it has been discussed in the previous subchapters. This post-industrial tendency to 'omit' tradition, in either a physical or theoretical capacity, will be further explored in the following sections.

[124] National Library of Scotland, "Lost Glasgow: The Changing Face of Charing Cross", April 2017, https://www.nls.uk/learning-zone/history-of-print/lost-glasgow/.
[125] Michael Meighan, *Glasgow: A History* (Stroud, Gloucestershire: Amberley Publishing, 2013), 84.
[126] National Library of Scotland, "Lost Glasgow".
[127] Ibid.
[128] Foreman, *Lost Glasgow*, XI.
[129] Ibid.
[130] Ibid.
[131] Ibid., XII-XIII.

Figure 8. Construction of the M8 motorway in front of the Mitchell Library (1970), *Courtesy of the Scottish Roads Archive*

The scarring of Glasgow heritage in the post-industrial era may be exemplified by the obscuration of one of Glasgow's most significant civic buildings and largest free public reference library in Europe,[132] the Mitchell Library.

Sitting adjacent to the M8 underpass in Charing Cross, the Mitchell Library could be said to represent Glasgow's pivotal literary centre. Opened in 1911,[133] the Edwardian Baroque building houses among its *Special Collections* the personal library of Edwin Morgan, Alasdair Gray's literary manuscripts, and Kelman's novels' drafts. Gray often referred to the Mitchell Library, both in his autobiographical work and fictional, as the place that facilitated the influence of William Blake and Aubrey Beardsley on his work:

> "In the great Mitchell Public Library by Charing Cross (mostly built with money Andrew Carnegie donated circa 1900) I found facsimiles of [Blake's] hand coloured books, with the illustrations and commentary of the Book of Job […] I studied [Beardsley's] illustrations along with Blake's in the Mitchell library."[134]

Much like the author of *Lanark*, the protagonist of the novel, Duncan Thaw, frequents the library to scrutinise facsimiles of the Romantics' books, all the while providing detailed descriptions of

[132] "Read All About It: Glasgow's Mitchell Library Celebrates 100 Years at Charing Cross", *The Scotsman*, December 2011, https://www.scotsman.com/whats-on/arts-and-entertainment/read-all-about-it-glasgows-mitchell-library-celebrates-100-years-charing-cross-1652177.
[133] Ibid.
[134] Alasdair Gray, *A Life in Pictures* (Edinburgh: Canongate, 2010), 14–15.

its sumptuous interiors.[135] The celebration of the role of the public library is further enhanced by the eminent passage, in *Lanark*, which sees Thaw reflecting upon the significance of 'Glasgowness', conveying that the library is directly implicated in the formation of the identity of the city: "What is Glasgow to most of us? […] The cinema and the library. And when our imagination needs exercise we use these to visit London, Paris, Rome under the Caesars […] Imaginatively Glasgow exists as a music-hall song and a few bad novels. That's all we've given to the world outside."[136]

II - Glasgow – Real versus textual

In his thorough analysis of the social and cultural attachment of James Kelman's fiction to the city of Glasgow, Simon Kovesi proposes the existence of two types of Glasgow, a 'textual' and a 'factual' city to be found in the post-industrial literary Scottish tradition. The city described by Kelman in *The Busconductor Hines* (1984) is a fictionalised version of Glasgow. In the novel, Kelman eludes precise references to definitive places, favouring abstracted nomenclature that only partially alludes to localities within Glasgow. Thus Drumchapel, reduced to "the district of D" ("There can be long hot summers in the District of D. Dont let anybody tell you different")[137], and "zone K", corresponding to Knightswood ("Especially when cutting through from Y to D because of the route taking one to the outer skirts of High Amenity Zone K."),[138] are transposed from the physical reality of Glasgow to the textual unreality of the novel, their ontological essence and position in the world re-negotiated through a process of de-identification which Kovesi has designated as "denaming."[139]

Kovesi's theory calls for a parallel to be drawn between Alasdair Gray's Unthank in *Lanark* and Kelman's fictionalised Glasgow.[140] He states that both of these representations "are equally and textually distant" from Glasgow, "even if one makes play with the space between text and reality" (Gray's Unthank), "while the other tries to diminish its presence" (Kelman's textual Glasgow.)[141] Pertinently, the author reports an undated 'Foreword' to an early draft of *The Busconductor Hines*

[135] Alasdair Gray, *Lanark: A Life in 4 Books* (New York: George Braziller, 1985), 220.
[136] Ibid., 243.
[137] James Kelman, *The Busconductor Hines* (Edinburgh: Polygon, 2007), 8.
[138] Ibid., 136.
[139] Simon Kovesi, *James Kelman* (Manchester: Manchester University Press, 2007), 56–57.
[140] Ibid., 55.
[141] Ibid., 55–56.

(1984) which seemingly supports the idea that Kelman is fully conscious of his demiurgical operation of subtraction and makes strategic use of the narrative devices by which the writer and the reader are distanced from the real city. The unpublished paragraph reads:

> "That which you are about to read is a work of fiction. Thus the 'city of Glasgow' referred to by the author is not the actual city of Glasgow which is situated on the west coast of central Scotland, it is simply a part of the fiction."[142]

Comparably, in his postmodernist hybrid novel *Lanark*, Alasdair Gray has created "a recognisably Scottish place outside of Scotland itself."[143] In itself, the title of the work foreshadows a multiplicity of planes of reality to be located within the novel, as well as the possibility to associate the city of Unthank to several places in the real world which bear the same denomination as the avatar city. According to Kelly, there exist four 'Unthanks' in Scotland, others in Cumbria, Derbyshire, Yorkshire, Northumberland, as well as an Unthank Road in the Golden Triangle in Norwich.[144] Similarly, according to Kovesi, Kelman's fictional Glasgow, whose districts' names correspond to letters arbitrarily imposed, "becomes any city: a sprawling, confusing urban stage."[145]

The reality of Glasgow is inserted within the unreality of Unthank in that the allusions to reality are concealed or transfigured by the absurd filter-receptacle that is the fiction, yet the real city and the avatar city are two realities that co-exist side by side, but never permeate one another's sphere of existence.[146]

Kelman's technique of denaming functions in an analogous manner to *Lanark*'s protagonist's amnesiac propensities. A passage toward the end of *Lanark* exemplifies the ambiguous dimension in which the reader finds himself placed, posited between the reality and the analogy, and momentarily suspends the 'cognitive dissonance' upon discovering that the localities of Unthank may in fact correlate to the real places of Thaw's narrative: "All my life, all my life yes I've wanted this, yet I seem to know it well. Not the names, no, the names have gone, but I recognise the places."[147]

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[142] James Kelman, unpublished foreword to *The Busconductor Hines* [draft], undated, Mitchell Library, Glasgow, Mitchell 775039 SR89, Kodak Box, quoted in Kovesi, *James Kelman*, 55.
[143] Stuart Kelly, "Unthank", *The Essay: Five Imaginary Scottish Places*, BBC Radio 3, June 4, 2015, podcast, https://www.bbc.co.uk/programmes/b05wz4wl.
[144] Ibid.
[145] Kovesi, *James Kelman*, 57.
[146] Ruxandra Cesereanu, "Lanark and Unthank: Posthuman Elements in Alasdair Gray's Novel", *Caietele Echinox* 34 (2018): 160.
[147] Gray, *Lanark*, 471.

Both authors could be said to play with a subtraction, a textual omission, but where Alasdair Gray creates a place, James Kelman explicitly does not. Gray's textual technique relies on the amnesiac episodes of the protagonist within the narrative to impair geographical recognition, while Kelman typographically removes the graphemes from the page, negating the possibility to spatially establish the places of the novel within the coordinates of the real world. The process of abstraction and re-signification employed by Kelman in *The Busconductor Hines* (1984) will be further explored in the next section, with a particular focus on the notion of textual omission, demonstrating how the latter operates as a Deriddian *shibboleth.*

III - Glasgow – Omission as shibboleth

In his critical work on Paul Celan (2005) concerned with the multiplex nature of the date as a construct, Derrida reclaims from the Bible[148] the Hebrew word *shibboleth.* He denotes it as a linguistic element corresponding to a system of recognition, tracing its origin back to the war between the tribe of the Ephraimites and the army of the Jephthah at the border of the Jordan. Upon the defeat of the Ephraimites, *shibboleth* was determined to function as a 'pass-word' to be pronounced by any soldier who wished to cross the river which contained the Ephraimites tribe within a controlled area.[149] Reportedly, the tribe was known to be unable to pronounce the word correctly, mistaking the phoneme *shi* with *si.*[150] Through Derrida's recounting of the ancient story, the *shibboleth* acquires the characteristics of a 'sign of membership' coinciding with any expression whose function is to enable or prove identification to a given group. According to the philosopher, the *shibboleth* is a secret passage, accessible only to those who possess a knowledge of the criteria for its interpretation.[151] Whilst foreign cultural contexts may not be aggravated by the phonetic difference between *shi* and *si*, in Derrida's historical narration this represents an ideological barrier which only those belonging to the elected linguistic community are able to trespass. Of course, a word/barrier which grants access to a selected few is also able to exclude certain groups, becoming a mark of discrimination, a division which secludes some and 'omits' others.

[148] Judges 12:6 (New International Version). "[…] whenever a fugitive from Ephraim would say, "Let me cross over", the Gileadites would ask him, "Are you an Ephraimite?" If he answered, "No", they told him, "Please say Shibboleth". If he said, "Sibboleth", because he could not pronounce it correctly, they seized him and killed him at the fords of the Jordan".
[149] Jacques Derrida, "Shibboleth: For Paul Celan", in *Sovereignties in Question: The Poetics of Paul Celan*, ed. Thomas Dutoit and Outi Pasanen (New York: Fordham University Press, 2005), 22.
[150] Ibid., 22–23.
[151] Ibid.

Derrida's definition of the *shibboleth* may provide instrumental in the interpretation of the objectives of Kelman's writing of *The Busconductor Hines*. In the previous section, we have appraised the extensive work of Kovesi relevant to Kelman's partial omission of nomenclature, a process which he calls "denaming": each area within the novel is denoted by an initial which marks unreadability and anonymity. Through an absence of coordinates within the textual grid, Kelman applies a textual "omission", both on a stylistic (typographical) and ideological (admittance) level. "The district of D" thus becomes a *shibboleth* whereby only those individuals who are familiar with the reality of Glasgow may be admitted into the textual and civic dimensions of 'Glasgow' and 'Drumchapel'. Kelman was arguably aware of the diverse readings that a Glasgow-based novel offers to its residents and foreign readers--the gap of subjectivity is exponentially different according to the level of familiarity that the reader possesses with the real city.

Like Derrida's *shibboleth* interpreted as a discriminative mark, the author employs the denaming as a technique to detach the reader from the reality of Glasgow so as to nullify any pre-conceived notion of the city. Kelman's egalitarian offering enables the reading and seeing of Glasgow from a visitor's perspective, seemingly 'omitting' all audiences indiscriminately from the urban and social reality in which the story is set. However, the author entrusts the reader with the faculty to choose whether to comply or not: "the District of D" is the passcode allowing access for those who accept to engage with its deeper interpretative levels.

The motives behind the shibbolethic operation of Kelman in the writing of *The Busconductor Hines* may be manifold.

In stating that "The 'city of Glasgow' referred to by the author is not the actual city of Glasgow",[152] Kelman wishes to afford his work a certain notion of authenticity which strays from offering a representation of the city's identity as filtered through the particular consciousness of the individual. While drawing from autobiographical experience, as he had been a busconductor in Glasgow himself,[153] here Kelman refuses to advocate for the role of the writer as the spokesperson for 'the ordinary folk'. Through the employment of a *shibboleth*, he not only distances the reader from the Glasgow reality, but also himself as its commentator, in order to create a version of his own where prejudice is not admitted—and, arguably, neither is the prospect of public criticism. In line with this interpretation, the sudden loss of vision of Sammy, the protagonist of *How Late it Was, How Late* (1994), may be understood as an attempt at transcending class barriers, encouraging individuals who associate visually to one another to

[152] Kelman, unpublished foreword, quoted in Kovesi, *James Kelman*, 55.
[153] Kovesi, *James Kelman*, 36.

'close their eyes' before entering the narrative. In *The Busconductor Hines*, both the reader and the writer are requested to brush aside and 'omit' existing pre-conceptions relating to social grades.

Kelman thus applies that "semantic rarefaction"[154] which De Certeau had spoken about in the discourse regarding Name and Symbols (*The Practice of Everyday Life*). De Certeau advocated for the liberation of place from the control of the 'proper' name in the context of repressing authority-imposed standards, such as street names.[155] Kelman eradicates these conventions in *Hines*, revoking the coordinates of the real city and providing the readers with equal tools to approach it. As noted by Miller and Rodger,[156] similar practices of appropriation, re-mapping of the space and subtraction were advanced by Kelman in *Kieron Smith, Boy* (2008). In support of this analysis, Miller and Rodger[157] have advanced that Kelman has allowed the characters from *The Busconductor Hines* to attain linguistic independence, eradicating any connotations of class by proposing a universalised hybrid language.[158] The two critics have demonstrated that Kelman has created a placeless language which does not differentiate between narrator and character.

Different approaches may be advanced in the way of interpreting Kelman's *shibboleth* as a filter, separating the people who read for entertainment purposes from those who engage with the social and political fabric of the city through literature, and warranting different levels of access to both audiences. If seen as a provocation, *The Busconductor Hines*, by putting forward a textual passcode whose activation requires the final decision of the reader, cautiously manages to discredit and 'omit' those citizens that possess no interest in and/or awareness of their civic history; if as a denunciation, the novel's apparent lack of geographical references may refer to the wider systemic social circumstances that affected central Scotland and northern England in the mid-80s.

> Theorising that Kelman has primarily implemented a textual urban system which offers both Glasgow-native and external readers democratic access to the novel appears to be plausible. The *shibboleth*, in the form of textual omission, represents the reader's freedom to choose

[154] Michel de Certeau, "Walking in the City", *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley: University of California Press, 1984), 105.
[155] Ibid., 103–105.
[156] Mitch Miller and Johnny Rodger, "The Writer as Tactician: James Kelman's Everyday Practice", *Scottish Literary Review* 4, no. 1 (2012): 151–68; online reprint, 6–8.
[157] Ibid., 9–10.
[158] Ibid.

whether to avail of their own preconceived ideas relating to Glasgow or to see the city through a new perspective. If the image of Glasgow was arguably amplified by celebrated Scottish novels including McArthur and Kingsley Long's *No Mean City* (1935) and McIlvanney's *Laidlaw* (1977), resulting in a distorted and stereotyped idea of Glasgow seen as a city that could only be Glasgow, Kelman's Glasgow, like Gray's, is configured as one and many, and conceivably more accurately representative of the inner life of the real Glasgow. In conclusion, it is possible to recognise in the writing of both authors a tendency to omit, through different layers of obliterations, significant notions about the city. Throughout this chapter, three forms of obliteration have been identified: one which occurs within Kelman's and Gray's narratives, one that is epitomised by the Mitchell Library (in which Kelman's manuscript is stored) and, implicitly, one that is manifested in the physical reality of the wider post-industrial urban fabric, and which both Gray and Kelman diagnose through their writing. The case study of Palazzo San Giorgio, previously identified as a textual artifact able to disclose aspects of the Genoese historical and urban narratives, may thus be assessed in comparative terms, as its obliteration interests both its physical/architectural and its semiotic essences.

C- Fictio and Facta

C.1- Edoardo Sanguineti: Between the Politic and the Oneiric Dimensions

Edoardo Sanguineti (1930-2010) was a paramount and radical figure of the Italian post-WWII zeitgeist. He was a Genoese poet, literary critic, novelist, theorist, academic and translator[1], whose work and personal life were profoundly entrenched in Italian politics. The apogee of his *impegno* (engagement) with the political panorama was his election to the Chamber of Deputies as an independent in the list of the *Partito Comunista Italiano*, from 1979 to 1983,[2] but it is arguably through his creative undertakings that he was able to bear extraordinary political and cultural influences on the peculiar intellectual and social epoch of the second half of the twentieth century.

The *Gruppo 63*, a neo avant-garde literary and artistic movement which was active in the 60s, and of which Sanguineti was leading member[3], could be seen as the expression of the principles and ideology underpinning the author's theoretical, poetic and political *oeuvre*. Throughout his career, Sanguineti was interested in the relationship between language, ideology and the material realm— between *fictio* and *facta*—and in the role of language in the forming of social structures. Thus the Italian New Vanguard advocated for a radical and provocative linguistic experimentation which condemned and subverted the neo-capitalist organisation of culture that had characterised the values of the previous literary tradition, particularly the modes employed by the Hermetic and neo-realists.[4]

> Sanguineti's literary and critical corpus has been seen to dissect the collective historical reality of post-industrial Italy, and this has granted his social critique a primarily nationalistic perspective. However, the relevance of Genoa, the city that gave him birth and which was witness to his funeral honours, is opaquely rendered in the authors' own writings and heavily neglected by the already scarce number of Sanguineti's critics. The importance of Genoa in Sanguineti's work will be highlighted in the last section of the following chapter. It should be remembered, however, that the influence of the native city

[1] Paolo Chirumbolo and John Picchione, eds., *Edoardo Sanguineti: Literature, Ideology and the Avant-garde* (Cambridge: Legenda, 2013), ix.
[2] Marco Codebò, "Between Words and Things: Intellectuals, Avant-garde, and Social Class in Edoardo Sanguineti", in Chirumbolo and Picchione, *Edoardo Sanguineti*, 10.
[3] John Picchione, "Prelude for an Engaging Intellectual", in Chirumbolo and Picchione, *Edoardo Sanguineti*, 5.
[4] Ibid., 2.

upon Sanguineti's work is not a rarefied concept extraneous and set apart from his ideology, rather a deeply rooted fundamental presence that has allowed the poet's position and ethos to firmly establish themselves within the broader cultural and geopolitical frameworks.

C.1.1- Facta – Language, objects, and the avant-garde manifesto

Sanguineti's literary, theoretical, and activist pursuits all form the foundations of an interventionalist position striving to counter-act the values and beliefs of the Italian bourgeois society, which imposes its power by concealing municipal conflicts, inequality and class tensions. His vision of reality is a Marxist-engendered world that communicates by means of a revolutionary and transformative language engaged in "spreading and consolidating […] the consciousness of class […]" and "converting traditional intellectuals to intellectuals organic to the proletariat".[5] Sanguineti's late essay *Come si diventa materialisti storici?* (2006) further defines this ideology of the revolutionary proletarian class as 'historical materialism', borrowing ideas first theorised by Italian philosopher and politician Antonio Gramsci (1891-1937). Gramsci's materialistic conception of human history was based on Marxist principles, and saw the development of social systems as dependent on material structures, rather than abstract philosophic notions.[6] Leader of the Italian Communist Party and a Communist Deputy in the Italian parliament, he was arrested in 1926, and spent the rest of his life imprisoned. The writings contained in the *Prison Notebooks*, produced between 1925 and 1935, epitomise the tenets of his philosophical work. Particularly influential was his understanding of cultural hegemony, by way of which the ruling class controls capitalist societies.[7]

Sanguineti's political and creative efforts embody the ideology of historical materialism in a concrete and operational sense, as his writing—the *fictio*—is inseparable from the material reality of the Italian society he denounces—the *facta*. In Gramsci's linguistic universe, the terms correspond to *pensiero* (thought) and *azione* (action),[8] and his philosophy of praxis signifies the necessity for intellectual discourse to directly impact the social dimension and challenge the established societal hierarchies. Sanguineti's reading of Gramsci is transposed in the author's own body of work, which aims to "rediscover and recognise […] a conception of the world […]", to

[5] Edoardo Sanguineti, "Come si diventa materialisti storici?" (Milan: Feltrinelli, 2010), 30, quoted in Picchione, "Prelude for an Engaging Intellectual", 1. Translation by Picchione.
[6] Codebò, "Between Words and Things", 11.
[7] Picchione, "Prelude for an Engaging Intellectual", 5.
[8] Antonio Gramsci, *Quaderni del Carcere,* ed. Valentino Gerratana (Torino: Einaudi, 1975), iii, 886, quoted in Codebò, "Between Words and Things", 11.

perform "an ethical and social action"[9]. Theory, practice and prose are continuously merged, contiguous, reconciled and inextricably fused. In *Laborintus*, written in 1951, Sanguineti evidences his literary manifesto through the allegory of the labyrinth. The first poem in the collection, *Laborintus 1*, would drastically overturn the course of twentieth-century Italian poetry. The *laborintus* represents the complex and tortuous *conditio* of modernity, saturated by the marshes of a *Palus Putredinis*[10], the neo-capitalist culture, a rotten and chaotic swamp which aims to homologate and alienate the individual. The modern man, as much as the artist, is required to traverse this dimension—real and imaginary at once—in order to find a new direction, the vanguard position.[11] This impetus is to be fulfilled by "throwing oneself, at once, head first" in the "mud" of the present, to confront the social sphere in literal and political terms, and traverse it "with dirty hands, but with mud, too, left behind."[12]

Language, therefore, is for Sanguineti the medium by which theory and practice may be bridged, and through which ideology finds concretisation in the social universe. It follows that language and ideology are, for the author, inherently linked. Sanguineti has provided a model of this correlation, albeit in a negative acceptation, in an interview from 2005, as reported by Codebo'[13]: he considers the poem of *Il fanciullino,* and notes that Giovanni Pascoli (1855-1912) makes use of a servile appellation equivalent to the English *Sir* (*voi*) while addressing a professor, whilst a factory worker is connoted with the informal *you* (*tu*).[14] This, for Sanguineti, is the manifestation of the previous generation's poet's petit-bourgeois ideology, which he associates with an unambiguously partisan and discriminatory language. Through his analysis, Sanguineti concludes that Pascoli's poetry is bound to the social reality of the middle class of the end of the nineteenth century: the classical rhythm and lyricism, the agrarian imagery, the idea of a domestic life suited to the figure of the "peasant" all conjure up the perspective of the "small landownership".[15]

It is from the literary tradition of Pascoli that Sanguineti and the *Gruppo 63* break from. The new, multilingual avant-garde language merges the colloquial, the erudite, the composite, and the blatantly fictitious. In *Laborintus 1* are present linguistic elements derived from Latin

[9] Edoardo Sanguineti, *Il chierico organico: Scritture e intellettuali*, ed. Erminio Risso (Milan: Feltrinelli, 2000), 199, quoted in Codebò, "Between Words and Things", 10. Translation by Codebò.
[10] Latin, "marsh of corruption"
[11] Edoardo Sanguineti, "La posizione di avanguardia", interview excerpt in "Edoardo Sanguineti, 350 ore inedite delle Teche Rai al nuovo Centro Studi interuniversitario", Rai Teche, 2020, video.
[12] Edoardo Sanguineti, "Poesia informale", in *I Novissimi: Poesie per gli anni '60*, ed. Alfredo Giuliani (Milan: Rusconi e Paolazzi, 1961), 168–72, quoted in Codebò, "Between Words and Things", 11. Translation by this writer.
[13] Antonio Gnoli and Edoardo Sanguineti, *Sanguineti's Song: Conversazioni immorali* (Milan: Feltrinelli, 2006), cited in Codebò, "Between Words and Things", 13.
[14] Gnoli and Sanguineti, *Sanguineti's Song*, 129, cited in Codebò, "Between Words and Things", 13.
[15] Sanguineti, ed., *Poesia Italiana del Novecento* (Turin: Einaudi, 1969), 6, quoted in Codebò, "Between Words and Things", 16. The term used is *piccola proprietà rurale* (small rural property).

(*Laborintus, Palus Putredinis, aliquot lineae desiderantur*), a name signifying the Greek letter *lambda* (*Ellie*), conflicting registers (*serene / faint / growths*[16]), repetition (*the external conditions it is evident they really do exist these conditions*[17]), and lack of punctuation. In *Laborintus 14*, from the homonymous collection, abounds a sense of temporal discontinuity (*to place / I will hang / brings*[18]) and a dismembered collection of heterogeneous and oxymoronic images (*I must exclude your almanacks from my silver, your drums from my bladders*[19]).

Particularly in this poem, the hallucinatory nature of the 'things' that compose reality communicates a sense of dissonance and tension. These neurotic arrays of objects arguably allude to the commodification and contradicting facets of Sanguineti's present, dominated by Italy's capitalist structures. Abstracted and distanced from the reader's familiar reality, the lacerated spectacle offers an understanding of Sanguineti's vision of "the experience of the words as preceding that of things."[20] By enlisting the *facta* as a non-hierarchical succession of pure signs, each object loses its existential substance and correlation to the real world. It is only through a *lettura impegnata* (committed reading) of the elements that form the literary assemblage that one may grasp the greater social significance of Sanguineti's composition.

C.1.2- Fictio – Sanguineti's Dream

As noted by Antonio Gnoli in a summary of Sanguineti's life, a verbal account which he detailed during a recent interview with the author[21], Sanguineti's production was spread across a number of cities. Gnoli recounts the years of commitment as a University professor, in Turin and Salerno, the experience of *Gruppo 63* and the parliamentary interlude spanning from 1979 to 1983, in Genoa, which he synthesises in a "*militanza di intellettuale impegnato*" (a militancy of a committed intellectual), finally enumerating his publications, encompassing poetry, non-fiction, novels, playwrights, and translations.[22]

When asked as to whether he recognises himself in the brief biographical retelling of his life, Sanguineti categorically points out that the interviewer has left out his early childhood. Probed

[16] Edoardo Sanguineti, *Laborintus*, ed. Erminio Risso (Lecce: Piero Manni, 2006), 73. Italian, "rasserenata [..] tenue […] escrescenze"
[17] Italian, "le condizione esterne è evidente esistono realmente queste condizioni"
[18] Sanguineti, *Laborintus*, 189. Italian, "mettere / sospenderò / porta"
[19] Italian, "devo I tuoi almanacchi dal mio argento escludere, i tuoi tamburi dalle mie vesciche"
[20] Edoardo Sanguineti, "Per una letteratura della crudeltà", in *Ideologia e linguaggio* (Milan: Feltrinelli, 1970), 133, quoted in Picchione, "Prelude for an Engaging Intellectual", 2. Translation by Picchione.
[21] Antonio Gnoli and Edoardo Sanguineti, *Sanguineti's Song: Conversazioni immorali* (Milan: Feltrinelli, 2006).
[22] Ibid., 9.

further, he goes on to say that this phase of youth is indeed "very important".[23] Sanguineti refers here to his Genoese childhood: at the young age of 4, in 1934, he had moved to Turin with his family, where his father had found employment in a printing studio. He became professor of Italian literature in the Universities of Turin and Salerno, returning to Genoa only in 1974, aged 44, where he was recognised with the title of Professor *Emeritus*. The adult Genoese years may be seen as the period of Sanguineti's greatest political involvement. He was elected as a city councillor, and held the position of Deputy from 1979 to 1983, whilst collaborating with several leftist newspapers, namely *Il Giorno*, *L'Unita'*, and *Il Lavoro*.

Sanguineti's remark on the importance of childhood ought not to be seen as an isolated and extemporaneous repartee, but rather as a significant statement which allows the author's production to be interpreted in its essential nuances. Within the chapter *Il tempo delle Pulsioni*, the conversation between Sanguineti and Gnoli progresses into the narration of a memory from the author's Genoese childhood. He recounts finding himself "at a rotunda, which is a kind of garden overlooking the sea,"[24] Reflecting on the unlikeliness to reminisce on "memories of this kind", that he deems "archaic" and which bring to surface seemingly insignificant details, Sanguineti argues that childhood memories such as the above are "fabricated", "false memories".[25]

Notably, Sanguineti observes that such memories exist in our unconscious as originators of "symbolic chains", and that despite the impossibility to decipher the Genoese memory, the latter is born out of fragments of reality which, stored in the drawers of the mind, emerge at arbitrary moments throughout life. Sanguineti concludes by stressing on the singularity of having "cultivated" this memory for an excess of 70 years: "It must hold some significance."

The imagery of Sanguineti's dream bears astonishing resemblance to an 'intimate' poem composed in 1986 and collected in *Genova per Me,*[26] where the author—here a young child—experiences the moment preceding his dislocation from Genoa to Turin. The scene is, again, a rotunda, from which the child-narrator is able to see the sea ("the scene portrays a rotunda: I see the sea: it's an early afternoon, presumably").[27] The "chariot of the move"[28], "avid" and announced by a "bleak blare", represents the journey about to take place, a prospect described here as infelicitous. Sanguineti integrates a technical language—with terminology derived from the field of psychoanalysis *(proto-psyche / fleeting ego*) —with infantile lexicon (*suckling / pitch*

[23] Gnoli and Sanguineti, *Sanguineti's Song*, 10.
[24] Ibid. Italian: "Su una rotonda, che è una specie di giardino sul mare". Translations by this writer.
[25] Ibid., 10–11.
[26] Edoardo Sanguineti, *Genova per me (Ritratti di città)* (Naples: Guida, 2004), 14–15.
[27] Ibid., 14.
[28] Ibid. Italian, "Il carro del trasloco"

my dada). The protagonist oscillates between a state of sleep and wakefulness, which are 'materially' transposed into a fragmented syntactic structure.

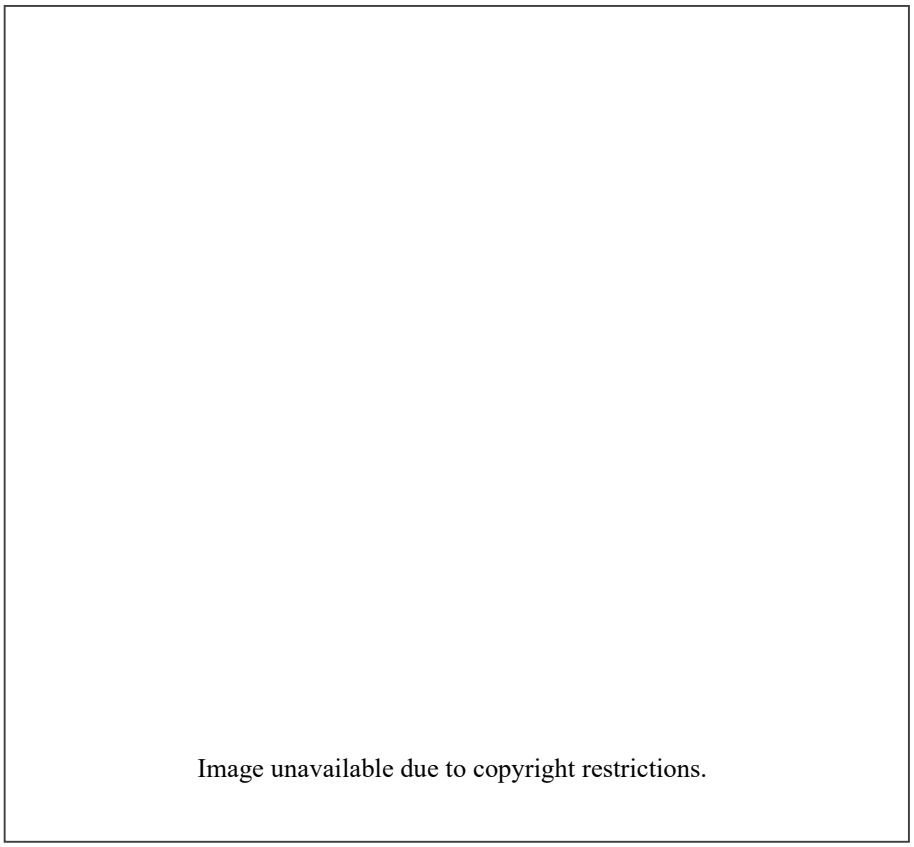

Figure 1. Fragment from *Il carro del trasloco* (1986), in *Genova per me* (2004, 14). Note the unaligned, 'fragmented' typographical form of the piece, which accentuates the ontological disconnect between the arrays of objects and phenomena enumerated within. The central section reads: *"This labile and lapsile ego [...] I displayed it on a window: I placed it at the base of an immense pedagogical aviary: for each beak, a name, which is an enigma"*

In his commentary on the text, Sanguineti places the *voliera pedagogica* (pedagogical aviary) within the Gropallo Park, the garden of the prestigious eighteenth-century *Villa Gropallo*, located in *Genova Nervi*.[29] In Sanguineti's memory, the botanical garden of the Villa is furnished with explanatory tables displaying the zoological categories of the birds held in the park. The allegory of the aviary may be interpreted as a reference to the universe of material things of the Genoese aristocracy: birds here are assiduously collected, ordered, classified as value-signalling luxury goods. Sanguineti thus indirectly speaks of two Genoese urban 'identities': one which coincides with the historically wealthy areas of the *Levante*, including Nervi, perceived by Sanguineti as a

[29] Sanguineti, *Genova per me*, 12.

system of 'reassuring' signs which offer the "possibility to make a sense of chaos and chance".[30] These render Genoa 'legible', like a 'doctrinal text'. The other Genoese identity encompasses the 'true city', the *carruggi* [31] of the historical centre and the localities of the *Ponente*, the working-class hubs "which are the true innards of Genoa".[32]

In the discourse concerning the ideological posture of Sanguineti's avant-garde writing, we have ascertained that the author's chaotic language opposes Pascoli's literary tradition, which is rooted in classical themes and ordered rhythmicity. The interpretation of the disorderly *Centro Storico* of Genoa as the material embodiment of Sanguineti's writing, in contrast to the literary cage-aviary concretised in the *Levante*, seems highly pertinent, particularly when we consider the decision of Sanguineti to move to Genoa's proletarian district of *Begato* in 1974.

Sanguineti's comment to the poem, however, is cautiously impartial, offering no favouritism toward either urban reality. As the poetic scene is witnessed through the eyes of the Sanguineti-child and narrated in the first person, the author's commentary corroborates the authentic and immature gaze of the early Genoese years of the author's life. As recounted by the author in the aforementioned interview, Sanguineti's first intuition of ideas of social class only came at the age of seven, during an encounter with a youth from a working-class neighbourhood in Turin.[33]

It should not come as a surprise, then, that the themes of the filial and maternal perspective and the paternal self are seen to surface often throughout Sanguineti's work. In his examination of these thematics, O'Ceallachain traces these psychological impulses within the critical body of Sanguineti's scholars.[34] The *Palus Putredinus* has been interpreted as the "archetype of the maternal body"[35] which, for O'Ceallachain, is "site and origin of this language that gives birth"[36], with the imagery of the Laborintus having been attributed 'foetal' characteristics, where the pulsion of the self is that to rejoin a presumed motherly figure. In the literary instances which establish an identification between Sanguineti and a literary paternal figure, the poetry functions as an educational and political statement where the child, the embodiment of the future, is taught to recognise the socio-historical circumstances of reality, the "dissimulation" and "the Italian bourgeoisie".[37] More importantly, in other works including *Capriccio Italiano* (1963), the

[30] Sanguineti, *Genova per me*, 13.
[31] Narrow alleys which characterise Genoa's historical centre.
[32] Sanguineti, *Genova per me*, 13.
[33] Gnoli and Sanguineti, *Sanguineti's Song*, 30.
[34] Eoghan Ó Ceallacháin, "'Pessimo me, come padre': Paternity in Sanguineti and the Novecento Tradition", *Modern Languages Open*, no. 1 (2020): 1–27.
[35] Niva Lorenzini, *La poesia: Tecniche di ascolto* (Lecce: Manni, 2003), 138, quoted in Ó Ceallacháin, "'Pessimo me, come padre'", 7.
[36] Edoardo Sanguineti, *Segnalibro: Poesie 1951-1981*, 3rd ed. (Milan: Feltrinelli, 2010), 25, quoted in Ó Ceallacháin, "'Pessimo me, come padre'", 7.
[37] Ibid., 72–73, quoted in Ó Ceallacháin, "'Pessimo me, come padre'", 9.

narration is closely tied to the birth of a child, while the oneiric imagery that the novel depicts delineates a world where the material and the unconscious are intertwined. Sanguineti was highly influenced by Freud's psychoanalytical studies, borrowing from these "images and symbols"[38] concerned with the unconscious apparatus of dreams as well as the distinction between *Ego* and *Id*.[39]

When we juxtapose the above considerations with the perception that the adult Sanguineti holds of Genova, that of a "*viscera del mondo*"[40], the attribution of a heavy formative influence of the city upon the authors' writing appears to be entirely substantiated. While arguably alimented by a sense of enforced nostalgia, Genoa survives in the author's psyche as a maternal womb, which has continued to 'educate' the child throughout the exile years. Significantly, Genoa is the origin of "this language that gives birth", the avant-garde poetics, as the dismembered character of the dream space that characterizes its memory typifies that labyrinthine vocabulary employed by Sanguineti across the entirety of his prose and poetry. Genoa represents a compulsion whose memories are unresolved, and to which he must return to enact "his own social and historical essence."[41] This theory accounts for the period of intense political commitment which follows his return to Genoa.

Owing to the awareness of class distinction acquired in his adult years, Sanguineti's understanding of Genoa has profoundly changed upon his return. Sanguineti no longer offers the *Ponente* and *Levante* an indiscriminate evaluation. His new understanding of Genoa in the 80s is that of "a social geography, an historical space, a reality of an anthropological experience",[42] with two contrasting social and urban realities, as Genova "in Sampierdarena *(Ponente)* is one city, for those who live in Albaro *(Levante)* it is another one."[43]

In 1974, Sanguineti moved into a working-class area located on the hills of the Genoese *Ponente*, in the CIGE housing scheme (*Consorzio Imprese Edili Genovese)*, within the neighbourhood of

[38] Fausto Curi, "A Brief Introductory Guide to Sanguineti's Poetry", in Chirumbolo and Picchione, *Edoardo Sanguineti*, 207.
[39] Ibid.
[40] Sanguineti, *Genova per me*, 13. A similar extract may be found in Wanda Valli, "Sanguineti, la sua Genova 'Tante città unite insieme'", *La Repubblica*, June 2005, https://ricerca.repubblica.it/repubblica/archivio/repubblica/2005/06/15/sanguineti-la-sua-genova-tante-citta-unite.html. "Vedilo, il mondo: in Genova è raccolto" (See the world: it is collected in Genoa).
[41] Elisabetta Baccarani, "La persona migliore dello schermo: Modi ed evoluzione dell'autobiografismo nella poesia di Edoardo Sanguineti", in *Autobiografie in versi: Sei poeti allo specchio*, ed. M. Bazzocchi (Bologna: Pendragon, 2002), 164, quoted in Ó Ceallacháin, "'Pessimo me, come padre'", 10.
[42] Edoardo Sanguineti, "Genova Est-Genova Ovest", book description, Il Canneto Editore, accessed March 3, 2023, https://www.cannetoeditore.it/prodotto/genova-est-genova-ovest-edoardo-sanguineti-e-fulvio-magurno/. Italian: "Una geografia sociale, uno spazio storico, una realtà di esperienza antropologica"
[43] Sanguineti, quoted in Valli, "Sanguineti, la sua Genova". Italian, "[Genova] a Sampierdarena è una città, per chi vive a Albaro un' altra".

Begato.[44] Here, in the 1980s, a supplementary social housing complex was built: the infamous '*Diga di Begato*' consisted of two buildings of 276 and 245 dwellings, and its construction was met with aversion due to the strong environmental impact that the structure bore on the landscape. The buildings were harshly critiqued due to their obstructive design, the excessive dimensions and the peculiar position of the internal spaces, with some dwellings overlooking the *Autostrada*. The area faced a sequence of social hardships, including episodes of vandalism, with various redevelopment interventions proving ineffective in overcoming its stigma.[45] Following an episode of crime in Begato, Sanguineti openly defended the *Diga*, both by means of newspaper and radio outlets. He stated that the geographical and social location of peripheral neighbourhoods do not necessarily facilitate an increase in negative urban behaviours, and voiced his anxieties regarding the proposal to demolish parts of the buildings.[46] His foremost concern lay in the relocation of the inhabitants, believing that, in his historical moment, "moving home is a luxury that only the well-to-do can afford without worries or great sacrifices"[47], and he proposed that alternative accommodation for families had to be found before proceeding with any municipal decision. Thirteen years after Sanguineti's public consultation, works on the demolition of the *Diga* began in 2020, and were preceded by the completed relocation, across the city, of 374 families.[48]

> In this subchapter, I have established the primary areas of concern of the poetry, fiction, political posture and social engagement of Genoese author Edoardo Sanguineti, and identified a nexus between the various facets of the author's private and public life. Sanguineti's *facta* consist of networks of symbolic objects that, once extracted from reality, are re-assembled in textual form to construct the author's political manifesto. As such, the material reality occupies a prominent place within the author's poetics. This process of creative sublimation of reality was further demonstrated by the exploration of Genoa's significant role in the shaping and evolution of the author's ideology, methodological approach, and political efforts. In the next sections, the figure of Sanguineti will be utilised as a basis for comparison to validate the theories of eminent

[44] Some have speculated that the decision of Sanguineti to move to the CIGE was dictated by a need for consistency with his Marxist ideology. See Maurizio Puppo, "Edoardo Sanguineti, 18 maggio 2010 - maggio 2020: Dove cercarti adesso?", *Altritaliani*, May 2020, https://altritaliani.net/edoardo-sanguineti-18-maggio-2010-maggio-2020-dove-cercarti-adesso/.
[45] Giovanna Franco, "Strategie di riqualificazione dell'edilizia sociale: Il caso 'Diga' a Genova", *Ri-Vista: Research for Landscape Architecture* 10, no. 1 (2012), 264.
[46] Marco Preve, "Sanguineti: 'Ma questo non è un ghetto'", *Archivio La Repubblica*, June 24, 2008, https://ricerca.repubblica.it/repubblica/archivio/repubblica/2008/06/24/sanguineti-ma-questo-non-un-ghetto.html.
[47] Ibid. Italian, "[…] Oggi cambiare casa è un lusso che solo i benestanti possono permettersi senza patemi o grandi sacrifici".
[48] "Demolizione della 'Diga' di Begato: presentato il progetto esecutivo", *Comune di Genova*, May 22, 2020, https://smart.comune.genova.it/articoli/demolizione-della-diga-di-begato-presentato-il-progetto-esecutivo.

scholars whose inquiries have concerned the dualism of *fictio* and *facta* within the opus of Scottish author James Kelman.

C.2- The Fictio and Facta of Edoardo Sanguineti and James Kelman: A Comparative Reading

James Kelman was born in 1946 in Govan, a district of Glasgow. He is a writer of short stories, novels, essays, and a prominent cultural and political activist, having been involved in a number of social justice campaigns. His work has been markedly influential within Scottish culture, with his novels having been awarded numerous literary prizes, namely the 1994 Man Booker Prize, for *How Late it Was, How Late*, and the 2008 Saltire Award, for *Kieron Smith, Boy*.

These accolades were bestowed not without controversy, with protests emerging particularly from British critics and media. Aside from the accusations which claimed that the novels presented too strong a sense of 'Glaswegianess',[49] attained through the imagery of a barren post-industrial Glaswegian social and urban landscape which seemingly indulged "in the culture of poverty"[50], the criticisms were exceptionally sour in matters regarding Kelman's use of language, which some have deemed obscene and compared to that of a "merely Glaswegian alcoholic."[51]

Miller and Rodger have written extensively about Kelman's peculiar treatment of language, and have examined the strong connection that bridges his prose with the place it is tied to (in both municipal and national terms). Kelman's language is a populist one and, like Sanguineti's, it openly challenges that of the ruling class, the standard English.[52] The dominant literary tradition, instituted by the British middle class through the educational system, has historically been an ideological tool to suppress the voice of the working classes.[53] As both authors utilise their poetry to dispute the sovereignty of the widely accepted literary voice, their writing typifies their political imperatives and ideology.

Kelman's approach differs to that of Sanguineti in that his language directly speaks for the working class, "the ordinary men and women"[54]: the complexity of its plurilingualism is implicit

[49] Simon Kovesi, *James Kelman* (Manchester: Manchester University Press, 2007), 170.
[50] Stuart Cosgrove, "The Edinburgh Lecture: Innovation and risk—how Scotland survived the tsunami" (lecture, Edinburgh, February 16, 2005), quoted in Kovesi, *James Kelman*, 2.
[51] Simon Jenkins, "An Expletive of a Winner", *The Times*, October 15, 1994, 20, quoted in Kovesi, *James Kelman*, 156.
[52] Mitch Miller and Johnny Rodger, "The Writer as Tactician: James Kelman's Everyday Practice", *Scottish Literary Review* 4, no. 1 (2012): 9 (online reprint).
[53] Mitch Miller and Johnny Rodger, *The Red Cockatoo: James Kelman and the Art of Commitment* (Dingwall: Sandstone Press, 2011), 48–53.
[54] James Kelman, ed., *An East End Anthology* (Glasgow: Clydeside Press, 1988), 1.

in and extracted from culture itself. Where Sanguineti alienates the reader by distancing the text from the his habitual reality, Kelman establishes a link of communication between the city and the reader, unfiltered and unequivocal, through the conduit of his writing. Furthermore, if the subject matter of Sanguineti's novels and poetry is often removed from the working-class context (e.g. the cage-*volario* signifying the orderly array of birds) and only rendered intelligible on a secondary cognitive level, Kelman's work is centred on the immediate social reality of the working class, inclusive of its material elements.

This interest in the material *facta* of reality translates, for Kelman, in a preoccupation for the day-to-day life, the ordinary existential concerns of people troubled by addictions and precarious economic prospects. As Kovesi has noted in his comparison of the philosophies of Heidegger and Sartre with Kelman's practice[55], the Glaswegian author is primarily interested in the temporality and physicality of the present moment, which often translates in a notion of absence or neglect; in *How Late it Was, How late*, the loss of vision of the protagonist Sammy is representative of this privation.

As we have ascertained, Sanguineti's poetry is instead imbibed in a dream-like, archaic notion of the past, the geography of a mnemonic version of Genoa, which arguably conditions and directs the course of his *oeuvre*. Furthermore, the matter of reality is not to be found in absence but in saturation, in an overflow of commodified goods, as seen in the long chains of oxymoronic and contradicting images of *Laborintus 14*, which furnish the structures within the city of Genoa and, through broader perspective, the neo-capitalist world.

The similarity between Kelman's and Sanguineti's languages lies in their non-standardness and hybridity. Miller and Rodger have defined Kelman's expressive prose as fluid, incorporating elements of working-class speech that are rendered differently according to the identity and circumstances of each protagonist.[56] At times, characters belonging to the same cultural and social context possess divergent registers from which are drawn their modes of expression. We may find an example of this in a passage from Kieron Smith, Boy, as highlighted by the critics:

> "Pat called it veranda, ye were out on the veranda. Other ones called it that, no just RCs. So if it was a kitchenette balcony it was a kitchenette veranda. My maw did not like veranda, it was a balcony to her. So I just said balcony."[57]

[55] Kovesi, *James Kelman*, 10.
[56] Ibid., 7; Miller and Rodger, *The Red Cockatoo*, 50–51.
[57] James Kelman, *Kieron Smith, Boy* (London: Penguin Books, 2008), 135. See Miller and Rodger, "The Writer as Tactician", 6–7; Johnny Rodger, "Where They Are: Language and Place in James Kelman's Fiction", in *The Wiley Blackwell Companion to Contemporary British and Irish Literature*, ed. Richard Bradford (Oxford: Wiley-Blackwell, 2021), 166.

The speech of the child-protagonist, Kieron, is voiced through the grammar of a young person. Much like the young Sanguineti who is preparing to leave Genova to establish himself in Turin with his family, Kieron has already been subjected to that displacement imposed by the familiar figures of authority in his life.[58] Kieron's effort to become acquainted with the spaces within the new housing scheme is an on-going endeavour: he is dissecting language in the present moment, making active choices as to what terminology to adopt as he speaks. Kieron's mapping of the new locality's boundaries and his defining of personal space[59] is a process of discovery carried out *in fieri*, presently and through language, holding the reader as a witness and active participant: in the quoted passage, Kieron's soliloquy requires us to ponder on the significance of the term 'veranda' within the context of a social housing scheme located in Glasgow.

Kelman's semantic decisions construct space and mark time, directing the reader to a potential future that has yet to take place, for Kieron has not yet acquired an absolute and resolved understanding of the new setting. Sanguineti's poem about departure, on the other hand, while suspended in an ambiguity of tenses (present / past), is unequivocally established in the past. The language of the latter, merging child-like and technical speech, suggests the presence of a narrator that is a child and an adult at once. Sanguineti applies a technique of estrangement which, operating through conflicting syntax, renders any effort to map space—or to successfully explore the dimension of time—futile.

These literary instances exemplify the authors' literary approaches toward power structures. In *Kieron Smith, Boy*, the power structure is symbolised by both the linguistic, accepted terminology and the spatial restrictions of the shared room imposed by the older brother. In Sanguineti's poem, the presence of the authority is imbued in the textual chaos, which has permeated and degraded every substratum of society, including the author's memories.

The political vision of Kelman may be described, in spatial terms, according to a system of vertical hierarchies. The upmost level of this scale is occupied by the idea of the Establishment, the imposed norm, which weighs on the lower layers through culture, literature, and language.[60] Sanguineti's perception of social division could be said to adhere to the same organisation, with the Italian bourgeois ideology perched at the top. Both authors believe that social change is a process that must occur at the bottom of this scale, with the trajectory of Kelman's intent being explicit in its ascending operation. The process of ascension is however configured differently within the literary operations of the two authors.

[58] Miller and Rodger, "The Writer as Tactician", 7–8.
[59] Ibid.
[60] Miller and Rodger, *The Red Cockatoo*, 48.

If Kelman's patchworks of voices emerge from the heart of the Glaswegian urban landscape and fight to emancipate themselves from the bourgeois establishment, the movement of Sanguineti's writing is far less overt, and almost transcends notions of conceptual spatialization. It may be said to originate at the bottom and top of the scale at the same time, drawing from Classical languages and dialectical fabrications, ascending and descending continuously, in a confounding cyclical fashion. Different languages belonging to different divisions of the societal hierarchy are flattened and undifferentiated in both Kelman's fiction and Sanguineti's poetry: this is achieved by Kelman through the removal of the graphical elements usually interposed between narration and speaking subject, and similarly implemented by Sanguineti's through his disregard for punctuation and syntax.

The authors' languages are spoken universally, and universally accessible. The fundamental difference in the authors' approaches lies in their path to the narration: unlike Kelman, Sanguineti refrains from putting himself in the shoes of the 'ordinary man', but rather is the narrator of the life of his own self, the working-class protagonist.

As the central figures of Kelman's novels are situated on the lowest level of this social class diagram, the author's activist endeavours, upheld by his theoretical work, offer equal support to the socially oppressed, the disadvantaged, the unemployed, and the misfits. Such political operations and civic efforts have been closely linked to Kelman's critical and fictional work. Miller and Rodger have demonstrated that campaigns such as the Clydeside Action on Asbestosis Group, which saw Kelman's two-year engagement, are proof of the attachment of Kelman to his lived experience.[61]

Similarly, *The Busconductor Hines*, published in 1984, draws from the author's personal involvement in the material and social reality of the city of Glasgow, with Kelman having taken on the role of busconductor himself. In contextualizing this particular work within the broader historical and urban context, we may determine an additional point of discrepancy between Sanguineti's work and Kelman's.

The urban space: transport systems

In the 1960s, while Kelman was writing his novel, the bus transport system offered an unstable job prospect. One-man operated buses had begun to be run by the Glasgow City Council alongside conductor buses in 1964, and the introduction of new technologies, namely automated ticket delivery machines, necessarily instilled in those involved in the bus service fear of redundancy or

[61] Miller and Rodger, *The Red Cockatoo*, 103–54.

obsolescence.[62] As noted by Kovesi, these developments and fears are referenced throughout the text, in Hines' reflections upon his precarious situation and his impossibility to improve upon it by securing a drivers' job.[63] Notably, bus services were ascribed a negative connotation. Bus historians report on the public perspective that deemed them overpriced, unreliable and unfriendly by Glaswegians, and this contempt was paired to the perception that working-class areas were less connected to the city centre through bus services than the middle class districts.[64] This is still observable today in the lack of routes connecting Parkhead to the City Centre. Indeed, there exists a strong relationship between the use of transport and an area's income, as testified by a Transport and Poverty Report from 2019.[65]

The short film *Nine, Dalmuir West 1962,*[66] directed by Kevin Brownlow, offers an intimate portrayal of the city at the cusp of a major cultural and infrastructural shift, and is an authentic recording of the last days of the Glasgow tram system. The 1962 documentary highlights an interval which was indeed formative for Kelman, as he would have been a young adult during the last decades of operation of the trams. The film serves as a testimony to a reality which was present prior to the specific year 1962, and whose changing and precarious implications Kelman had certainly experienced during his earlier youth. The film's narrator speaks of a widespread sense of 'collective cosiness': in Glasgow, the tram was an important moment for social interaction, a 20th-century interpretation of a cinema of the streets. Kelman has thus observed the cessation of the activity of the trams and the important developments within the bus industry. Indirectly, Kelman's decision to account for the busconductor business may be further justified by approaching the thematic and methodological operation of Sanguineti, as it will be further evidenced later in this study.

Kovesi argues that, by means of the *facta* pertinent to and surrounding the bus, Kelman is able to convey a sense of suffocation, conflict and suppression.[67] The setting of Kelman's novel, as outlined by the critic, is strictly linked to the ideas of cramped space and suppression first theorised by Deleuze and Guattari in their discussion of minor literature (1986). Minor literature originates from a minority group and may be seen as a byproduct of the cramped space it occupies. A minor literature 'deterritorialises' the major language, represents people rather than a genre, and has directly political and collective functions. One of Deleuze and Guttari's examples is Franza Kafka, who wrote in standard German while in Prague, thus outside of the German-

[62] Kovesi, *James Kelman*, 38.
[63] Ibid.
[64] Ibid., 39–40.
[65] Poverty and Inequality Commission, *Transport and Poverty in Scotland: Annual Report* (June 2019); Kovesi, *James Kelman*, 36–64.
[66] *Nine, Dalmuir West*, directed by Kevin Brownlow (1962), 12 min., BFI Player.
[67] Kovesi, *James Kelman*, 42–43.

speaking territories. His writing was a process of 'deterritorialization' of the German language, which was not the official language of the city or country he lived in.[68] Thus, a minor literature is one that is carved out of a major language for use by the minor population; the primary characteristic of such a literature is that it emerges from cramped spatial contexts. Indeed, for an author who is regularly preoccupied with portraying the working-class man in a 'miserabilist' fashion, the spatial dimension of the bus offers a uniquely apt opportunity to explore the misfortunes that this factual and textual apparatus is able to generate. Hines' bus represents the type of space that enables Kelman to undermine the dominant language (English) by means of the author's hybrid writing.

By contrast, the trams were an integral part of Glasgow's daily social fabric, spaces with positive connotations that would not be suited to accommodate Kelman's oppressed protagonists. It may be argued, however, that the demise of the tram, which was perceived by the public as a much more impactful change within the social structure during those years, could have provided Kelman with a particularly timely historical narrative frame within which to situate his stories. The favouring of the bus against the tram as a narrative device evidences Kelman's obligation to remain rooted in Glasgow's present material reality in order to offer an authentic account of the life of the ordinary man. We have seen, with Sanguineti, that the act of rummaging inside the drawers of memory leads one to reach the dream-like dimension, resulting in the fabrication of parallel cities which are necessarily less than authentic. Kelman's novel purports to be an honest portrayal of Glasgow's social reality, therefore any compromise to its thematic integrity is not to be admitted in Kelman's literary universe. This element poses a considerable contradiction when considering Kelman's endeavour to remove a sense of Glaswegian 'locatedness' from the novel, as was determined by Kovesi. This paradox has a strong significance, and the means by which it is achieved and resolved will be further explored in the following chapters.

The domestic space

The relationship between *fictio* and *facta* across Kelman's work may be further appraised through the reading of one of the most critiqued passages within the same novel. Kovesi, Miller and Rodger have dissected the 'Holey Bins' sequence and formulated a number of theories that are pertinent to this discourse.

[68] Ibid., 28–29, 43; Kovesi cites Gilles Deleuze and Félix Guattari, *Kafka: Toward a Minor Literature*, trans. Dana Polan (Minneapolis: University of Minnesota Press, 1986).

The single-room council tenement flat plays a momentous role in the novel's spatial dimension.[69] Hines's apartment is due for demolition, and it typifies the inner state of being of the protagonist, with its physical constrictions being mirrored across various aspects of Hines's existence, including the bus. The flat represents a manifestation of the political dimension permeating the novel, the vehicle through which the authority of the Council enters Hines's private life.[70] Crucially, Hines's life reflects that of the average Glaswegian working man in the 1950s, as corroborated by the population data provided by Smout.[71] In 1951, Glasgow had the highest proportion of overcrowded one- or two- roomed houses, amounting to a much larger 50% compared to London's 5.5%.[72] The grim living standards of the working-class families residing within tenement blocks had seen a progressive downturn since the late 1880s, when a third of Glaswegian families occupied single-room dwellings.[73]

The housing scheme of *Kieron Smith, Boy* conforms to the tower blocks built in the 1960s, which had replaced the detached council blocks built by the local authorities in the 1920s and low rise of the 1950s. In Glasgow, the greatest example of these constructions may be found in Hutchesontown C, near the area of Gorbals. Hutchesontown consisted of two brutalist 20-storey blocks resembling a sailing ship. These were designed by Sir Basil Spence and opened in 1962. The complex was initially well received by the residents that had moved out of the reality of the tenement; the dwellings, however, were soon discovered to be plagued by infestations, fungus, damp, and wind damage and the peculiar issue, caused by a design fault, of hanging clothing being blown away from the balconies. These problems were accompanied by incidents of vandalism and the difficulty of sustaining the expenses of maintenance works, which lead to the executive decision to demolish the blocks in 1988. Hutchesontown C presents a rather compelling starting point in the approach of Kieron's question regarding the appropriate terminology that one should adopt in the definition of the open section located outside the boundaries of the flat, the veranda/balcony, where the clothes are usually hung. In Hutchesontown C, such a space is not a balcony nor a veranda, as it may serve no function. The veranda/balcony is, for Kieron, a merely linguistic construct that informs him of a reality that is precluded to a social housing estate located in Glasgow. Through the innocence of Kieron's remark, Kelman puts language at the service of social commentary. As Kieron clandestinely appropriates the spaces within the scheme, he represents a more engaged and proactive figure than Hines. Hines's tenement exemplifies a crumbling, unhomely and authoritarian trap whose gradual decay is the very cause of the protagonist's internal deterioration. Our interest for the passage of the "Holey Bins" is centred on

[69] Kovesi, *James Kelman*, 43–45.
[70] Ibid.
[71] T.C. Smout, *A Century of the Scottish People 1830–1950* (London: Collins, 1986), 35.
[72] Ibid.
[73] Ibid.

the scientific, mathematical, architectural and introspective language utilised by Hines to describe the arrangement of the communal midden.

The 'you' addressed by Hines denotes a rejection of, and detachment from, the social and material circumstances of Hines's private life, which he struggles to control. Hines appears to have handed his problems to a Sanguinetian *autre*, as these have been transferred "from the private into a communal space".[74] The mathematical language of the passage may be ascribed to a notion of alienation, supported by the accumulation of disused, forgotten *facta* that are collected in the communal bin, reminiscent of Sanguineti's chains of objects. This communal social space is alluded to in the novel *How Late it Was, How Late*, particularly through linguistic means. Here, again, the direct speech is disseminated with the recurrent use of the second person pronoun, even when the conversation takes the form of a monologue directed to the protagonist himself. Kovesi has demonstrated that Kelman's avoidance of the pronoun 'I' is highly significant, as the 'I' is intended as a verbal construct that strictly belongs to the bourgeoisie.[75] The 'you'—or 'ye—'is instead a social product which stands for the working-class collective consciousness. Thus the alienation of the protagonist becomes a collective experience, while the individual becomes a manifestation of social life.[76] The 'I' no longer necessitates 'sight' in order to see (*How Late it Was, How Late*), rather it is able to perceive reality through the collective perception of space[77], relying on the diverse multitude of the peoples he encounters and the material *facta* that form the city he touches. This linguistic approach of Kelman is similar to Sanguineti's belief, grounded in psychoanalysis and Marxist theories, that social existence and the collective unconscious form the basis of the psyche, hence the self.[78] Sanguineti experiments with the idea of the self both in *Laborintus*, with the recurrent use of 'you' as the interlocutor, and, as noted by Bouchard, in the *Capriccio*, where the critic identifies the "bourgeois self" with a unitary and rational concept (the I).[79]

Among Kelman's public interventions that decisively established a direct relation between *facta*, *fictio*, and political engagement were the Workers City's public demonstrations against the proposal of the Council to sell the People's Palace on Glasgow Green to a private company.[80] This coincided with the nomination of Glasgow as Cultural Capital of Europe in 1990s, which the

[74] Kovesi, *James Kelman*, 53.
[75] Ibid., 129–133.
[76] Ibid., 133.
[77] Ibid.
[78] John Picchione, "Edoardo Sanguineti and the Labyrinth of Poetry", in *The New Avant-Garde in Italy: Theoretical Debate and Poetic Practices* (Toronto: University of Toronto Press, 2004), 118.
[79] Norma Bouchard, "In the Palus Putredinis of Italy's Bourgeois Domesticity: Edoardo Sanguineti's Capriccio italiano from Textual Representation to Critical Practice", in *Edoardo Sanguineti: Literature, Ideology and the Avant-garde*, ed. Paolo Chirumbolo and John Picchione (Cambridge: Legenda, 2013), 138.
[80] Miller and Rodger, *The Red Cockatoo*, 131; 133–41.

group saw as an attempt to promote Glasgow as a merely touristic site which neglected the city's working-class identity and the rates of unemployment and deprivation pervading the city, which were still among of the highest in Europe.[81] An additional notable event was the initiative, which took place in Govan in 1990, of the Free University--this event was, remarkably, not officially part of the concurrent City of Culture festival. It had 300 delegates and was attended by linguist and activist Noam Chomsky (1928), attracting great attention from the press, which believed it part of the programme of the Year of Culture.[82] Kelman's activist operations from the 1990s were instrumental in preserving the city's social and urban history (the safeguarding of the People's Palace) and promoting a shift in the cultural identity of Glasgow,[83] and ultimately are demonstrations of the author's strong concern for urban and social matters that impact on the quality of life of the protagonists of his stories.

> In this chapter, I have reviewed a number of core ideas from major critical works which are associated to James Kelman, to determine how the notions of *fictio* and *facta* are tied to the author's creative and theoretical writings. By juxtaposing these perspectives to the previous study of Sanguineti's language and conception of textual and urban spatiality, I have identified common denominators and dissimilarities between the *modi operandi* of the Italian and Scottish authors. I have established that their political stances converge in ideological terms, while marked differences were seen to exist in their methodological approaches. The authors' attachment to their native cities is demonstrably substantiated, albeit in different ways, partially through the aesthetics of the writing, by way of the employment of a subversive language; throughout the narrative themes, which are closely bound to a sense of working-class identity and the rich material reality of the city that engenders it; and in the engagement with the urban and social reality, which is in both cases profound, palpable, and conceptually inseparable from their literary compositions.

C.3- Eugenio Montale – Biography

Eugenio Montale (1896-1981) was a poet, prose writer, translator and editor who significantly impacted the dominant post-war Italian cultural and political discourse. One of the most important voices of twentieth-century Italian poetry, he was awarded the Nobel Prize in literature in 1975. Montale was born in Genoa in 1896 to a wealthy family of tradesmen, and his young and early adult years were spent between the native city and the villa at Monterosso, in the East of the

[81] Miller and Rodger, *The Red Cockatoo*, 94–98.
[82] Ibid., 157–163.
[83] Ibid.

Ligurian Riviera.[84] As a youth, he devoted himself to the study of music and literature, particularly the works of the French and English poets, the Italian classics, and the philosophies of Benedetto Croce (1866-1952), Henri-Louis Bergson (1859-1941), and Arthur Schopenhauer (1788-1860).[85] He did not receive formal education and was largely self-taught.

World War I saw the author's involvement as an infantry officer on the front at Vallarsa in Trentino.[86] His return to Genoa, where he remained until 1927, brought about the inception of his literary career. *Primo Tempo*, his first co-edited literary magazine, was published in 1922, and in 1925 the essay *Style and Tradition*, a literary manifesto outlining the fundamental precepts of a literature that retains the traditional while opening itself to the new, was included in *Il Baretti*, edited by the Turinese writer Piero Gobetti.[87] It was during these years that his first poetry collection *Ossi di Seppia* (Cuttlefish Bones, 1925) was published, and the book quickly gained significant recognition.[88] Implementing the dogma first theorised in *Style and Tradition*, the book may be considered one of the classics of contemporary Italian poetry.

In 1927, Montale moved to Florence in search of a professional position which he perceived the native city as unable to provide.[89] He worked for the publishing house Bemporad for a short period, subsequently accepting the position as curator of the Vieusseux library (1929).[90] He held the role until 1938, when he was fired due to his refusal to apply for membership in the Fascist party. In Florence, he contributed to the liberal magazine *Solaria*, while engaging with the artistic discourse and the *fora* of the non-conformist literary 'elite' (e.g. the *Giubbe Rosse*), becoming its central figure.[91] Following the publication of his second collection, *Le Occasioni* (The Occasions, 1939), Montale's work began to reach the wider reading public. During this Florentine period, the poet travelled abroad and established connections with other European writers, including T.S. Eliot (1888-1965), who published *Arsenio* in his journal *The Criterion* (1928).[92] Montale's participation in the Italian political scene and his obligation to antifascism intensified positively at the end of the war, but was shortly replaced by a position of personal scepticism. In 1948 he moved to Milan, where he committed to journalism (*Il Corriere della sera*, *La Farfalla di*

[84] Glauco Cambon, *Eugenio Montale* (New York: Columbia University Press, 1972), 3.
[85] Ibid.
[86] G. Singh, *Eugenio Montale: A Critical Study of His Poetry, Prose and Criticism* (New Haven, CT.: Yale University Press, 1973), 5.
[87] Cambon, *Eugenio Montale*, 4.
[88] Ibid.
[89] Eugenio Montale, letter, in *Una dolcezza inquieta: L'universo poetico di Eugenio Montale*, ed. Giuseppe Marcenaro and Piero Boragina (Milan: Electa, 1996), 251. "I left Genoa because I found a job which seemed impossible to find in my city".
[90] Cambon, *Eugenio Montale*, 4; Singh, *Eugenio Montale*, 6.
[91] Cambon, *Eugenio Montale*, 5.
[92] Ibid.

Dinard). His third major book of verse, *La Bufera e Altro*, was published in 1956. In 1961, he was awarded an honorary degree of Doctor of Letters at the Universities of Rome, Milan, Cambridge and Basil, and was appointed senator for life by Italian President Saragat in 1967.[93] New publications followed, including *Xenia* (1963), the essay collection *Auto da fe'* (1966), *Fuori di Casa* (1969), and the fourth book of verse, *Satura* (1971).[94]

C.3.1- Eugenio Montale - Fictio and Facta - Introduction

The timeline of Eugenio Montale's works illustrates how the author's regional and inter-regional movements have informed his poetic activity and political essays. The landscapes of Liguria are tied to the formative phases of Montale's youth and early adulthood. This period corresponds with the publication of the introspective *Ossi di Seppia*, whose imagery is greatly influenced by Genoa and Monterosso. The inter-war Florentine period coincides with the author's mature engagement with journalism and the publication of *Le Occasioni*, while the prose and prose-oriented poetry written in Milan are palpable with a sense of post-war disenchantment.[95] In light of these considerations, it may be argued that the figure of Montale embodies the 20th-century Italian intelligentsia, with his oeuvre chronicling the evolving social, cultural and ethical circumstances of his time, both in its poetic and critical format.

The following subchapters will investigate the ties between Eugenio Montale's poetry, political stance and material structures through specific works, particularly considering *Ossi di Seppia* and *Satura.* The analysis is informed by different Genoese and Glaswegian literary and urban contexts, some of which are rooted in the themes derived from the prior subsections.

C.3.2- Antithesis of Two Bourgeois – Genoa and the Cinque Terre

While the writers appraised thus far occupy a position of organic intellectuals, be it authentic or 'appropriated',[96] Montale may be understood as a literary figure framed within his own intellectual category, and presents a uniquely peculiar case study in the evaluation of the facets of Genoa's cultural, social and urban identity.

[93] Singh, *Eugenio Montale*, 7.
[94] Cambon, *Eugenio Montale*, 6.
[95] Ibid.
[96] Cf. previous subchapters

Figure 2. CIGE, Begato*; Villa Montale,* Monterosso. Photographs by this writer.

The discussion is aptly introduced by the juxtaposition of the photographs above. The image on the left depicts the social housing scheme of the *CIGE*, in Via Valtorbella, Genoa, where Edoardo Sanguineti lived from his return to Genoa to the end of his life. On the right is *Villa Montale* in Monterosso, located on the East of the Ligurian Riviera, the family home that inspired many of Montale's poems, particularly those collected in *Ossi di Seppia.* This visual comparison allows us to redefine the influence of Genoa's bipartite identity, seen as a dichotomy between the wealthy East of the bourgeois and the West of the working class, by extending its jurisdiction beyond the municipal boundaries. The contrast between the modes of living of Sanguineti and Montale, concretised in their places of residence, is representative of the division in the city's wider geopolitical map, and of the capacity of place to define these authors as direct products of their environment. This notion will be at the centre of the explorations contained in subsequent chapters (C.4).

As demonstrated by the visual documentation provided by Lorenzo Giordano,[97] the Genoese processes of de-industrialisation affected not only the central urban conurbation, but also the towns located along the Ligurian coastline, fundamentally impacting the lives of their inhabitants. In *Life in Riva,* local history and the fight for its mnemonic preservation are narrated through the verbal accounts and archival material of a resident of Riva Trigoso, a municipality that is equidistant from the trading port of Genoa and the naval base and arsenal of La Spezia. Particularly poignant is the personal dimension of the work, as the historical perspective of the protagonist, *Lazzarin*, a collector of nautical memorabilia, offers a humanised portrayal of the effects of the decline of local industries and loss of the dockyards. The memoir is reminiscent of

[97] Lorenzo Giordano, dir., *Tra Ponente e Levante: Life in Riva* (2017).

Montale's autobiographical pieces which provide a private interpretation of the Ligurian life and landscape,[98] particularly several compositions from the collections *Cuttlefish Bones* and *Motets*, which arguably present a cinematic aspect.

Montale's Monterosso forms part of the UNESCO-protected area of the *Cinque Terre*, which comprises five villages (Monterosso, Vernazza, Corniglia, Manarola, Rio Maggiore) lined along the West of the Ligurian coast, between Riva Trigoso and La Spezia.[99] These coastal settlements are widely considered as a vernacular masterpiece that illustrates "the harmonious interaction between people and nature" and "a traditional way of life."[100] The residents have historically struggled to safeguard the rural identity and iconography in face of the changes brought forth by the post-war economic developments, particularly the implementation of the Genoa-La Spezia railway and the opening, in the mid-60s, of the *Strada Statale Litoranea delle Cinque Terre*.[101] The infrastructure measures strongly impacted the socio-economic and cultural life of these places, contributing to the abandonment of the terraced cultivations that had fed the local economy for centuries, the increase in real estate prices, depopulation, and a tremendous development of tourism which amounts to an excess of 3 million visitors per annum.[102] Similarly, in the former fishing village of Portofino, on the Eastern end of the Ligurian coast, tourism has been the town's foremost industry since the second half of the 20th century.

Prior to the intervention on the coastal line, local populations were solely reliant on the existing railway network for engagement with aspects of city life that municipal dwellers would have taken for granted, such as vising the hospital or taking goods (fish) to market.[103] If the construction of the railway systems purported to provide a democratising piece of infrastructure, allowing direct access to the city to individuals who were previously cut off from the wider civic life, arguably its direct effect was the gradual 'commercialisation' of the Cinque Terre. This process is comparable to the events that took place in Glasgow in 1988, on the occasion of the Glasgow Garden Festival, which saw the Prince's Dock basin being revamped and promoted by the tourist industry as a cultural commodity.[104]

The construction of the new coastal roads connecting the localities of the Cinque Terre to the main urban centres of Genoa and La Spezia allowed for improved access to healthcare and culture,

[98] See Eugenio Montale, "La regata" (1947); "La casa delle due palme" (1961).
[99] UNESCO Advisory Body Evaluation (ICOMOS), "Portovenere, Cinque Terre, and the Islands (Palmaria, Tino and Tinetto)", June 28, 1996, 128–31.
[100] Ibid., 131.
[101] Maristella Storti, "Paesaggi d'eccezione, paesaggi del quotidiano: I casi di Cinque Terre, Saint-Émilion, Tokaj", *Ri-Vista: Research for Landscape Architecture* 10, no. 1 (2015): 140–41.
[102] Ibid.
[103] *Great Continental Railway Journeys: Genoa to the Brenner Pass*, series 5, episode 1, presented by Michael Portillo (Boundless Productions for BBC, 2017).
[104] See Chapter B.

including libraries. Arguably, the loss of the integrity of the landscape and the socio-economic context were paralleled by the systemic degradation of the Ligurian dialect, a result of the amelioration of transport routes and the exponential assimilation between natives and foreigners. This instance may be likened to a process of sublimation whereby the minor population employs the majority language and contributes to the erasure of a marginalised cultural form.

Analogously to the *Cinque Terre*, whose scenic landscape was a source of creative inspiration for Montale, Dante Alighieri (1265-1321) and Gabriele D'Annunzio (1863-1938), the Gulf of La Spezia featured in the poetry of the English romantic poets Percy Bysshe Shelley (1792-1822) and Lord Byron (1788-1824).[105] The *Golfo dei Poeti* ('Bay of the Poets') offered a particularly picturesque setting to contemplate the rawness and 'unsophisticated', simple essence of nature. Montale's relationship with Monterosso opposes the problematic one with his native city, which was a correspondence of fracture and remote comfort. The quiet scenery of the town appears to offer relief from the socio-cultural issues that he diagnosed in the regional capital, particularly concerning its physical changes which, from the 1960s onward, rendered the city unrecognisable.[106] The first poem of *Motets* pertinently presents Genoa's harbour as an embodiment of an acceptance of defeat and renunciation, converging on the image of a "hell that is certain."[107]

C.3.3- Ossi di Seppia – A Poetics of Ligurian Facta

The Ligurian landscape, which Montale often calls 'his own' (*Il mio paesaggio*),[108] is entrenched in the textual fabric of his work. This is particularly evident in his first collection, *Ossi di Seppia*, whose title alludes to the limestone residues that the sea deposits on the shore. The subject is a

[105] "In the Footsteps of the Poets", *Italy Unpacked*, series 2, episode 1, directed by Cassie Farrell, presented by Andrew Graham-Dixon and Giorgio Locatelli (BBC, 2014).
[106] Eugenio Montale, *L'oscura primavera di Sottoripa: scritti su Genova e Riviere* (Genoa: Il Canneto Editore, 2018), 77–84. "When I came into the world, Genoa was one of the most beautiful and typical Italian cities. It had a well-preserved historical centre and such as to give it a privileged place among the villes d'art of the world; a more modern ring road from which the sea of grey slate roofs left incomparable hanging gardens uncovered; and starting from the royal street of the centre a cobweb of caruggi which reached the port […] I remain attached to the rock where I was born, I remain faithful to the landscape that I only see in dreams because its inhabitants have made it unrecognizable". Translation by this writer.
[107] Eugenio Montale, *The Collected Poems of Eugenio Montale: 1925-1977*, trans. William Arrowsmith (New York: W. W. Norton & Company, 2012), 147. "You know: I'm going to lose you again / and I can't. Each action, every shout / jars me like a perfect shot, / even the salt breeze that floods the whaIves, / and breeds the lightless spring / of Sottoripa. / Land of ironwork and mast / -forests in the evening dust. / A long drone enters from outside, / torments like a fingernail on glass./ I'm after the lost sign, the single / pledge I had from you. / And hell is certain".
[108] Eugenio Montale, "Intenzioni (Intervista immaginaria)", *La Rassegna d'Italia* 1, no. 1 (January 1946): 84–89.

bleak, existential dryness that materializes in a textual landscape corroded by the salt of the Ligurian sea.[109]

The one contained in the *Ossi* is a marginal reality from which emerge relics of great material evidence, a poetics of objects which, centred on common things ("the dry ditch, with the small elevated path, the red bridge, the rusty gate and the uphill path which led to the *pagoda* protected by the two old palm trees"),[110] rejects all forms of analogical language in its pursuit of the incorruptible, refined and unequivocal word which, according to Enrico Testa, "leaves no space to the generic or the indistinct."[111] Montale employs an articulated vocabulary, not excluding dialect forms,[112] in order to grasp and portray a highly meticulous environment, but always "through the disintegration of its forms"[113]. Where Sanguineti disintegrates real forms by questioning their ontological position in the world, and renders them meaningless through the anachronisms of the avant-garde language (*Laborintus*), Montale reconstructs these objects by attributing them deeper layers of meaning, all the while taking away "from the geography of the *Ossi* any aspect of localism and presumed comfortable suggestion."[114] This process is comparable to the Kovesian de-naming, as the aim of both authors is to rarefy, and distract from, the spatial coordinates of their narratives. As such, the forms that Montale extracts from the reality of Monterosso are necessarily essential, bare objects (cuttlefish bones, lemons), silent in their intrinsic nature, empty vessels that the author charges with introspective and transcendental musings.

C.3.4- Spatial Conceptions: Verticality and the Void

Montale's definitions of poetry and prose are conducive to a better understanding of the author's use of language joined to perspectives of spatial organisation. According to the author, poetry, from a typographical perspective, has a tendency to develop along a vertical axis: impulsive, it is by no means the result of planning. Prose, on the other hand, is irreverent to metrics and characterized by a linear continuity:

> "Poetry tends to unfold in architectural forms, meters, stanzas, the so-called closed forms arise. [...]. After the invention of printing, poetry becomes vertical, it does not completely

[109] Eugenio Montale, quoted in Claudio Marabini, *L'Ombra di Arsenio: Incontro con Montale* (Ravenna: M. Lapucci, 1986), 13–19. "[...] something that reflects the dryness of the landscape [...] especially in my first book".
[110] Montale, "La casa delle due palme" (1961).
[111] Enrico Testa, "Montale e la sua Liguria", *La Casana* (May–August 2014): 24.
[112] E.g. *Cimelio*, relic. Montale was familiar with both the Genoese and Monterosso's dialects.
[113] Testa, "Montale e la sua Liguria", 24–25.
[114] Ibid.

> fill the white space, it is rich in 'new paragraphs' and refrains. Even certain voids have significance. Quite different is the prose which occupies the whole space and does not give indications on its pronounciability."[115]

This statement is significant when considering the discourse concerning the pre-eminently vertical structural organisation of Genoa, which will be explored further in subsequent chapters. Elements of poetic verticality are dispersed throughout Montale's body of work, conveying a sense of inadvertent topographic emplacement. Notable examples are to be found in the aforementioned excerpt from *La casa delle due palme* (the elevated path, the uphill path), a work of prose narrating the return of the persona to the summer house in Monterosso, and in the celebrated composition *I descended, with you on my arm* (1971), a eulogy to the author's wife Drusilla Tanzi (1885-1963) in which the act of descending 'a million steps' confers the poem an eminent vertical dimension.

Verticality and the empty space play a fundamental role in Montale's work. It could be argued that these spatial notions characterise the architectures of the affluent coastal districts which Montale is intimately associated with. The inland dwellings of the old nobility located in the towns across the Ligurian coast are typically surrounded by private land, as may be ascertained by inspecting Villa Montale. This is symptomatic of the bourgeois desire to be separated from areas of high urban density, such as the compressed areas immediately adjoining the sea (the five bays of the Cinque Terre and Boccadasse), which accommodate what once were the private residences of the men working at sea.

[115] Eugenio Montale, "È ancora possibile la poesia?", *Sulla poesia*, ed. Giorgio Zampa (Milan: Mondadori, 1997), 5–14.

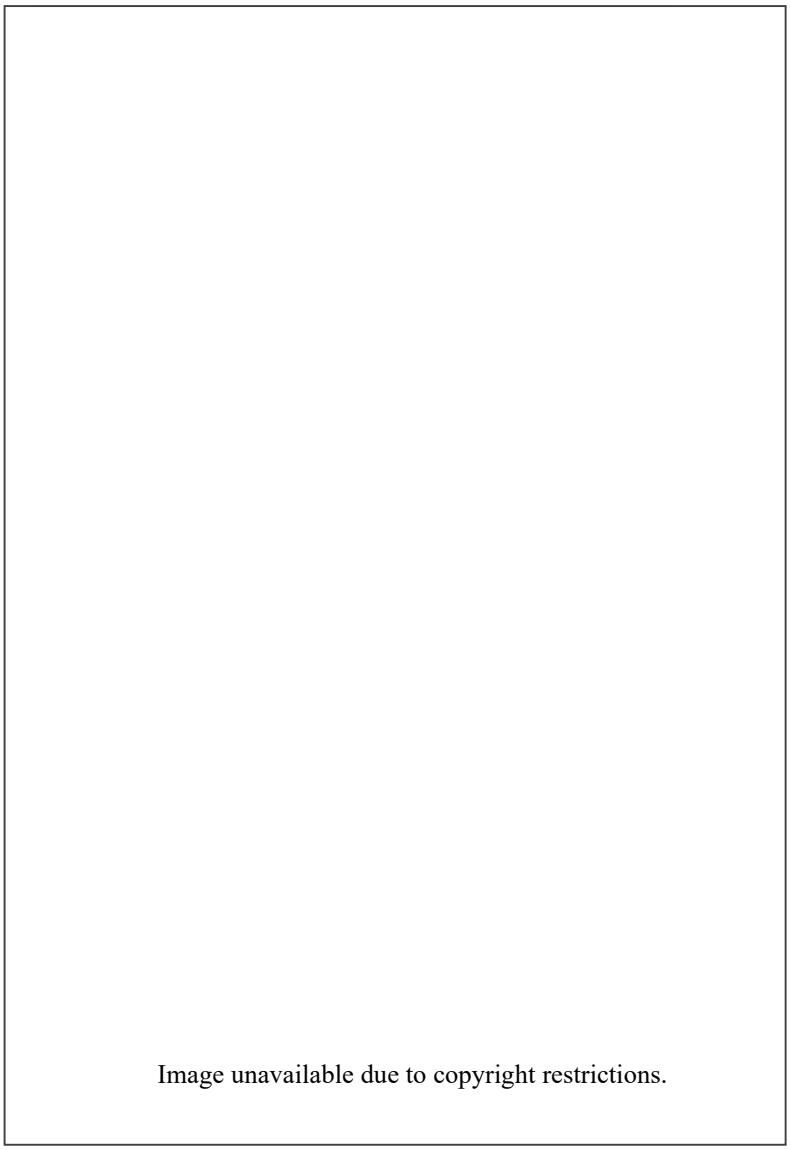

Figure 3. Fragment from 'Fanfare'*; Satura I* (1971). Note the strong vertical structure of the text and numerous refrains. In other works including the prose composition *La Casa delle due Palme*, verticality is instead embedded into the narrative through Montale's vivid spatial description.

C.3.5- Density and Social Groups

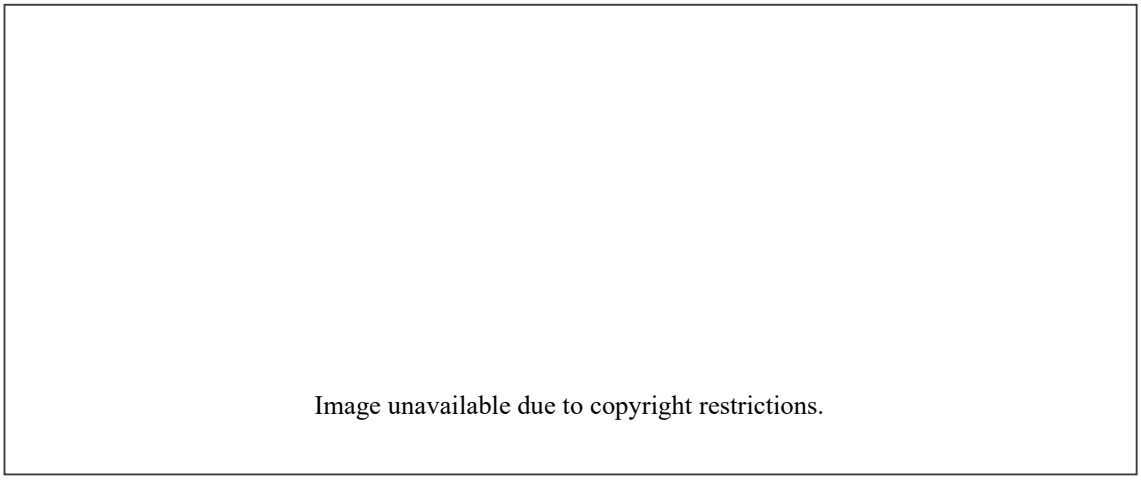

Figure 4. Villa Montale (Source: Città della Spezia); 'Washing Machines', 1980, Pegli, Genoa (Wikimedia Commons)

In comparing Montale's house in Monterosso and its surroundings with the post-war social housing district of the *Lavatrici*, an additional spatial element relating to the urban organisation of different city sectors becomes apparent. (Figure 3) The complex is located on the West part of Genoa, in the so-called Pegli 3 District, and sits upon a natural hill.[116] The apartments feature cascading courtyards encased by concrete facades which are pierced by empty circular 'portholes'. This led to the scheme being designated as *Le Lavatrici* ('Washing Machines').[117] The structure had the potential to exploit four panoramic points (the port, the hills and the East and West of the city) due to its strategic position, but the view from each unit is constricted into one single porthole.[118] It is conceivable that the architects have included these elements as part of the building's visual toolkit in order for it to be associated with a concrete galleon.

What emerges from this particular post-war building is a sense of density that develops in the horizontal plane. The structure is low, densely compacted, but due to its placement on a hill, it appears as though it extends along a vertical axis. The building possesses the same density

[116] "An Apology for Aldo Luigi Rizzo's 'Lavatrici' Residential Complex in Genoa", *Domus*, November 6, 2020, accessed May 23, 2021, https://www.domusweb.it/en/architecture/2020/11/06/the-apologia-of-aldo-luigi-rizzos-lavatrici-in-genoa.html.
[117] Claudio Rossi, "Le 'Lavatrici' di Genova: Da ecomostro a modello di sviluppo urbano". *Mondo alla Rovescia*, June 19, 2018, accessed May 23, 2021, https://www.mondoallarovescia.com/le-lavatrici-di-genova-da-ecomostro-a-modello-di-sviluppo-urbano/.
[118] Ibid.

throughout, but the changes in the terrain distort the viewer's perspective. The surrounding empty environment heightens the appearance of crampedness, a reflection of the urban sprawl of the port area. By contrast, the densities of Glasgow's social housing schemes such as Red Road or Hutchesontown C arguably developed vertically[119], validating that a difference exists concerning levels of density across distinct cities or, in the case of the comparison between Montale's *Villa* and the *Lavatrici*, within the same region, as well as different perceptions of density. Density, however, is typically accepted as a primary characteristic of areas of lower income.

The harsh contrast between the two images offers the prospect of re-addressing Kieron Smith's implicit critical questioning of the definitions of the balcony/veranda,[120] further informing the discourse concerning density and, particularly, the correlated notion of social groups. We have previously proposed that, in *Kieron Smith Boy*, James Kelman has utilised the two terms to address the problematics posed by the introduction of such architectural constructs in a Glaswegian housing estate. While the term veranda is largely used in Glaswegian parlance, it is feasible to posit that Kieron perceives the idiom as foreign to the spatial reality associated with his connate status (indeed, Kieron prefers the word 'balcony' because his mother does not like 'veranda'). The space it denotes serves no function other than to highlight the impossibility of its effective usage in specific social contexts. The case study of the *Lavatrici* provides further evidence of the balcony's ontological negation. The *Lavatrici*'s balconies may not be defined as 'balconies', as they enclose the space and offer one single viewport, nor 'verandas', as they provide no protection nor vistas. Rather, they constitute an extension of the house devoid of a clearly defined purpose. Appropriately, the linguistic definition is applied to their form in the same way as to the cabins of an ocean liner, where often the 'balcony' corresponds to a door with a view; the scheme could therefore be understood as a concrete realisation of the ships that dock in the port of Genoa.

Montale, in contrast to Kieron, appears to be aware of an etymological and physical distinction separating the balcony and the veranda. Within the first three poetic collections, the two words appear three times each and are seen not to work as a replacement of one another, rather they invest clearly defined roles. Montale avails of the privileged medium of poetic expression in a conversation with Glauco Cambon (1961), elaborating on the function and regional differences of the veranda through the visual and acoustic reaches that it enables:

> "It would be difficult to see poplars from a Milanese veranda; perhaps it's not possible in Florence, either. Still, in Florence nature invades the city the way it doesn't in Milan,

[119] There exist two structures with a similar layout to *Red Road* in Genoa, namely the *Diga* and the *Biscione*, but horizontal density is more common.
[120] Cf. Previous subsections

> where I couldn't imagine little piazzas with knife grinders and parrots. I submit that in the whole brief cycle the noise of the war (understood as a cosmic fact) is present, the wailing and shouts on the veranda become fully comprehensible as part of the 'basso continuo,' no less than the shot that reddens the throat of the perilous visitor."[121]

We have previously highlighted that there exist different perceptions of density across different urban and social contexts.[122] It follows that the difference in Montale's and Kelman's (Kieron's) understanding of the veranda is explicatory of perceived class qualities as they are embedded in architectural artefacts. Given Montale's economic background and the hypothesis that the Monterosso balcony represents a foreign conception for an individual such as Kieron, the word veranda denotes, for the child, an aspirational concept which, through his perspective, can be understood to acquire elitist connotations. Kelman's work has highlighted how certain linguistic devices serve to enable the working class to feel as though it is possible to transcend class barriers.[123] However, as I will demonstrate in the following sections, ideas of hierarchy are in-built in municipal housing estates.

[121] Eugenio Montale, letter to Glauco Cambon, *Collected Poems of Eugenio Montale: 1925-1977*, 722. Originally published in *Aut-Aut*, 67 (January 1962), 44-45; republished in *Sulla poesia*, 91–92.

[122] Necessarily, the word 'veranda' signifies something different when applied to an Italian context and a Glasgow setting. Italy has tradition of multi-generational households (such is the case for Montale's Villa) and outdoor eating, and the term is associated with the use of leisure time; by contrast, it would be difficult to envision a resident of Hutchesontown C enjoying a meal in an outdoor space. Thus 'balcony' needs further linguistic subdivision.

[123] Pertinent to this discourse is Roger Emmerson's historical excursus relating to domestic architecture, which understands the balcony as either a compensatory or superfluous reality across distinct social contexts. In his critique of "the boundary layer", Emmerson discusses Berger's view that "those who live precariously and are habitually crowded together develop a phobia about open spaces which transforms their frustrating lack of space and privacy into something reassuring", referencing the attitude of British Modernist architects toward "balconies, pergolas, verandahs" in housing schemes. Roger Emmerson, "Some Regional Theory and a Little Practice", *Land of Stone: A Journey Through Modern Architecture in Scotland* (Edinburgh: Luath Press, 2022), chap. 1, ebook, quoting John Berger, *Portraits: John Berger on Artists* (London: Verso, 2017), 89.

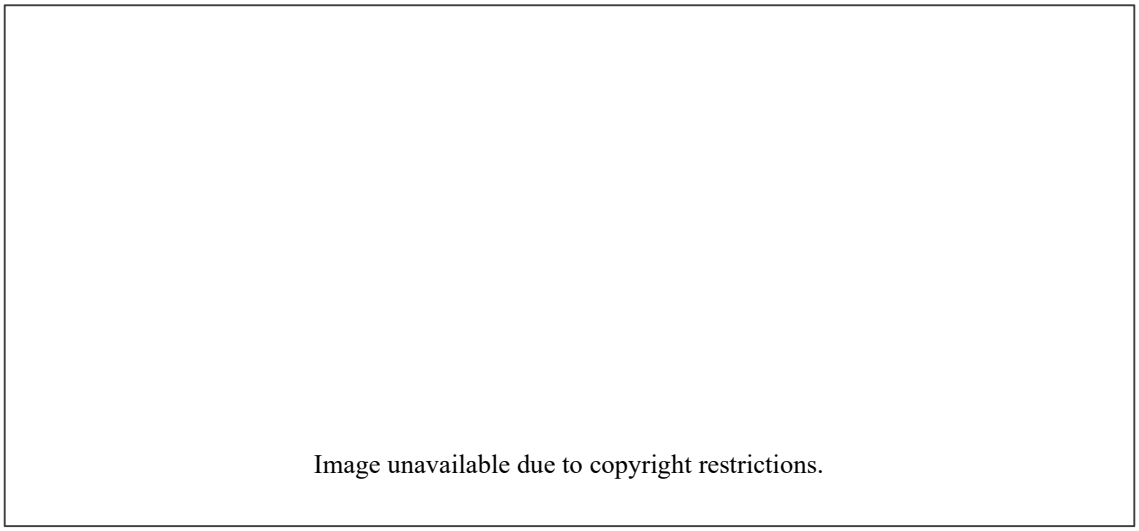

Figure 5. Pegli 3 (1980), Cross Section. Aldo Luigi Rizzo (FOA.GE)

By scrutinising a section cut across Le *Lavatrici* (Figure 4), it is possible to reveal the existence of a hierarchical order within an architectural structure that purports to represent equality. Some living quarters are seen to face the back of the opposite blocks: where the conventional intention of the designing of municipal housing systems is to account for a spirit of every inhabitant having equal status, in the Genoese scheme visibility and light gains vary among units, creating marked imbalances. Interestingly, in the poem *The Balcony* from *The Occasions* (1939), Montale perceives the balcony as a void, a nothingness.[124] This is consistent with his 'distrust of the real word' and of the capacity of language to express reality. The poem *Do Not Ask Us for the Word* speaks of the impossibility of words to appropriate reality, as these may only grasp its illusory representation, or its phantasms—voids, by means of "distorted syllables"[125]; similarly, In *The Market of Nothing*, Montale elaborates on this 'crisis of language' which is the predicament of the modern man.

> Thus both Kelman and Montale question the significance of the term 'balcony', and both negate the possibility to define such a space unequivocally. By proposing two alternative designations (balcony/veranda) whose resolution is futile, Kelman exposes the inapplicability of such a physical (and linguistic) construct to the Glaswegian working-class context. In a similar manner Montale associates the balcony with a non-existence,

[124] Eugenio Montale, "The Balcony", *Collected Poems 1920-1954*, trans. Jonathan Galassi (New York: Farrar, Straus and Giroux, 1998), 149. "It seemed simple to make nothing from / the space that had opened for me, / to forge uncertain tedium / from your sure fire. Now to that emptiness I bring / my every belated motive. / The sheer void stirs with the anguish / of awaiting you while I live. / The life that glimmers is / the one only you see. / You lean toward it / from this unlighted window".
[125] Eugenio Montale, "Non chiederci la parola", *Collected Poems of Eugenio Montale: 1925-1977*, 30–31.

in alignment with the underlying belief, underpinning his art and thought, that things only represent a superficial deception, and that words are unable to grasp the deeper reality concealed behind their appearance. The balcony is not the expression of a physical construct, but rather the authors' intellectual effort to enact their intellectual positions through their writing.

C.3.6- Negation in Satura and the Ossi

As mentioned, negation is an important underlying theme in Montale's poetry, journalistic output, and critical work. His awareness of the impossibility of attaining a 'universal language' manifests itself through a system of doubt and hypothesis. Brook (2002) has described this writing technique as one of "de-attribution",[126] whereby Montale removes the characteristics of objects, via contradiction and paradoxes, to privilege the void. In *Perhaps one morning* (1925), the ontology of trees, houses and hills is erased ("the usual illusion"), leaving an emptiness behind, which is the elusive true substance of the author's reality.

The *Parco Letterario* in Monterosso may be seen to evidence the physical manifestation of Montale's conception of poetry. The online information regarding the park is scarce, and only upon visiting the locality does one realise that the Park is not a place ascribed to a precise location. Locals are either secretive with respect to its whereabouts or unaware of its presence. The *Parco* is not a park at all, rather a Platonic idea of park, which seemingly encompasses the entire extension of Monterosso. Subtle stone plaques containing excerpts from Montale's poems and artefacts have been scattered throughout the village, some concealed in impracticable inland hideaways, others in recesses across the coastline. (Figure 6)

[126] Clodagh J. Brook, *The Expression of the Inexpressible in Eugenio Montale's Poetry: Metaphor, Negation, and Silence* (Oxford: Oxford University Press, 2002), 115–16.

Figure 6. Parco Letterario, Monterosso. Plaques. Photographs by this writer

> In the following sections, I will further illustrate how the notion of void and silence have influenced the works produced by Montale in the post-war period, particularly within the collection of *Satura* and parallel critical essays. This analysis will also testify to the presence of Montale's post-war ideology within his earliest collection, *Ossi di Seppia*, highlighting the main similarities in the author's approaches to the works, and positioning the role of Liguria within this discourse.

During the years of *Satura* (1960s), Montale is focused on lamenting the failure of liberalism and denouncing the western consumerist values which have replaced culture with mass production. The poetry of *Satura* has been read as a type of satirical "public poetry", which counteracts the dissolution of Montale's impulses toward meaningful forms of actionist resistance.[127] Satura's works, addressing public and collective life, are imbibed in that sense of post-war disillusionment that had replaced a strong democratic, anti-fascist political outlook (30s-40s). His liberalism and antifascism from the early years have been interpreted as elitist and bourgeois, but not shy or conservative.[128] His political stance changed by 1947, when he sensed the impossibility of a positive transformation of Italy's ethical and political situation.[129]

Montale's ideological outlook underpins the timeline of his oeuvre as a whole, and *Satura* is a poetic transposition of his social criticism, which soured after the fall of the fascist regime. Negation appears prominently in the poem *La Storia* (History l, 1971), which aims to disintegrate the notion of history seen as a progressive and linear construct, by incorporating 'chains' of

[127] Eoghan Ó Ceallacháin, *Eugenio Montale: The Poetry of the Later Years* (Oxford: Legenda, 2001), 53.
[128] Romano Luperini, *Montale o l'identità negata* (Naples: Liguori, 1984), 199-200, quoted in Ó Ceallacháin, *Eugenio Montale*, 8.
[129] Ó Ceallacháin, *Eugenio Montale,* 9–10.

linguistic denial.[130] For Montale, history is meaningless, fragmented and unreliable, as nothing can be learned from it, nor from the poetics which it engenders. In *Do not ask us for the word*, Montale employed an analogous process of negation. As words are bound to 'trivialise'[131] the world of nature, there is nothing that can truly be stated or denied. The only way in which the poet may attempt to engage with reality through poetics is by pronouncing "gnarled syllables", or by remaining silent. The last line of the poem is yet another denial of man's possibility to express what one is or wants. ("*That is what we are not, what we do not want*.")[132]

> Denial, void, negation and silence thus permeate the Ligurian landscapes of *Ossi di Seppia* and the poems of *Satura*, as well as the critiques of the condition of the modern man from his late essay collections. In *The Market of Nothing*, he condemns consumer society and the inauthentic language of artists who attempt to appease the bourgeoisie to live surrounded by luxuries. Meaningful political dialogue has been replaced by "chatter lacking consistency but with temporary effectiveness."[133] In this piece, Montale is yet again asking members of society (artists and politicians) to remain silent.

C.3.7- (Negation of) Political Posture

We have demonstrated that the framework underpinning Montale's early poetry is the landscape. The 'nothingness' and essential objects of the landscape of *Ossi di Seppia* become the primary element of *Satura*, where man's existential condition is one of antithesis, poised between boundlessness and the void. This idea of nothingness is particularly incisive in his definition of history: "history is a fleamarket, not a system."[134]

Montale's avoidance of commitment to affirmation (*Perhaps one morning*) and vision of the "void" as an existential condition is reflective of his political posture. The natural scenery of Liguria served Montale as a narrative vehicle to soften the coarseness of the polemical vision that emerged in later works including *Auto da fe'* and *Satura*. While *Ossi di Seppia* is a largely apolitical work, the presence in the collection of *Do not ask us for the word*, of critical import, is

[130] Ó Ceallacháin, *Eugenio Montale*, 58.
[131] Brook, *The Expression of the Inexpressible*, 97.
[132] Montale, *Collected Poems 1925-1977*, 30–31. "Don't ask us for the phrase that can open worlds, just a few gnarled syllables, dry like a branch. This, today, is all that we can tell you: what we are not, what we do not want".
[133] "Those who govern public life (politicians, administrators, businessmen) could not show themselves as devoid of general ideas, opinions with impunity, and the more the emptiness is real, the more they are required to fill it with the wind of their verbosity". Eugenio Montale, "Il mercato del nulla", quoted in Ó Ceallacháin, *Eugenio Montale*, 63. Translation by this writer.
[134] Montale, "Dialogo", *Collected Poems 1925-1977*, 334.

significant in tracing his commitment back to the Genoese years. Once the Ligurian landscape was physically subtracted, in conjunction with his self-imposed exile, Montale's writing and vocabulary underwent a momentous tonal shift, particularly in *Satura*. In this sense, the changing scenery of Liguria may be interpreted as symbiotic with his ideology.

The creation of symbolical and allegorical works has served authors, including Kelman and Gray, as vessels to talk about something they did not wish to be transparent about. Through different literary devices, Montale, Kelman and Gray blend ideas with layers of fiction in order to convey their political outlook: where Kelman and Gray change the name of the places within their narratives, Montale utilises symbols. Kelman's rationale for this operation is to refrain from taking his own cultural baggage into his fictional Glasgow, arguably to elude the risk of public criticism advanced by fellow citizens. It may be presumed that the earlier works of Montale were subjected to the same type of personal censorship until later in his life when, freed from the fascist regime, he forfeited the strictness of the formerly employed literary devices.

Kelman, Sanguineti and Gray all maintained a consistent voice throughout their careers, demonstrating an unwillingness to veer from their political postures. Their work provides an opportunity to constantly reinforce their beliefs. Conversely, Montale has been accused of having "proclaimed a weak form of liberalism."[135] Montale views the acceptance of any group ideology as being contrary to the nature of poetry itself, fearing that "the subordination of a person to a method of thinking" [136] could undermine or flatten the voice of the individual. Melinda Camber Porter claims that his stand in front of political situations has always been "firm, yet undramatic",[137] a disposition which, she claims, finds reflection in his poetry and critical work. Montale himself admits: "I have been committed to refusal rather than affirmation in my life."[138] Montale's standpoint is a passive one, involved yet detached and disenchanted, fiercely different from the hands-on political approaches and beliefs advocated by intellectuals of the later Genoese generation, namely Sanguineti and Fabrizio De André.

Indeed Montale demonstrated his openness to the idea of not being tied to a political dogma that would have chained his work to contemporary rhetoric. Rather than writing about what he knew, Montale wrote about what he saw, deliberately deviating from something 'organic'[139] and facing up to the lack of authenticity which he diagnosed in society. During the later decades in his life, his commitment to the critique of ethics and politics, particularly in *Satura* and the essay collections published following WWII, arguably reinforced his ideological refusal to adopt a

[135] Melinda Camber Porter, *In Conversation with Eugenio Montale* (Milton Keynes: Blake Press, 2015), 5.
[136] Ibid.
[137] Ibid.
[138] Ibid., 10.
[139] Cf. Discourse on organic intellectuals.

defined political position. It may therefore be proposed that Montale maintained a largely apolitical stance throughout his life, while being exceptionally committed to the observation and critique of the trends and political and moral failures of post-war Italy.

Montale's literature may be seen to articulate a timeline of major historical events spanning across the 20th century, and is reflective of the zeitgeist and spiritual transformation of the time. We have ascertained that the poet consolidated the experience of a privileged landscape in Genoa and Monterosso, which provided the background and scenery of his early poetry. Arguably the consequences of the processes of de-industrialisation developed in parallel with his wider perception of a society that could no longer offer hope for cultural, ethical and political amelioration. The gradations of his political attitude are thus essentially linked to Ligurian societal and urban changes, which were the earliest historical factors to further undermine Montale's suppressed actionist impulses. This is expressed by a primarily polemical stance which emerged in varying degrees throughout his poetry and essay writing, as seen in the proposed excerpts from *Ossi di Seppia* and *Satura*.

C.4- Conclusion – Kelman, Sanguineti and Montale: Spatial Movements and Ontological Positioning

The conclusive subchapter sets out to further probe the political positions of James Kelman, Edoardo Sanguineti, and Eugenio Montale, interrogating how the interactions of the authors with their respective cities' material structures may assist in the recognition of a specific type of ontological positioning of the individuals within the urban and social structures of these specific locales. The analysis is primarily framed with respect to the definitions of the organic and the traditional intellectual as set out by Antonio Gramsci in the *Prison Notebooks*, whose theoretical foundations were briefly delineated in the previous sections.

In light of the deduction of certain commonalities concerning the operations of Kelman and Sanguineti, there is potential to categorise the authors' work and way of life in philosophical terms, hanging the individual conception of the union between *action* and *thought* onto a Gramscian theoretical scaffolding. I will incorporate into this analytical system the work(s) of Eugenio Montale, further evidencing the role of movement—

spatial and intellectual—in the forging, development and morphing of the writers' metaphysical postures.

As demonstrated, Kelman's language possesses political value in both his critical accounts and fictional narratives, and is essentially rooted in a sense of place. It is the language of culture which, hybrid[140] and unconstrained, articulates the repressed and under-represented experiences of the socially excluded, or the *subaltern.*[141] For Gramsci, language is subjected to on-going processes of transformation which function "through the acquisition of culture by new classes"[142]; like Kelman, he was interested in linguistic minorities, particularly forms of vernacular Italian,[143] which embody the 'popular' culture struggling to emancipate itself and survive the hegemony of the national language. The relationship between regional dialects and national language is among the central themes of Gramsci's prison writings, and it is often linked to social analyses tied to spatial constructs and land morphology; for example, in taking up the study of Bartoli concerning the agency of the physical geography of the Eastern regions of Greece in the spread of languages, he reflects on the cultural differences and linguistic relations between the city and the countryside, comparing the North and South of the Italian historical reality and identifying a critical relation of dominion-submission.[144]

In view of the analysis of the geopolitical aspects of Kelman's writing, informed by the regional social environment, in conjunction with spatial constructs embodying ideas of suppression (cramped spaces and minor literature, cf. previous sections), it follows that Kelman's intellectual efforts regarding language are eminently aligned with Gramsci's "language question."[145] For Gramsci, the movements of the organic intellectual are tied to the social class one is born within. Such an individual is a representative of the needs of his own class as a whole, and lacks the desire for upward social mobility; his representation is rooted in the capacity to draw upon his personal experiences.[146] The principal objective of his advocacy is to provide the working class with a homogeneous identity, an "awareness of [the class'] own function not only in the economic but also in the social and political fields,"[147] to impact upon culture, politics and ethics. Kelman's

[140] Miller and Rodger, "The Writer as Tactician: James Kelman's Everyday Practice", *Scottish Literary Review* 4, no. 1 (2012): 9 (online reprint).
[141] See Gayatri Chakravorty Spivak, "Can the Subaltern Speak?", in *Marxism and the Interpretation of Culture*, ed. Cary Nelson and Lawrence Grossberg (Basingstoke: Macmillan Education, 1988), 271–313.
[142] Antonio Gramsci, *Selections from the Prison Notebooks*, ed. and trans. Quintin Hoare and Geoffrey Nowell-Smith (London: Lawrence and Wishart, 1971; repr., Elecbook, 1999), 816, digital publication.
[143] Ibid., 326.
[144] Antonio Gramsci, *Quaderni del carcere* (Torino: Einaudi, 1975), 2035–46, cited in Derek Boothman, "Gramsci's Interest in Language: The Influence of Bartoli's Dispense di glottologia (1912-13) on the Prison Notebooks", *Journal of Romance Studies* 12, no. 3 (2012): 10–23.
[145] Ibid.
[146] Gramsci, *Selections*, 134–5.
[147] Ibid.

concern for and commitment to the condition of the working classes—his native social class—strongly manifests in his activist campaigns and is further reflected in his writing practice—through the use of language, the characterisation of the protagonists, and the format of the writing, with the genre of his work situating itself within the tradition of Scottish working-class literature. Kelman does not however pose as a chronicler of the romantic life of the 'everyday men and women', but rather as an observer of their daily trials and tribulations. In the essay *Subjective Account*, Kelman refuses to speak on behalf of those he identifies with and with whom he shares a common civic identity ("no one was empowered to represent folk")[148], although he is compelled by a sense of public duty to give voice to his social group. It should be noted that while Kelman was intimately familiar with Gramsci's work, arguably the source material of much of his ideology, the influence of the philosopher was never rendered explicit.[149] While embodying a pure model of an organic intellectual, Kelman consistently abstains from utilising collegiate terminology; conceivably, doing so would correspond to a breach of the horizons of his class, removing him from an authentic organic position. Gramsci's beliefs shared common ground with the postulations of the Common Sense school, which comprised leading figures of the 18th-century Scottish Enlightenment, including Thomas Reid (1710-1786) and Adam Ferguson (1723-1816). Their philosophy advanced that popular intuitions (views upheld by society as a whole) are at the basis of universal truths: for Kelman, whose politics were strongly indebted to this tradition, the Common Sense approach aids the "democratisation"[150] of knowledge, and affords every man with access to philosophical dialogue, regardless of their social status or economic class. While Gramsci believed "good sense"[151] to supersede common sense, as he proposed that this is based on a "more unitary"[152] and structured amalgamation of subjectivities, he analogously placed emphasis on the "popular" attributability of these concepts, for true philosophical knowledge can be understood as the expression of the consciousness of the masses. Much like Kelman, who views Common Sense as a feasible solution to detract "executive power"[153] from the dominant class, Gramsci suggested that 'good sense' can encompass anti-hegemonic intents (indeed, his philosophy of praxis is a modality of 'good sense.')

[148] James Kelman, "Subjective Account", *Workers City*, November 1990, accessed May 23, 2021, https://www.workerscity.org/the_reckoning/james_kelman_subjective.html.
[149] Notwithstanding the inferable connection, there exists limited scholarly material relating Gramsci's and Kelman's political systems in a definitive manner. Miller and Rodger have detected the imprint of Gramsci's politics (particularly the conception of civil society) in selected excerpts from *The Busconductor Hines*. See Mitch Miller and Johnny Rodger, *The Red Cockatoo: James Kelman and the Art of Commitment* (Dingwall: Sandstone Press, 2011), 86.
[150] Ibid., 64.
[151] Gramsci, *Selections*, 634.
[152] Ibid.
[153] Miller and Rodger, *The Red Cockatoo*, 64.

Kelman was not the first Scottish writer to associate with Gramscian philosophy; his belief system could be said to have adhered to an interest in the Italian politician which had been previously cultivated among the Scottish intelligentsia. As testified by Davidson,[154] Gramsci's philosophy had been gradually adopted by Scottish left thinkers to analyse aspects of the national condition since the mid-40s, when Henderson had begun working on an English translation of the *Prison Notebooks* and promoted Gramsci's work through publications.[155] The period following 1968 coincided with an increased assimilation of Gramscian ideas into Scottish political dialogue, with figures like Nairn, Burnett, and subsequently Harvie[156] and Young appropriating these concepts to dialogically engage with contemporary Scottish issues.[157] The timing of the publication of Harvie's eminent work *Scotland and Nationalism* (1977) was symptomatic of the entrance of Gramscian theory into the academic domain, which had hitherto been imported into Scotland largely through the work of practitioners aligned with the far left. Harvie was the first "professional academic" to disseminate this material.[158] Harvie remarked the distinction between organic and traditional intelligentsia in several of his publications,[159] identifying the former with "the experts of the industrial economy, whose ethic could affect the proletariat in the course of its work", and the latter with the group "which usually influences its less focussed 'organic' intellectuals in a conservative direction."[160] Davidson pointed out that such an understanding and further elaborations by Harvie were flawed, for he associated these categories with 'occupations' as opposed to a distinct social provenance (by contrast, Gramsci had closely tied the organic intellectual with a working class status).[161]

Despite the various misunderstandings of Gramsci's ideas contained in the interpretations of his Scottish critics, as Davidson systematically highlighted in his essay, the body of work surrounding the Italian politician was rooted in the identification of a "cultural distinctiveness of Scotland",[162] a unique set of traditions which rendered this geography particularly fertile for the transposition of Gramscian understandings.

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[154] Neil Davidson, "Gramsci's Reception in Scotland", *Scottish Labour History* 45 (2010): 45.
[155] Davidson, "Gramsci's Reception", 1.
[156] Christopher Harvie, *Scotland and Nationalism: Scottish Society and Politics, 1707 to the Present*, 4th ed. (London: Routledge, 2004).
[157] Davidson, "Gramsci's Reception", 3–15.
[158] Ibid., 9. In 1977, Harvie was both engaged in political activism and working as a history lecturer at the *Open University*.
[159] Christopher Harvie, "Nationalism, journalism and cultural politics", in *Nationalism in the Nineties*, ed. Tom Gallagher (Edinburgh: Polygon, 1991); and Harvie, *Scotland and Nationalism: Scottish Society and Politics, 1707 to the Present*, 4th ed. (London: Routledge, 2004).
[160] Harvie, "Nationalism, journalism and cultural politics", 33, quoted in Davidson, "Gramsci's Reception", 9.
[161] Davidson, "Gramsci's Reception", 9–10.
[162] Ibid., 15.

In physio-geographic terms, Kelman's bond with the native working-class translates into a linear spatial movement that is limited by the physical boundaries and static plane of existence of such a social group. This is circumscribed by socio-economic areas of Govan and Drumchapel, which are directly related to the author's formative years, as well as the self-contained realities depicted in works including *The Busconductor Hines* and *Kieron Smith, Boy*. Kovesi has identified additional sub-narratives incorporating aspects of everyday working-class activity which have the capability to inform societal interactions within the spatial realm (e.g. the routes and timetables associated with the public transport services, and triangulation of place divided into the tenement, the bus, and the bothy).[163] Kelman's intellectual discourse may therefore be seen to conform to a fully organic dimension; the literature, activism, and critical practice associated with this positioning are closely wedded to the circumstances the author was born into.

Sanguineti's writing, by contrast, was arguably shaped by a movement between different class structures. The peculiar cultural geographies of Turin, Salerno, and Genoa forged various aspects of the author's political outlook: in Turin, Sanguineti developed an enduring affinity for Gramsci's beliefs; in Salerno, he committed himself fully to the teaching of Italian Literature at the University; in Genoa, he cemented his political ideals through his membership of leftist cultural circles (PCI), his election to the position of deputy in the Italian parliament, and the collaboration with newspapers with a communist political imprint.[164] This sense of social mobility climaxed in the transition from the scholarly environment of the academic domain to the proletarian district of Genoa; Sanguineti's biography is spatially identifiable through a perceived downward shift in social terms, which situates his political persona between the role of the traditional intellectual and an organic stance.

The event of Sanguineti's relocation to Begato led to a direct engagement with the political structure of the place, including the public defence of the Diga social housing scheme due for demolition; this allowed him to be positioned as a converted organic intellectual. His return to Genoa further coincided with an attempt to establish his credentials as an organic intellectual, consciously or unwittingly expressing, in Gramsci's words, "the deepest aspirations and feelings" which the 'masses' are unable to express for themselves.[165] Among the episodes that saw Sanguineti engage in political dialogue was the anticipated closure of a primary healthcare facility situated in the Western district of Cogoleto. There exists a record of a politically motivated

[163] Kovesi, *James Kelman*, 42–43.
[164] Picchione, "Edoardo Sanguineti and the Labyrinth of Poetry", in *The New Avant-Garde in Italy: Theoretical Debate and Poetic Practices* (Toronto: University of Toronto Press, 2004), 222.
[165] Gramsci, *Selections*, 260.

exchange between the author and the Genoese psychiatrist Cosimo Schinaia[166], who happened to be the presiding director of the *Ospedale Psichiatrico* at the time. In this conversation, published by Schinaia in 2022 under the title *The meaning of the celebration* ('Il senso della Festa'),[167] Sanguineti reflects in philosophical terms on madness and the perception of mental health patients, considering the paradox of the celebratory occurrences which had accompanied the closure of the mental health institution in Cogoleto. Drawing from Foucault, Schinaia argues that asylums had historically been established to protect the bourgeois order of society, which is based on principles of rationality, by suppressing the 'illogicity' of madness through its physical confinement: "The power of reason […] relegates the madman to the role of the sick, it medicalises it, it marginalises him inside the asylum, stripping him of all social functions."[168] Sanguineti also expressed concern with regard to the launching of grandiose social events within psychiatric communities, as these might impact patients negatively, exacerbating existing frustrations and vulnerabilities. He advocated for a different therapeutic approach to social reintegration, which encourages creativity and dialogue while abstaining from activities that provoke unregulated feelings of ectasis.

The occurrence of such a conversation demonstrates further that although Sanguineti had been able to physically re-supplant himself in geographical terms in order to pursue organic intellectualism, he was still drawn into the academic discourse from which he sought to escape, and was ultimately unable to fully dispense with his underlying traditional mode of cognisance.

Of particular significance within this study is the appraisal of the public perception of Sanguineti's movements, which were interpreted as attempts to maintain a sense of consistency with his ingrained Marxist ideology. An article published in 2010 by La Repubblica expresses Sanguineti's awareness of his assumed working class *role,* which went so far as to dictate the author's own choice of clothes and his apparent lack of self-care.[169] The essay reports that Sanguineti "lived in Begato and went to die at Villa Scassi, like any other citizen of the West of Genoa", highlighting the exceptionality of Sanguineti's decisions not to follow a preferential path. He opted to avoid living a comfortable life in the bourgeois areas of Genoa as a Europe-wide known intellectual, poet and former parliamentarian,[170] before being laid to rest in the

[166] Cosimo Schinaia, "In ricordo di Edoardo Sanguineti", Spiweb: Società psicoanalitica Italiana, May 24, 2010, https://www.spiweb.it/cultura-e-societa/cultura/in-ricordo-di-edoardo-sanguineti/.
[167] Cosimo Schinaia, "Il senso della festa", *Psicoanalisi e Sociale*, September 9, 2022, https://www.psicoanalisiesociale.it/il-senso-della-festa-di-cosimo-schinaia/.
[168] Ibid.
[169] Donatella Alfonso, "Vivere e morire da anziano di Begato, la coerenza di un genio qualunque", *La Repubblica*, May 20, 2010, https://ricerca.repubblica.it/repubblica/archivio/repubblica/2010/05/20/vivere-morire-da-anziano-di-begato-la.html.
[170] Ibid.

Monumental Cemetery of Staglieno alongside Giuseppe Mazzini, Nino Bixio and Fabrizio de André.

In Sanguineti's work, his intellectual bourgeois persona is observed to transpire through the genre of poetry, inclusive of the linguistic elements from which it is assembled--classical references and concepts drawn from the realm of psychoanalysis (cf. previous subchapters). As an appropriated stance, Sanguineti's organic position may be said to describe an inward journey into the material structures of the adopted class.

Lastly, Montale's ideological positioning is illustrated by an immobility that is entirely inscribed within the ontological sphere of the traditional intellectual. This is matched by a spatial movement of egress, a refusal to live in a city that was once one of the pillars of the Northern industrial triangle (Milan – Genoa – Turin) and noted for its formidable working-class and left-leaning presence within the Italian political climate of the 20th century. Montale's rejection of the city of Genoa resulted in an outward movement and self-imposed exile to the more salubrious surroundings of the Villa at Monterosso. This outright rejection in his formative years expedited his perceived political detachment approach and cultural aloofness.

Montale was thus a traditional intellectual, however he occupied an ambiguous position in relation to the Gramscian theoretical universe. From a seemingly apolitical standpoint, he wrote on politics, Marxism and psychoanalysis. In the publication *Fascism and Literature* (from *Auto da Fe,* 1966), Montale traced the genesis and nature of fascism and diagnosed its impact(s) upon Italian literature, deeming the writers who championed fascism opportunists and mediocre, while praising individuals of direct action, including Gramsci, who fought wholeheartedly against fascism in all its guises. Montale exhibited an ideological foundation based upon a liberally infused theoretical framework, but disengaged from any activism in favour of a polemical approach. It is significant to note that while Montale was in Florence writing his poetry as a reaction against the literary motifs of the fascist regime, Gramsci was himself incarcerated. This was followed by Montale's period of disillusionment and eventual retreat from the political landscape.

The negation of Montale's native spatial reality corresponds to the self-negation of his own status as a literary figure. *Satura* was the expression of a diagnosed state of national trauma, while essays from the same period, as scrutinised in the previous sections, critiqued the role of the Italian bourgeois society. Owing to Montale's desire to emancipate himself from the constraining effects of political dogma, his early poetry focused on what the author was able to observe in nature rather than what he felt unable to articulate in an overtly political manner. The natural world of Monterosso thus offered the author a psychological retreat. Marxist social theorist and

psychoanalyst Erich Seligman Fromm (1900-1980) describes the relationship between man and nature with respect to the concepts of both positive freedom and negative freedom, whereby "the emergence of man from nature is a long drawn-out process; to a large extent he remains tied to the world from which he emerged; he remains part of nature."[171]

In *The Fear of Freedom* (1943), Fromm explores the position of the individual in relation to society, interpreting the struggle for individual freedom as a psychological process. For Fromm, freedom could be seen as representative of an emancipatory process from "the participation in a clan, a social or religious community",[172] and by extension a wider society. Through his retreat, Montale identified a possible means of escape from his own self-identified "powerlessness and insignificance as an individual"[173], thus applying his psychological liberation to the pursuit of the natural world. The work of Fromm is highly pertinent within the analysis of the internalised tensions of the Genoese writer, which derived from his inability to fully reconcile Montale the individual with Montale the national poet. Montale thus deviated from something organic, facing up to the lack of authenticity which he diagnosed in society and making the decision not to engage in overtly political dialogue.

[171] Erich Fromm, *The Fear of Freedom* (London: Routledge & Kegan Paul, 1960), 28.
[172] Ibid.
[173] Ibid., 29.

3.5- Fabrizio de André

Fabrizio De André was a Genoese singer-songwriter who was widely regarded as one of the most influential Italian poets of the twentieth century. His artistic voice was distinguished by a "rebellious, intolerant, tenaciously anarchic character,"[1] and the social dimension of his poetic work may be recognised as entrenched in the material life of the author's native city. De André's foremost inclination lay in the representation of the marginalised populace of Genoa's social and political scene during the 1970s-1980s: prostitutes, misfits, immigrants, and gypsies all comprised that which Fabrizio had defined "the economy of the gift"[2], "upside down heroes"[3] who featured prominently throughout his songbook. The newspaper *Il Corriere Mercantile* designated him as the "universal interpreter and in some cases anticipator of contemporary changes, drives and transformations."[4]

De André was born in 1940 in a residential area of the Genoese *Ponente*, the neighbourhood of Pegli.[5] His family was of wealthy extraction; his father, Prof. Giuseppe De André, of 'noble' Turinese origins,[6] was a distinguished figure within the Genoese economic, industrial and cultural spheres. He was at first the owner of a technical institute located in the Sampierdarena area; following the war, he became deputy mayor and exponent of the Republican Party of Genoa, chairman of the Eridania sugar company and President of the Genoa Sassi International Fair.[7] In 1964, Fabrizio De Andre' admitted to being the "administrator of three private educational institutions owned by (his) father";[8] in considering the response of the Genoese newspapers to the first investitures of his musical career, Sassi and Pistarini diagnosed an initial scarce interest toward the author's singing skills, in contrast to the media attention paid to "being the son of De André".[9] This is further attested by the articles addressing De André's marriage to Enrica Rignon, which proclaimed "the union between the offspring of two very prominent families."[10] The

[1] Francesca Traverso et al., *Le strade di De André: Guida di Genova attraverso le canzoni di Fabrizio* (Genova: De Ferrari, 2011), 10.
[2] Fabrizio De André, interview by Gianni Perotti, *Re Nudo*, March 1997, quoted in Walter Pistarini, *Il libro del mondo: le storie dietro le canzoni di Fabrizio De André* (Florence: Giunti, 2018), chap. "Anime Salve", sec. "Khorakhané (A forza di essere vento)", ebook.
[3] Alfredo Franchini, *Uomini e donne di Fabrizio De André: Conversazioni ai margini* (Genoa: Frilli, 2014), chap. 14, ebook.
[4] *Corriere Mercantile*. "Corriere Supplemento III". December 2008. (Original documentation in this writer's possession).
[5] Pino Casamassima, *Fabrizio De André: la vita, le canzoni, le immagini* (Genova: De Ferrari, 2002), 16.
[6] Ibid.
[7] Claudio Sassi and Walter Pistarini, *De André talk: Le interviste e gli articoli della stampa d'epoca* (Roma: Coniglio Editore, 2008), 11.
[8] Ibid.
[9] Ibid.
[10] Sassi and Pistarini, *De André talk*, 11.

author's first record publications (including *Nuvole Barocche*) were presented in the press of the time (*Musica e Dischi*, Ottober 1961) under the name of *Fabrizio*, "so as not to compromise the good surname of the family."[11] It was only with the publication of the third album, in 1963, that the press became interested in "the young Genoese from a good family."[12]

Following a closer scrutiny of the author's work across the years, it will be possible to conjecture that De André's approach to artistic activity gradually strengthened a mode of behaviour increasingly more 'anarchic', a grudge towards bourgeois values ("a petty bourgeois respectability"[13]) despite the author's innate elitist status, which he denoted as "(his) bourgeois disease."[14] De André saw in the "anxiety for social justice"[15] a cure for such a condition, which afflicted his acquaintances, the environment and the society that had welcomed him into the world and accompanied him in his path of life; as highlighted by Casamassima, in *La Citta' Vecchia,* De André invited those belonging to its social class not to judge "the victims of this world,"[16] rather to listen, to "understand' their stories, and to attempt to communicate these outside a sub-proletariat audience.[17]

As evidenced by many critical works that have turned their analytical focus toward the cultural and geopolitical terrain[18] which fostered De André's poetic production, the author's movements within and outside Genoa were manifold, significant, and symptomatic of the author's deep attachment to the Ligurian capital.

With the outbreak of the Second World War, De André clandestinely spent the first years of his childhood in Piedmont, in the countryside of Revignano D'Asti, due to the militant anti-fascist political ideas of his father.[19] In 1945, his family moved to the district of the Foce, in Via Trieste.[20] He attended elementary school, and he formed a long and lasting friendship with the future actor, writer, and comedian Paolo Villaggio.[21] He subsequently enrolled at the Liceo Classico Colombo, and later at the University of Genoa, but interrupted his law studies prematurely.[22] During this time, he began to compose songs and perform in Jazz concerts, with the first public concert held

[11] Sassi and Pistarini, *De André talk*, 11.
[12] Ibid., 12.
[13] Ibid., 63. Italian: "Perbenismo piccolo borghese"
[14] Casamassima, *Fabrizio De André*, 32.
[15] Ibid., 31.
[16] Fabrizio De André, "La città vecchia", 1966.
[17] Casamassima, *Fabrizio De André*, 32.
[18] Marco Ansaldo, *Le molte feritoie della notte: I volti nascosti di Fabrizio De André* (Novara: De Agostini, 2015), 23.
[19] Traverso et al., *Le strade di De André*, 10.
[20] Casamassima, *Fabrizio De André*, 18.
[21] Ansaldo, *Le molte feritoie della notte*, 34–35.
[22] Riccardo Bertoncelli, *Belin, sei sicuro? Storia e canzoni di Fabrizio De André* (Firenze: Giunti, 2003), 45.

at the Carlo Felice theatre.[23] Concurrently, De André completed his intellectual "anarchist path"[24] thanks to the readings by Bakunin, Stirner, and the music-poetry of the *maître à penser* Georges Brassens.[25] In the years of the release of his first album, De André assiduously frequented the alleys of Genoa, the *carruggi* of the "small ghetto"[26] located in the historical town which accommodates "the poor devils"[27], "the excluded"[28] who inspired many of his compositions. In these central districts, De André frequented the songwriters Luigi Tenco, Umberto Bindi and Bruno Lauzi, establishing what would later be called the "Genoese School", and regularly attended the stimulating "workshop of intelligence" and creativity, the living room of the Repetto house with Paolo Villaggio.[29] The "unregulated" way of life of those years, which saw him engage in relationships with the prostitutes of Via Del Campo,[30] was attributable solely to the territory of the *citta' vecchia*, and was strongly opposed to the uses and customs of his bourgeois origins, of the family established in the "good neighbourhoods of the port city."[31] In adulthood, De André did not betray his beginnings, moving to the prestigious *Villa Paradiso*, in Corso Italia, not far from the residence in Via Trieste, in 1960.[32] In 1976, he bought a farmhouse in Portobello di Gallura, in Sardinia, where he settled; he died in Milan in 1999 with the unfulfilled desire to buy a new residence in Genoa overlooking the *Lanterna*.[33]

C.5.1- Uncharted territories

In his work *Le molte feritoie della notte*, Marco Ansaldo lay the foundations for the undertaking of an in-depth social and topographical study of De André's work. From the work of the critic, it is possible to extrapolate spatial data which allow for a mapping of Genoa based on De André's experience of the city, which may be understood as a succession of contrasting physical positions occupied within the geo-social reality. The scarcely-documented presence of De André across different urban contexts is contrasted by the poet's vivid narratives, which facilitate the geographical situating of specific locations within the *canzoniere* through realistic word-based images. De André placed emphasis on the empirical experience when reflecting upon the identity

[23] Bertoncelli, *Belin, sei sicuro?*, 44.
[24] Casamassima, *Fabrizio De André*, 25.
[25] Ibid., 23.
[26] Ibid., 31.
[27] Ibid.
[28] Casamassima, *Fabrizio De André*, 31.
[29] Ibid., 39–40.
[30] Ibid., 46–48.
[31] Ibid., 43.
[32] Email correspondence with Fondazione De André, Siena, October 2021.
[33] Ansaldo, *Le molte feritoie*, 30.

of the *citta' vecchia* (the old city), which he perceived as a conglomerate of sensory elements: "physical facts, flavours, smells"[34] ("The bad smells you find only in ports"; "the stink of the uncovered sewers that end up in the sea, that of rotten fish"; "Genoa is also the scent and flavor of its cuisine").[35] These statements enclose a key aspect of De Andre's poetics, where the singer-songwriter is a supremely extraneous spectator to the reality he narrates. In the analysis concerning De André's urban literature, the physical position of the poet within the urban ensemble and exertion of the body of the artist in the comprehension of reality are subject matters of equal relevance. Where Sanguineti and Montale were seen to employ a predominantly allegorical spatial language which allowed for the deduction of geographical coordinates, the highly determined, unequivocal emplacement of De André's narratives provides additional scope to explore the extent to which a correspondent phenomenological approach may be utilised as an inquisitive tool as part of the present discourse.

In Ansaldo's epistemological and cartographic apparatus, multiple perspectives necessarily converge: the urban study draws not only from anecdotal material pertinent to De André's biography (i.e. citations from direct interviews), but additionally from testimonies of secondary individuals, and includes the author's own experiences of those Ligurian places that he deems as formative with regard to the poet's artistic trajectory. Analogously, the songs of De André may be seen as expressive of an inherent duplex perspective: that which belongs to the characters of the narration, and that of the interpreter, through which the former is illustrated. It follows that, similarly to the considerations which will be outlined in the section of the study concerned with Alasdair Gray, it is necessary to consider De André's opus as a system of representations governed by complex, conversant points of view, which require multiple positions through which to be understood and studied.

In the subchapter *Un po' la nostra Via Pal*, Ansaldo associates a spatial reality, "a specific spatial point" [36]—a square situated within the neighbourhood of the Foce ("the initial section of via Cecchi"[37]) with the fulcrum, or *humus*[38], of the intellectual work of the *Scuola Genovese*.[39]
In the second page of the book, the author admits to being intimately familiar with the area, having spent his childhood in the *Foce*, which he denotes as "my neighbourhood."[40] Ansaldo enlists further reference points to be found within the Eastern precinct, such as the bar Igea (the meeting

[34] Casamassima, *Fabrizio De André*, 31.
[35] Ibid.
[36] Ansaldo, *Le molte feritoie*, 11.
[37] Ibid., 12.
[38] Ibid., 13.
[39] Ibid., 12–14.
[40] Ibid., 12.

point of De André, Lauzi, Tenco, and Paoli), the Piccolo Teatro, the local cinema Instabile[41] and the church, where significant episodes relating to the Genoese school and De André took place.

To contrast the personal bias that the author arguably possesses with respect to the map under delineation, the geographic and toponymic information contained in the chapter is adduced by means of ways which, he underlines, are "reliable"[42]: these sources comprise the official blog of *Via del Campo 29 Rosso*,[43] which was once the music shop of Gianni Tassio, habitual meeting place of the exponents of the school; a historical interview with *Faber* from 1979;[44] and a draft handwritten by the poet with answers to a scheduled interview found in the *Centro Interdipartimentale di Studi De Andr*é*'* in Siena.[45]

In the second half of the chapter, the journalist entrusts the survey to an empirically-oriented methodology, exploring the "geosocial profile" of the area: Ansaldo physically retraces the roads of the Foce, and adopts a mnemonic and experiential analytical perspective in order to ascertain the validity of the coordinates previously outlined.[46] A significant feature emerging from this portion of the study is the need to further corroborate the experience of the map-maker through the oral testimony of local residents, the vox populi (in one specific occasion, the journalist Renzo Parodi signals "the benches where they sat, the bar where they met, the buildings where they lived")[47] and the presence in situ of plaques, although scarce, commemorating two members of the Genoese school. The result is a literary map describing the locations of the houses of Lauzi, Bindi, Mannerini, the poet who inspired some of De André's lyrics, as well as the Enoteca of the Tenco family, among other landmarks. A social geography is thus defined based on the encounter between personal experience, oral history and physical artifacts; a map in which numerous highly subjective perceptions converge, for which even the existence of a Genoese School (or its definition in a technical sense) is uncertain, as witnessed by Gino Paoli and De André on separate occasions.[48] It should be emphasised that Ansaldo does not employ any visual maps in his investigation, nor is his publication supplied with cartographic aids: this mapping endeavour is solely reliant on descriptive data.

[41] Ansaldo, *Le molte feritoie*, 28.
[42] Ibid., 13.
[43] Blog cited by Ansaldo, viadelcampo29rosso.com.
[44] Ansaldo, *Le molte feritoie*, 14–15.
[45] Ibid., 15–16.
[46] Ibid., 19–28.
[47] Ibid., 18.
[48] Ansaldo, *Le molte feritoie*, 12, 15.

Notwithstanding the aforementioned manuscript, the appraisal of the existing critical corpus devoted to De Andre', and in particular to the relationship between the poetic work of the singer-songwriter and the urban reality of Genoa, supports the proposition of the author of this thesis that there exists a tendency of scholars to subject the songbook to readings that are distinctly individualistic, presenting deductions often based on interpretative knowledge and emotional perceptions, which at times contradict one another. Such a phenomenon becomes evident when comparing the two works *Il libro del mondo* (*The Book of the World,* 2018*)* by Walter Pistarini and *Genova e' mia moglie: la citta' di Fabrizio De André* (*Genoa is my Wife: the City of Fabrizio De André,* 2017) by Traverso and Tettamanti: both publications have discussed the lyrical content of De André's song *La domenica delle salme*, conjecturing with respect to the identity of "the illustrious cousin De Andrade".[49] Where the former attributes this quote to the Brazilian writer and poet Oswald de Andrade, sanctioned by the study of Mattia di Meo and testified by the singer-songwriter himself, the latter identifies the cousin with the Portuguese-born architect who was responsible of the nineteenth-century restoration of Palazzo San Giorgio. Additionally, the unsystematic format adopted by most previous writers suggests that the existing body of literature mainly caters to members of the general public instead of an academic readership. Traverso and Tettamanti's *Genova e' mia moglie* belongs to that line of critical works that have established a close relationship between the city and the author, which notably includes *Le strade di De André: a guide to Genoa through the songs of Fabrizio;*[50] the lack of a rigorous theoretical framework within literature of such a nature evidences the innate difficulty of construing a map that faithfully reproduces the path of De André across the real and literary cities. Indeed, while several previous commentators have addressed the geo-spatial dimension in De André's work, these expositions are arguably laden with subjective interpretations. Furthermore, prevalent attention relative to the poetic anthology was centred on the descriptions of the port area and historical town, neglecting the real daily world of the author as confined to the eastern part of the city, which offers significant resources within the wider investigative framework. It is within this uncertain investigatory landscape that this chapter aims to position itself, aiming to offer a suggestion of suitable methodologies to judiciously approach the work of De André from an urban studies perspective.

Ansaldo's study presents a uniquely comprehensive analysis, attained through the employment of heuristic tools that combine multiple representative levels; these are reflective of the complex web of positions implied in De André's omnibus. For this reason, the following sections of the present study will draw strongly from the embryonic propositions of this work, exposing the

[49] Fabrizio De André, "La domenica delle salme", *Le nuvole*, 1990.
[50] Francesca Traverso et al., *Le strade di De André: Guida di Genova attraverso le canzoni di Fabrizio* (Genova: De Ferrari, 2011).

potential to further develop the spatial discourse and practices in alignment with superior scholarly standards.

C.5.2- Above and below: ascending and descending

"And over your buried Genoa
Not a handful of earth but
A cascade of dry leaves
With the face of Marx."[51]

Among the selection of unpublished writings by De André, inclusive of handwritten notes, diary entries and personal letters which are now kept at the *Centro Studi di Siena* and gathered in the collection *De André: Sotto le ciglia chissa'*, there are musings of considerable relevance with respect to the current lines of inquiry: three key considerations corresponding to an equal number of suggestive 'fragments' will henceforth be presented and scrutinised according to their placement in the anthology.

In the first fragment, De Andre' underlines the measure in which "the song, or rather the text of a song, moves in the narrow spaces left by the music",[52] while "prose gives you all the space you want, but what may look like an advantage can become a trap, all the more so in literary form."[53] Such a statement evidences not only the author's awareness of certain spatial parameters within which a poetic or literary text exists, but more specifically how a lyrical composition may be seen to be exclusively accommodated by narrow space--quintessentially that of the *carruggi* of Genoa--as opposed to unbounded space, which assists the production of the novel. This cognition will prove critical in the analysis of the extent to which the space of writing (the position from which the writer operates and produces) has the potential to affect the creative output, and echoes aspects of Montale's considerations on the architectural structure of poetry elucidated in Chapter *C.3.4.*

The second fragment conveys a sentiment which may be frequently observed, with various degrees of tangibility and articulateness, in several of De Andre's compositions. "In the sixties I sang a world of marginalization, certainly less populated than today, [...] putting myself on that

[51] Fabrizio De André, *Sotto le ciglia chissà: I diari* (Milan: Mondadori, 2016), 136. Translations by this writer.
[52] Ibid., 152.
[53] Ibid.

side, and from that side naively invoking an improbable pity."[54] Reflecting on his early production, the author maintains the independence of 'that side', the historical centre of Genoa and the marginalized population which it houses, and its difference to an implicit and antithetical *other* side, within which the Foce district may be ascribed. It is possible to recognise in such an account an element of transience, in that 'that side' is a place he was once able to access, adopting a position within its boundaries not as an observer but as a participant. Arguably, De André had the capacity to renounce (and physically depart from) the historical centre whenever there was the desire to do so. While the piece lacks temporal placement, the past is reflected upon through the clarity of a present in which De André realises the 'improbability' of the successfulness of the practice of 'belonging'—arguably an indication of a greater cognizance of his 'misplacement.'

The third fragment consists in a poem titled "The cockroaches".[55] The designation is an immediate reference to the world of marginalization just mentioned: the cockroaches are engaged in an upward climb "on this infinite white wall", while "they tell stories of a damp and dark world and escapes to the lair."[56] It is the description of an ill-fated climb, condemned to a constant downward return. These subjects are contrasted by the presence of a hypothetical interlocutor, "You", "who rise higher than the sun [...] (and are) the image of the illusions of the world", a reference to the world of the bourgeoisie, ultimately destined to "reach the sky"[57] and be submitted to the punishment of a final otherworldly judgement. Fundamental implications of physical ascent and descent linked to the condition of a social class emerge from this composition. It is important to note that De André avoids including himself among the beneficiaries of his harsh criticism, utilising the pronoun *Voi* (You) and placing it in a prominent position in relation to the structure of the poem; this linguistic choice underlines a greater ideological vicinity of the poet to the insects. This literary piece constitutes a significant starting point to explore how the physical act of ascending or descending to and from a given position may be conducive to the formation of a specific creative mindset, in the same way as, in the phenomenological realm, the perception of a destination is tied to the individual way in which the mind experiences the act of descending.

The chapter *The descent, from upper Genoa to the old city* of Ansaldo's work presents key aspects concerning the geo- and topographical profile of the two areas of Genoa. Ansaldo characterizes Albaro (the neighbour adjoining the Foce) as a chessboard of "wide squares, tree-lined avenues, wide streets, noble and popular buildings",[58] as opposed to the "alleys and ups and downs" that

[54] De André, *Sotto le ciglia chissà*, 173.
[55] Ibid., 190.
[56] Ibid.
[57] Ibid.
[58] Ansaldo, *Le molte feritoie*, 33.

can be found in the “turbulent and urbanistically complex”[59] central area of the city. Crucially, he recognizes a correspondence between the urban conformation of the territory, the movement of descent from the "well-ordered society" to the *angiporto*, and the measurable "change in mentality of the young Fabrizio".[60]

De Andre’s distinct places of residence have arguably coincided with areas of distinguished provincial prominence (in terms of both physical elevation and wealth); Via De Nicolay in Pegli, for one, positioned within the Genoese Ponente where the author was born, "winds from above, ending on the palm-lined promenade"[61]; in the 70s, De André, "the scion of the upper middle class"[62], "came down from via Trieste," ‘descending' on Via Cecchi to frequent the company at the songwriters' bar.

By contrast, among the first performances of De André was the collaboration with the Modern Jazz Club. This occurred in the underground of the *Borsa di Arlecchino* (which "sank into the basement" of the Caffé Borsa[63]); the building arose in the most central street of Genoa*, Via XX Settembre*.[64] By proceeding further south, toward the seafront, one would have reached ‘the flipper’ near the old city which, as Casamassima highlights, was one of the meeting places of the members of the Genoese school; matching the sea level in altitude, the area may be described as the terminal point of the descent. Casamassima further proposes that, in light of the fact that "Fabrizio [...] came from the good neighborhoods", the "diversity of class" that existed between the author and his companions might have "(affected) the group in some way."[65]

The author thus reinforces the idea that De André’s social status was engendered by his place of provenance; furthermore, it is conceivable to posit that while the members of the group seemingly all frequented the same affluent district, De André occupied a perceived higher position with respect to the social structure of the group: Ansaldo reports that Bindi "made his debut at the Lido", Luigi Tenco "had arrived from Ricaldone [...] and played the clarinet in Via Rimassa", Bruno Lauzi "lived at the Number 51 on that street", Gino Paoli "came from Pegli" , but only the spatial movement of De André is markedly described as a descent (“descended from Via Trieste”) toward the bar Igea.[66] Commencing in Albaro, the foothpath walked by De André which Ansaldo

[59] Ansaldo, *Le molte feritoie*, 37.
[60] Ibid.
[61] Ibid., 29.
[62] Ibid., 37.
[63] Cesare G. Romana, *Amico fragile* (Rome: Arcana Edizioni, 2017), chap. “In Scena”, ebook.
[64] Ansaldo, *Le molte feritoie*, 35.
[65] Casamassima, *Fabrizio De André*, 43.
[66] Ansaldo, *Le molte feritoie*, 28.

delineates traversed the Foce to then proceed to the alleys of the historical centre and the port in half an hour's walk.[67] A focal point of the transition from one area to the other consists of Piazza De Ferrari, whose narrow streets "descend towards the carruggi"[68] in several points, leading to the port. Ansaldo defines it as a boundary between "one part of the city, high and flat", and the other; together with the *piazzetta* di via Checchi, thus, Piazza De Ferrari represents an important threshold: a limit which, borrowing Dante's terminology, facilitated a *contrappasso* by contrast, incipient of the "mental metamorphosis" (and necessarily 'not a shift in class', as Ansaldo points out) undergone by De André.

In Dante's universe, the retaliation (*contrappasso*) consisted of the principle that regulated the punishment attributed to the damned, thus establishing a correspondence between guilt and punishment; in the case of retaliation by contrast, the punishment amounted to the opposite of the sin committed during one's earthly life (an example is that of the uncommitted who, having refrained from taking sides, are forced in the infernal vestibule to chase a flag while being stung for eternity by insects.) When addressing the position(s) adopted by De André, the *contrappasso* may be recognised to occur when the author's status as an uptown bourgeois (perceived by the author as a social privilege) is reversed, in adopting a criterion of proximity to that grieving society which he considered extremely disadvantaged. This is a seeming retaliation, certainly temporary, as the poet, passing through antithetical areas of the city, physically descends into a dimension of suffering and "bad company" in which he "recognizes himself."[69] De André affords the marginalized not a punishment but a ransom; in alignment with the author's worldview, according to which the underclass is the embodiment of the 'saved souls', the real retaliation takes place in the transit between the port (below) and the areas of the west (above): the condition of financial ease is the true disease of the soul ("*the bourgeoisie is [..] an acute inflammation of the desire to possess [...] more than a choice, it is a category of the spirit of man, which forces him to choose it*")[70] and the physical existence constricted within this reality is punishment in itself.

The employment of the Dantesque lexeme may be legitimised within this analytic context if we consider the literary traditions that, closely linked to the concept of the religiosity of sin, see the transcendental dimension as quintessentially divided between a heavenly 'above' and an infernal 'below'. In his essay *Dante's descent and ascent into the underworld*[71], Janos Kelemen

[67] Ansaldo, *Le molte feritoie*, 36.
[68] Ibid., 37.
[69] Bertoncelli, *Belin, sei sicuro?*, 43.
[70] De André, *Sotto le ciglia chissà*, 118.
[71] Janos Kelemen, "Scendere e salire nel mondo di Dante", *Azioni parallele, Quaderni d'aria, Scale a senso unico*, no. 4, ed. G. Baptist, A. Bonavoglia, and A. Meccariello (December 2017). Available online at: https://www.azioniparallele.it/41-scale/saggi/215-scendere-e-salire-nell%E2%80%99oltremondo-di-dante.html.

conjectures that Dante's cosmology had derived from previous philosophical and mythological visions such as Plato's *Phaedrus*, which described the ascent of souls to the hyperuranium, subjecting the conception of the world to a vertically ordered structure; further examples of these cosmological ordering schemes can be traced back to the Mesopotamian and biblical traditions.[72] Kelemen analyses numerous passages of the *Commedia* in which Dante's movement is expressed in terms of descent or ascent *(lo scendere e 'l salir)* in adherence to the Virgilian trope*:* a paramount example of the phenomenon may be recognised within the first *canto* of the *Inferno* (13- 30), in which Dante ascends *(ripresi via per la piaggia diserta, sì che 'l piè fermo sempre era 'l più basso)* up a hill with his gaze raised (*guardai in alto*). The scholar also highlights the metaphorical value of the image of the staircase, which is an expression of both moral and power relationships.[73] Albeit the 'descent' of De André does not denote a change in class (which, according to Ansaldo, "is impossible, of course"[74]), a shift in the perception of reality's social fabric and an awareness linked to pre-existing relations of inequality are implicit in the ideological movement.

Within his essay, the author also makes reference to the term *trapasso*, an additional Dantesque expression which is distinctly close to *contrappasso* on an etymological level: it is attributable to the *Canto XIV* from the *Paradiso* (*Treccani* reports this as the only attestation): "From horn to horn and between the top and the bottom / the lights move, sparkling strong / in joining together and in the *trespassing*" (*Di corno in corno e tra la cima e 'l basso / si movien lumi, scintillando forte / nel congiugnersi insieme e nel trapasso*).[75] The passage is spatialised along the horizontal and vertical axes of a cross made of souls which are intent on ambulating to "trespass" (one another) from bottom to top, or from right to left. The term identifies the overcoming of a limit in a physical sense. As such, Piazza de Ferrari, the place of union between the Ponente and the port areas through a network of alleyways and related stairways, can be correlated with both a place of 'contrappasso' and one of 'trapasso' within the intellectual and physical itineraries of De André.

In his anecdotal monograph dedicated to De André, Cesare Romana reflects on the role of Piazza De Ferrari in the events of the 1960s, which saw Genoa as a place of worker ferment that rendered

[72] Kelemen, "Scendere e salire".
[73] Ibid.
[74] Ansaldo, *Le molte feritoie*, 37.
[75] Guido Favati, "Trapasso", *Enciclopedia Dantesca* (Roma: Istituto della Enciclopedia Italiana, 1970), https://www.treccani.it/enciclopedia/trapasso_(Enciclopedia-Dantesca)/.

it a "laboratory of the Italian left"[76] following the convening of the MSI congress in the city and the closure of various industries already underway, including the Ansaldo factory.[77] Romana describes the decade as a period of "stones, shots, injuries",[78] and associates these events with De André's poem *Girotondo*, composed in 1968, a nursery rhyme that pursues the madness of a war 'already broken out'. Romana reminisces "*I figli di papa'* (the daddy's boys)" and "*I figli del popolo* (the sons of the working class)"[79] gathered in a crisscrossing movement in Piazza de Ferrari and "all around, in front of the Doges' palace, up via XX Settembre and down [...]", while the dockers "provided [...] the anthropological *trait d'union*".[80] The critic borrows this terminology from Pasolini, who had critiqued the reactionary endeavours of the *petit bourgeoisie* (*I figli di papa'*) while siding with members of law enforcement, which he deemed the honest 'sons of the poor' who had been forced into their job by financial hardship.[81] As such, the dockers may be understood as an intermediate social class. In the historical-political image of Piazza de Ferrari, epitomising a space of intersecting ideological and physical motions, it is possible to identify the moving "cross" of Dante's *trapasso* described in the *Canto XIV* of the *Paradiso*.

The theological dimension associated with De André's oeuvre has been widely discussed by paramount critical theory. Franca Canero Medici has developed this aspect in a transcendental direction in her manuscript *Fuoco di Legna, Anime in Cielo*[82], approaching the work of the poet from a mythological and analogical perspective, revealing literary and mystical suggestions that are linked to the spatial inquiry in Dantesque key proposed in the current study. Of particular relevance is the introduction to the work, which relates a key thought of the author and a "dream image"[83] of a pyramid. De Andre's statement "there are those who rise to Heaven and those who must climb" aids the configuration of a structure that is "overhanging, [with] steps of stone boulders that [rise] with difficulty upwards, just like those left on the beach of time from the ancient pre-Columbian civilizations".[84] The author defines this image as a '*lasciapassare*'[85] (passport or permit), whose verbal root takes up the Dantesque terms previously mentioned (*contrappasso, trapasso*), thus denoting a spatial movement, in this case an entry. This access key

[76] Donatella Alfonso and Luca Borzani, *La città che resiste: Genova tra solidarietà, idee e attese irrisolte* (Genova: De Ferrari, 2020).
[77] Cesare Romana, *Smisurate preghiere: sulla cattiva strada con Fabrizio De André* (Roma: Fazi Editore, 2005), 18.
[78] Ibid.
[79] Ibid.
[80] Ibid.
[81] Pier Paolo Pasolini, "Il PCI ai giovani", 1968, quoted in Romana, *Smisurate preghiere*, 18. "[...] the police youths forced by poverty to work as servants".
[82] Franca Canero Medici, *Fuoco di legna, anime in cielo: Fabrizio De André e i suoi «cattivi maestri»* (Genova: Zona, 2018).
[83] Ibid., 9.
[84] Ibid.
[85] Ibid, 10.

is offered to "those travellers as they embark on the 'stone raft' of [De Andre's] songbook".[86] Within this context, which introduces concepts of 'beatitude', of "overturning (*capovolgimento*) that allows souls to fly into the sky"[87] as well as the boat alluded to by the shipwreck of *Smisurata Preghiera*, the quote of the stone raft (originally from Saramago) may be correlated with the ship of the ferryman of Hades, Charon. Medici's interpretation, imbued with Dante's analogies, configures the dimension of the journey of the "saved souls" as a transcendental ascent along the stairs of a monumental pyramid; such an architecture is reminiscent of Dante's Mount of Purgatory, whose prototype, according to Kelemen, is embodied by the tower of Babel (of which Dante outlined the function of staircase in De Vulgari Eloquentia.)[88] Medici's image contrasts in an exactly specular way with Dante's conception of the *Inferno*, a conical chasm whose stairs consist of nine circles allowing its descent. Accordingly, where Franca Canero Medici has extracted an architectural element from De André's work in a principally perceptive way in order to define the social trajectory of the underclass, the current study focuses on the author's perspective so as to determine its transposition into the urban morphology.

3.5.3- The old city (La citta' vecchia)

Several monographs committed to De André describe the period spanning from the late 1950s to the second half of the 1960s as coinciding with the author's foremost engagement and literary involvement with respect to the areas adjacent to the Genoese port. In this subchapter, I will address the inquiry concerning the spatial dimension within the compositions produced during these years, which have been designated as "the first De André",[89] as well as later works deemed exceptionally significant by eminent cultural practitioners (namely, the *Creuza de Ma* anthology), probing the intersection between positionality, literary perspectives, and verticality seen as a decisive spatial factor across De André's urban narratives. The analysis will provide the informed means to systematically appoint the locations within the city that have served a specific stimulating role with reference to the author's literary practice. A scientific-based method of inquiry will be implemented in the last instance in conjunction with reflections derived from fieldwork experiences chronicling the journey through the literary map in course of development.

[86] Medici, *Fuoco di legna, anime in cielo,* 7.
[87] Ibid., 9.
[88] Kelemen, "Scendere e salire".
[89] Walter Pistarini, *Il libro del mondo: Le storie dietro le canzoni di Fabrizio De André* (Florence: Giunti, 2010), 10.

In an article contained in an original paper copy of *Il Corriere Mercantile* from December 2008,[90] the "special rapport" of De André with several sites in Genoa is measured through the songs *Jasmin-a* (1984) and *Creuza de ma* (1984). The article indexes many such locations, including the alleys (*vicoli*) "where he met people who would never have crossed his doorstep", the sea (the Lido), “the film club for the mutilated”, the fish market, Sant’Ilario and the "creuza".[91] The aforementioned works are juxtaposed to songs from the ‘first De André’ period such as *Carlo Martello returns from the battle of Poitiers* (1963), which was written "in the rooms of one of the most beautiful villas in Genoa";[92] the remark unmistakeably alludes to Villa Paradiso in Albaro. In view of this piece, it is feasible to approach the study of the means by which the environment of writing (the physical position of the author within a given social and urban space) is capable of influencing the thematic substance of the literary work itself.

Arguably, the author of the article from *Il Corriere* correlated *Carlo Martello* to De André’s Villa in Albaro not purely due to reasons that may be deemed bound to a strict cause and effect rapport (given that the operation of writing physically took place inside the dwelling), rather in view of the semiotic contribution that the space of the writing is able to transfer onto the lyrical content. By narrating a love encounter between the king and a prostitute in a goliardic key,[93] *Carlo Martello*, written in collaboration with Villaggio, presents the protagonist as a ridiculed character stripped of the heroic virtues by which historical literature had characterized him. The language is at times courtly (the poem contains a reference to Dante, *Inferno XXXIII*, 75)[94], at times profane; while many elements of the early composition presage the recurring themes of the later oeuvre, the social and cultural settings are strikingly distinct to those of works such as the *Creuza de Ma* collection. The noble residence may be postulated to embody the architectural expression of the social status commonly assigned to a monarchic figure; furthermore, the De Andre’ family home (and the inherent sense of morality implicit in the bourgeois class) imposes the respect for established uses and customs; these are challenged through the character of Carlo Martello, who abandons himself to the profane and un-regal satisfaction of carnal desires with a prostitute.

By contrast, both the compositions *Jasmin-e* and *Creuza de Ma*, contained in the homonymous 1984 album *Creuza de Ma* and produced as a joint effort with Mauro Pagani, are profoundly suggestive of the author’s contemporary milieu. They were written in a form of Genoese dialect

[90] *Corriere Mercantile*. “Corriere Supplemento III”.
[91] Ibid.
[92] Ibid.
[93] Pistarini, *Il libro del mondo*, 18–19.
[94] Ibid.

which was deemed "strange [...] almost archaic"[95]; the choice of the language was dictated by De Andre's desire to synthesize "those that were the sounds of the Mediterranean"[96] and a personal interest in dialectal forms. The Genoese language is characterised by a multi-ethnicity inclusive of "a dictionary of 1500 Persian, Turkish and Arabic terms[97]"; as such, its usage was able to localise the compositions into the specific urban and social dimensions of the port area and its culturally diverse population.

A narration of the experiences of port workers, *Creuza de Ma* encompasses a manifold synthesis of the key concepts highlighted in the previous sub-chapters, with the title offering a suggestion of a process of descent originating from an unspecified (but presumably elevated) topographical point of the city and terminating at the port. As posited by Pistarini, the *creuza* corresponds to a "sea trail" (*mulattiera di male*) which denotes a steep and narrow path leading to the sea, often enclosed by stone walls.[98] The protagonists of the song are tired sailors who return to the mainland; during a night that points the knife to the throat (and is therefore perceived as dangerous), they envision middle-class "stone houses" inhabited by "family girls", whose privileged existence is contrasted by that of the "girls who own the water-rotten rope and salt that binds [the sailors] and takes [them] along a sea trail", an allusion to the prostitutes living and working by the port.

A significant element of this composition is the inclusion of an audio recording of the sounds of the fish market in Genoa's Piazza Cavour; the principal voice belongs to Caterina, "this woman who sings in D major without knowing it". The incorporation of the vox populi affords the poem a notion of authentic presence in the locale, suggesting the author's physical immersion in the place of writing. Indeed, the article by *Il Corriere* highlights how *Creuza de Ma* was written not "in the rooms […] of the villa", rather in "other places" and "other environments"[99], propounding a mode of writing informed by a sense of immediacy and urgency and inspired by phenomena such as smells, sounds, and perceptions of the functionality of urban spaces. This hypothesis of a literary product that is conceived in an "instinctive and almost maniacal"[100] way is supported by the material contained in the collection *Sotto le ciglia chissa'*, testifying to De André's propensity to "pin an image at the very moment in which it emerged" on "notebooks, scattered sheets, books, diaries, […] bags",[101] as evidenced by the discovery of an envelope on which De André has

[95] Pistarini, *Il libro del mondo*, 232.
[96] Ibid., 233.
[97] Ibid.
[98] Ibid.
[99] *Corriere Mercantile*. "Corriere Supplemento III".
[100] De André, *Sotto le ciglia chissà*, 3.
[101] Ibid.

pertinently recorded: “It is better not to write a whole sentence rather than to remove a single word that gives meaning to a sentence. (sic)"[102]. The Onlus Foundation offers examples of the perceptive capacity of De André, who was particularly attracted to "impressions, [...] popular sayings learned in the alleys of Genoa [...], recipes, quotes."[103] Accordingly, it may be posited that *Creuza de Ma*, with its dialectal forms and ‘impressions’, might have been conceived from one such extemporaneous intellectual workings.

Despite these factors, which seemingly warrant the album geographic authenticity, Giampiero Reverberi has diagnosed in the *Creuza de Ma* anthology a lack of "freshness, authenticity, purity" that instead characterized "those early works."[104] This "artifice", which the critic attributes to the increased involvement of collaborators and the author’s growing reputation within the industry, is arguably a collateral of the gradual dislocation of De André from his native land, since the album is temporally subsequent to De André’s residence in Gallura. Therefore, the return to Genoese themes and the novel melodic techniques may be seen as attempts at rapprochement, the re-establishment of a contiguity with that reality whose detachment had been made even more marked by the interposition of a greater physical separation. It is conceivable that the early period referred to by Reverberi may coincide with De André’s shared residence in an “attic” located within the port area. Following the abandonment of university studies, the author left the family home to go and live in the heart of the old city not "as a hauler" but "as a tourist";[105] there, he frequented "the people of the port, longshoremen, sailors, smugglers, thieves and prostitutes."[106] With this "mine of human material" at his disposal, De André produced, among other songs, the two paramount works of *Via del Campo* (1967) and *Bocca di rosa* (1967).[107]

The protagonist of *Via del Campo* is a transvestite working in Genoa’s port. The narration is based on an autobiographical experience of an encounter that took place in *Via del Campo*, baptized ‘the road of mercenary love. The history of Via del Campo dates back to Roman times, when this was used as a cultivation area; the construction of houses and monuments changed the physiognomy of the area in a markedly vertical sense, with the erection of towers (first the *Porta dei Vacc*a, the thirteenth-century *Torre Piccamiglio*, and the noble palaces of the 1500s and 1600s). With the intensification of port activity during the 1900s, alimented by a compressed and

[102] De André, *Sotto le ciglia chissà*, 17.
[103] Ibid., 3–4.
[104] Giampiero Reverberi, quoted in Riccardo Bertoncelli, “Intervista a Giampiero Reverberi, Genova, ottobre 2002”, in *Belin, sei sicuro?*, 73.
[105] Sassi and Pistarini, *De André talk*, 99.
[106] Ibid., 99–100.
[107] Ibid. Incl. *Il testamento, La ballata dell’eroe, La guerra di Piero*

concealing architecture, illicit trafficking such as smuggling and prostitution found fertile ground, which only strengthened in the second half of the century.

The road possesses a markedly vertical tendency. Monferdini notes that "the houses rise like hands stretched out to look at a slice of the sky and the light laboriously breaks through":[108] *Via del Campo* represents the lowest point of the Albaro-city centre route, an infernal pit inhabited by unease and misery, where the daily life of 'lost souls' unravels. The depth of this urban chasm is conveyed by De André's lyrical image of a multi-storey building which the 'graziosa' (graceful) ascends and descents through; in order to work, she is obliged to stand on the threshold at night; when asked for her hand, she is observed to 'climb up the stairs', up to the 'first floor', where she closes the balcony as a sign of refusal; De Andre's view of this private space as 'paradise' coincides with a process of retaliation which grants the 'lost souls' a ransom of holiness.

This reversal of the dimensions of hell and heaven implemented by De André may be perceived as the expression of the authentic perception of the women working in the ghetto, as witnessed by Rossella Bianchi.[109] Giuliano Malatesta defines her as "the last survivor of the first generation"[110], that is from the years prior to 1970, during which the "ghetto of Genoa", including Via Pré, Via del Campo and the neighbouring alleys had been entirely assigned to the sex market. In her testimony of those years, Rossella describes *Vico delle Cavigliere*, a street parallel to Via del Campo, as "a narrow and dark alley, surrounded by gray and dirty buildings, so narrow that, looking up, you had the feeling that the roofs of the buildings touched";[111] this description matches that of Pistarini for Via del Campo, as the architectural conformation of the two streets is to be considered analogous. Rossella remembers the words spoken by a girl upon her arrival, who welcomed her "to hell"; the reaction of the woman to the remark was one of surprise; by contrast, the place appeared as a "a paradise." ("*I gave a hint of a smile, I said nothing but inside me I thought: hell? This is a paradise*.")[112]

Owing to the retelling of this episode, we may deduce that the works of 'the first De André' offer a faithful portrait of the authentic social reality, whose grasp was arguably rendered possible by an instantaneous form of writing derived from a physical engagement with the setting. This is counterposed to the linguistic subterfuge (the Genoese dialect) used in later works as an attempt to get closer to the disadvantaged slice of Genoese society: the employment of a 'strange Genoese

[108] Laura Monferdini, contribution to Pistarini, *Il libro del mondo*, 54.
[109] Rossella Bianchi, quoted in Giuliano Malatesta, *La Genova di De André: da Corso Italia a Via del Campo* (Genova: Perrone, 2019), 46–53.
[110] Ibid., 47.
[111] Ibid.
[112] Ibid.

language' in *Creuza de Ma* was deemed by the native populace as "difficult to understand."[113] It also follows that the physical position contributed to a tropological shift in the social position (or a 'class betrayal'[114]) of De André, albeit a temporary, deliberate, and ephemeral one, allowing for an identification of the author with the protagonists of the events narrated. However, it ought to be remembered that De André has consistently maintained an exceptional awareness of his status; the memory and recounting of having resided "in an attic"[115] inside the ghetto, thus in the highest point of the apartment block, should not be considered trivial from a psychological perspective.

C.5.4- Fieldwork: mapping the descent

On account of the strong sense of verticality which may be observed to characterise a large number of De Andre's narratives, it may be evinced that the spatial dimension of the poetic compositions is tied to the topographical condition of the city. In the investigation of the correlation between urban form and the sphere of existence of the literary protagonists, we have determined that De André's empirical contacts with the city may have played a key role, consciously or latently, in the advancing of the author's perception of geographical and class differences, which further surfaced from the literary tableau. Following the identification of critical thematic similarities, such an experience has been correlated to the movement of descent described by Dante's literary journey to the Inferno: this is significant in the way of delineating a spatial structure attributable to the microcosm(s) conjured up by the author. Furthermore, having reviewed several scholarly works relating to De André's phenomenological involvement with specific urban locales, I have deemed the work of Ansaldo as noteworthy. It enacts a richly faceted (albeit embryonic) study of space, drawing from the singer-songwriter's accounts, the vox populi, and the critic's own cognizance and experience of discrete positions within the urban framework of the Genoese Ponente.

There is scope to advance the latter study by proposing a scholarly reframing of the intellectual stimuli advanced by Ansaldo's work, and to further enhance the spatial and urban discourse by broadening the geographical boundaries with respect to the inquiry into De Andre's positionality as an individual and an artist. I have thus identified key locations that mark points of interest along the trajectory of the descending path from Villa Paradiso to the port of Genoa--specifically Via di Pre'--and investigated the extent to which the topographical elevation of each set of coordinates is reflective of a perceptive shift concerned with the wider urban phenomena and affiliated social

[113] Sassi and Pistarini, *De André talk*, 9.
[114] Medici, *Fuoco di legna, anime in cielo*, 88.
[115] Romana, *Amico fragile*, chap. "Dori", ebook.

substructures. During the process of on-site investigation, all personal reflections were recorded instinctively in a diary, coherently with De Andre's mode of writing. The following sections present a narrativised version of the empirical data gathered in Genoa in August 2021.

> *Having appointed Villa Paradiso as the site of departure initiating the urban descent, the approach of the locality from the wider urban setting informs the observation of several key factors concerning the residence. Scalinata Giorgio Borghese, situated in Piazza Tommaseo, defines the formal threshold of the Albaro neighbourhood. While facing North, observing the skyline from this point, with the gaze stranded between two liberty fountains which capitulate and frame the view beyond, the visitor is able to discern the roof of Villa Paradiso, which presents itself as the apex of the elevation of the urban order observable from this point.* (Figure 1)

Figure 1. Rooftop of Villa Paradiso (De André's residence), as observed from Scalinata Giorgio Borghese

> *It is far more arduous to identify the Villa when walking along Via Francesco Pozzo, a steeply sloping street that leads to the designated area while offering views of the complex urban fabric of the city extending below, toward the southern part of Genoa.*

The elevation allows for the entire length of Corso Buenos Aires to be revealed, bringing into focus the surfaces of the roofs and vertigo-inducing urban chasms while yielding the observer visual dominion over the central districts. Positioned at the observer's feet, these precede Albaro and appear to lead to its localities through an organic movement of ascent.

The apex of Via Francesco Pozzo circumscribes the De André's residence on the south and east sides, and comes to an end at an altitude of 38 metres. Villa Paradiso is however inscrutable from the road, surrounded by a high wall and the plantations that encircle the inner garden. From the gate to the east of the building, one is able to identify a stone staircase which, further elevating the base of the building by 10 meters above the surrounding land, seemingly leads to the entrance of the habitation. Since the perimeter does not offer additional observation points, I set about to take Via Trento, not before noting a sense of secrecy that afflicts the place: highlighting this, the intercom adjoining the cancellation displays rows of blunt initials, as opposed to the full names of the tenants (I read, for example 1- SC 2-RD; GR, etc.), a feature that catches the eye in its unusualness. The building complex appears as a mostly inaccessible fortress - a strong correspondence to the conception of a real paradise - whose bourgeois location is accompanied by the privilege of privacy and physical withdrawal from the dense urbanization that characterises the city, opposing the condition of strong contiguity and structural interdependence of the dwellings of the central city districts.

The choice to take Via Trento is dictated by the final and direct conjunction, deduced from the map, with Via Trieste, where De André resided from 1945 to 1960: it is highly surmisable that this stretch of road was part of the path that led the songwriter, in later years, from Villa Paradiso to the old town. It is a rectilinear, spacious and bright street which houses small boutiques, bars and residential buildings; it opens up with a slight elevation on the west which falls back downward toward its other extremity; the degree of slope is however almost unnoticeable, arguably due to the fact that the step is aided by a perfectly uniform asphalting. As in Via Francesco Pozzo, there are many opportunities to gauge panoramic urban fragments, preceded by steep "creuse" that throw themselves onto the city below. (Figure 2) *The entire neighbourhood, I note, is seized by a calm and remarkable silence. Turning back toward Villa Paradiso, one would notice with surprise that the east facade is now visible - the top of the first floor of the residence corresponds to my current position: I am at an altitude of 45m.* (Figure 3)

Figure 2. 'Creusa' framing a narrow view of the cityscape below

Figure 3. Villa Paradiso (East façade), as seen from Via Trento. A greater portion of the building may be observed from this distance

I reach Via Leonardo Cocito and then turn onto Via Trieste. The intersection, preceded by a descent that is now steeper, opens the view to the extension of the water, previously hidden. The houses of Via Trieste overlook not only the port extension, but also the structures anchoring the social life of Corso Italia, including the Fiera del Mare and the Lido baths, of which De André, allegedly, was an assiduous frequenter. From this point, at about 30 meters above sea level, according to an inquiry devised prior to the journey, I set out to investigate the topographical veracity of one of Ansaldo's testimonies, specifically the claim that that De André 'came down from via Trieste, descending on Via Cecchi to frequent the company at the songwriters' bar', previously discussed in this study. The verb 'scendeva' (went down) implies the positioning of Via Cecchi either as below via Trieste - in a planar sense, with reference to a two-dimensional map, or distinctly above, in a topographical sense, with respect to the locations' latitude / elevation. The statement seemingly contradicts the reading of a cartographic rendition of Genoa, where Via Trieste is located south of Via Cecchi, and the lack of latitudinal coordinates nullify any attempts of a territorially differentiated reading of the two urban sections. The on-site investigation of this specific urban juncture allows me to ascertain whether De André's movement of descent towards the city has been perceived, by Ansaldo and by the same singer-songwriter, solely as an ideological passage from one social space to another, or if it found correspondence in a measurable difference in altitude. Indeed, taking via Nizza, adjacent via Trieste, in order to proceed towards Corso Italia, one would reach the stairway of Via Fogliensi, which affords the only passageway between the two gradients. Alongside this stands, with the appearance of a lighthouse, the Chiesa Parrocchiale dei Ss Pietro e Bernardo alla Foce. (Figure 4)

Figure 4. Chiesa Parrocchiale dei Ss Pietro e Bernardo overlooking Corso Italia, as observed from Via Nizza

The prominent staircase, whose summit is situated 28 meters above the sea level, is spacious and punctuated by five landings. At its base, it extends into a further steep, asphalt ramp, prolonging the descent. Upon reaching the road, and looking back towards the vertical distance just walked, one recognises that they have reached the lower level of the city, with the stairway impeding its outright fracture with the upper one. The altitude can be measured at 4 metres. I proceed along Corso Italia to take Corso Casalegis, which Ansaldo alluded to being an essential transit route for De André; the large boulevard consists of a central vehicular road and two pedestrian side streets, on the margins of which stand rows of majestic residential buildings. To the east, in the ravines between the constructions, one may observe the boundary wall that supports the upper city level, accentuating the strong contrast through clashing materiality. I am reminded of the testimony of journalist Vittorio Sirianni, according to which De André 'wanted to get out of certain walls', referring to the walls of the noble Villa; upon inspecting the broader urban context, one may surmise that a similar sentiment was reserved to the walls of the Albaro district. (Figure 5)

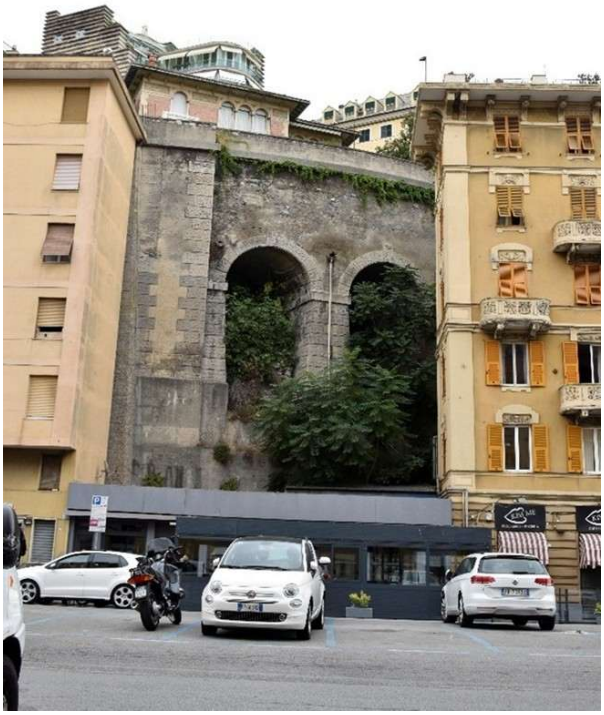

Figure 5. Corso Casalegis. Boundary wall separating Albaro from the lower city level

The entire length of this stretch has no slope, and the road opening can be measured horizontally at a generous 30 metres. After a few minutes of walking, one may reach the intersection where the green area of Via Cecchi begins, the symbolic meeting point (and of unofficial formation) of the Scuola dei Cantautori, with the group of benches mentioned by Renzo Parodi. I identify additional landmarks, including the Mini Mix bar and the Teatro Instabile, which is now an acting school. A prolonged stopover in the place allows me to recognise various plaques affixed to the perimeter of the square: one dedicated to Umberto Bindi, one to Bruno Lauzi, and a more noteworthy one which reports the history of the Scuola in broad terms (I presume of recent addition, since Ansaldo had indirectly lamented its lack). An aspect that I deem important is the ascertaining of the high attendance and use of this corner of the city; notably, a group of middle-aged men are gathered over a couple of benches on the east side. A heated discussion is taking place in the Genoese dialect; I am able to discern some topics of interest, including political management (the ineptitude of leaders, the inadequacy of public health services), sport, and the progress of local public works. Witnessing to this

curious scene, it appears to me that the petit-bourgeois phenomenon of social discoursing described in De André's critical literature has not ceased to exist with the dissolution of the Genoese school - rather it continues to exist among the locals.

I do not dwell further on pertinent reflections previously advanced by Ansaldo about the place; it would however be imprudent not to take note of the monumental building at the base of which the Mini Mix is located, directly facing the benches. The plaque affixed to the entrance reads: 'Consulado General de la Republica Dominican - Genoa - Italy - PISO-21' (General Consulate General of the Dominican Republic - Genoa - Italy - FLAT-21). The high portal stands out from the ornate Art Nouveau facade, whose Corinthian colonnade rises over two floors. Similarly, two princely balconies that occupy sections of the third and fourth floors give the facade a prominent sense of verticality. Research subsequent to my visit to via Cecchi leads me to discover that the poet Riccardo Mannerini, who enabled De André's discovery of the 'canzoni dei cantautori' (the songs of the singer-songwriters) lived in this building in the 60s. The imposing presence of this building within this urban space, where moments of mundanity may be observed, brings the visitor's attention back to the prestigious character of the wider Albaro area. Arguably, the co-existence of the aforementioned social aspects - the grandiose and the commonplace ('the sacred and the profane', cfr. Fabrizio De André) - both in the spatial framework of private life and in the thematic contents of the musical repertoire, is encapsulated by the single image of the consular building at the base of which is inserted the Bar Igea (Mini Mix).

From Via Cecchi, I make my way through Corso Buenos Aires and Via XX Settembre, along the axis of the centre of Genoa spanning from north to south. In reaching Piazza De Ferrari, one is able to detect a shallow slope, which makes it necessary to walk uphill. I discover, in retrospect and not without surprise, that the altitude difference between the lower and upper ends of Via XX Settembre is 17 meters, rising from 5 to 22; this result is completely impalpable when walking up its length. Going up the wide sidewalk of the arcades of Via XX Settembre, entirely covered with mosaics, I reach the Palazzo della Borsa (La Borsa di arlecchino, in whose subterranean rooms the author used to perform); then Piazza De Ferrari, which opens majestically at the culmination of the slight but extended climb.

On the north side of the square, Palazzo Ducale is flanked by several narrow alleyways which, through complex and labyrinthine routes, lead to the ancient port. I have

previously defined this position as "the place of retaliation", since the nature of the journey is foreseen to dramatically change as the boundaries of the square are trespassed. Unsure of which street to take, I decide to walk down Via Cardinale Pietro Boetto, directly north of Via XX Settembre and adjacent to Palazzo Ducale, in order to spatially describe the previously outlined cross-like urban layout. Indeed the shift from the open, bright and evenly horizontal space of the Piazza to the darkened, narrow, steeply descending alleyway is immediately apparent, and the awareness of the journey's rationale allows me to pay close attention to any corporeal metamorphosis dictated by the physical experience. The uneven cobbles of the pavement provokes a change in my stride, making walking more arduous; the presence of lone individuals in the intersecting alleyways drives me to select a different, unfrequented path, driven by an underlying sense of unease and of subconscious fright, likely exacerbated by the engulfing penumbra. (Figure 6) *In light of this, I find myself hastening. Having previously walked the wide, bright streets of Albaro, which offered the opportunity to anticipate as much the immediate urban context as the wider surroundings, the contrast between the two experiences is striking. Here, the gaze is naturally guided not downwards, but towards the glimmers of sky fighting to find its space between the dense and claustrophobic urban fabric.*

Figure 6. 'Vicolo' (alleyway) descending from Piazza de Ferrari. The uneven surface of the pavement disrupts the walking pace.

Following several turns that have allowed me to descend by 17 meters, I reach Piazza Soziglia (5mt), which opens up spacious and crowded, requiring the eye to quickly readjust to the surge of natural light. Here lies the ancient Romanengo pastry shop, which Fabrizio De André mentioned in 'Parlando del Naufragio della London Valour.' In the composition, the pastry chef is envisioned as "going down the stairs / every dozen steps / finds a hand to beat / has a toy whip / under the tea dress." While the poem has been read as a description of the political reality of Genoa in the 70s, where the masses take charge of the duties of the established powers, the lyrics within the excerpt focus on the vertical dimension of the 7-storey building overlooking the confectionery; the nature of the protagonist is characterized primarily by way of the flights of stair he has to come down in order to perform unruly acts of public discipline. It ought to be noted that Romanengo's history dates back to 1970, and its three ateliers, whose 1930s decor is reminiscent of that of the Genoese goldsmiths (it is no coincidence that the central workshop is located at the beginning of Via degli Orefici, named as such due to the industrial activity which took place in its premises), still operate in the city. The prestige of Romanengo was strengthened by clients such as the Doria family, the Duchess of Galliera, and Vittorio Emanuele II. De André's criticism is thus directed towards the middle class which exercises and hides its power under humble garments.

Proceeding along via Banchi, I set out to find the Ragno Verde bar (2mt) in the arcades of Sottoripa, which De André used to frequent with Paolo Villaggio. The bar, which faces the medieval facade of Palazzo San Giorgio, has now been replaced, but the place remains lively and noisy, with chatter and music from a nearby performer. Walking across the darkened arcades of Sottoripa, smells of freshly caught fish, spices and fried food from the workshops overwhelm the senses. (Figure 7) *Shop owners are seen to exchange confabulations while standing outside their doors, with an eye on the passer-by to gauge any intention to visit the empty boutiques. From Sottoripa I head toward Via del Campo, which is preceded by Piazza Fossatello (1mt). Via del Campo presents itself as a cramped space from which it is difficult to detect the sky: with the tall 6-storey buildings and the street opening being no wider than 2 meters, the visitor is led to believe that they are travelling underground. It is a natural motion to point the camera lens upward, as capturing the buildings in their entirety proves impossible, since the width of the street does not allow one to move far enough away from the urban subject they wish to record. In Piazza del Campo, a large group is stationing in admiration of the bronze plaque depicting a famous photograph by De André. A restrained music takes me inside a small museum dedicated to the singer-songwriter*

(Via del Campo 29 Rosso), which houses, among other things, a guitar, a discography, and a gramophone that belonged to the poet and De Andre's friend Mannerini. Further on, in Piazza Vacchero, noticeable graffiti bear the lyrics of 'Nella mia ora di liberta'': "They taught us to feel overwhelmed toward people who steal bread ... now we know that it is a crime not to steal when one is hungry." (Ci hanno insegnato la meraviglia verso la gente che ruba il pane… Ora sappiamo che e' un delitto il non rubare quando si ha fame.)

Figure 7. Sottoripa. In these arcades, a mixture of smells overcomes the visitor's senses

People in conversation sit on the doorsteps of the shops, a behaviour that De André had formerly attributed to the sex workers of Via del Campo. The multi-ethnicity of the street is extraordinary, alimented by a variety of visitors, occupants, and shopkeepers. As one gets closer to Porta dei Vacca, where Via del Campo ends, the road widens considerably.

The beginning of Via Pre' is to be found in Piazza di S. Fede (0mt); observed from this open space, the street appears to be completely adumbrated; taking it, one has the sensation of being swallowed by the dense urban fabric. A strong smell of spices, freshly baked bread, and incense permeates it. Whilst Via del Campo was interspersed by several small squares that allowed natural light into the street and an escape from any claustrophobic impulses, here the street proceeds ineluctably without offering the eye a hiatus from seeking an escape route toward the horizon line. The intersecting alleyways appear deserted, smeared with graffiti, and even less hospitable due to the lack of visibility. (Figure 8) *I notice fewer shops, and less social life than observed in Via del Campo. The only distinguishable noise is that of the police siren, which comes from the entrance to the road on the east.*

Figure 8. Via di Pre', intersecting alleyway

I make three encounters in Via Pre'. A group of young men asks to have their photo taken; I agree to this to avoid negative confrontation, and show the party the result, which they appear to be happy with. I walk for circa five minutes, observing the architectures, before being verbally attacked and briefly chased by one individual that has dissociated from a small crowd previously engaged in conversation: startled, I subtly haste to leave while apologising for any perceived wrongdoing. I refrain from turning around and I am left with a bitter feeling. I deduce that the local populace are accustomed to sporadic abuse with respect to the reputation of the place, and have, with time, developed a sense of territoriality. Following the incident, the prevailing sentiment enables the buildings bordering the street to appear to be coming closer together. I am more aware of my surroundings and cautious in the manner I engage with the built environment – including the way I walk and the phenomena I choose to scrutinise. I am approached once more by a woman who asks me for spare change. In leaving Via del Campo, I ascend along Salita San Giovanni, in a walk that I perceive as lengthier than its real distance. I have not discerned a significant topographical change while walking along the streets of Via Pre' and Via del Campo: running consecutively and parallel to the profile of the port, from east to west, their altitude corresponds to the sea level, and is unchanged throughout. Emerging onto Piazza Principe, I am newly reminded of the significant altitudinal variation between the inner city (encompassing Piazza de Ferrari and Piazza Principe), and the areas neighbouring the port. I instinctively associate these geographies to the Dantesque "gironi" due to their conformation (perceived as elliptical halves, or "encircling" zones) and severely distinct characteristics which topologically distance one from the other. I feel a sense of relief.

The previous sections have summarised the personal experiences of the author of this work during a prolonged residency in Genoa. Prior to the undertaking of field research, a coordinated walk across specific areas of the city, the locales traversed were chosen on the basis of key spatial particulars. These were partly afforded by the existing critical theory concerned with Fabrizio De André's lived experience of the urban space, and partly deduced from several excerpts from the author's *canzoniere*. It should be noted that in some instances, however, the two aspects may be observed to merge: De André wrote about the social life of Genoa's sex workers while also residing in the port area (allegedly cohabiting for a short period with a sex worker).

Notable research findings may be summarised as follows:

- The trajectory of De Andre's displacement into the city possesses the characteristic of descent, with the highest altimetry measured at the ground floor of Villa Paradiso, standing at 38 metres above sea level, and the lowest yielded by Via del Campo (0mt). Such a downward movement was demonstrated to be intermittent rather than gradual, with the most dramatic drop occurring between the staircase of Via Fogliensi and Corso Italia (from 28mt to 4mt), and the second one from Piazza de Ferrari through the alleyways leading to Piazza Soziglia (22mt to 5mt). This suggests that there might exist two places within the city where the "contrappasso" occurs, and that the ideological shift(s) actualised by De André, as alluded to by Ansaldo, might have partially corresponded with an effective one with respect to spatial and corporeal positions.
- The characteristics of the architectural dominion exhibited by the two city zones subjected to empirical scrutiny found a direct correspondence in the experiential realm. (Hospitable/open/bright, as seen in Via Casaregis, versus hostile/engulfing/bleak, as evidenced in Via di Pre'. To these topologies may be associated the paradigm of Paradise, the symbolism of Villa Paradiso, and the prototypical conception of hell, Via di Pre', respectively.)
- The fieldwork notes have further accentuated the capacity of the port area to facilitate De André's poetic production (through the narrativization of the experience of others or diffraction, cfr. subsequent sections); by contrast, the urban spaces of Albaro are observed to exert influence on the author's memoirs and reflective writing *(Sotto le ciglia chissa'.)* An area requiring further probing is the relationship between the space of writing and the written work; in order to establish any significant variation in the literary output in correlation with discreet locations, the acquisition of a clearer understanding of the time period of permanence of De André in the central district is essential.

The journey pursued the investigation of the extent to which De André's recurrent movements across two distinct urban areas, Albaro/Foce and the *Porto Antico*, may have influenced the literary visions of the author or the wider *modi scribendi* employed, with an interest to potentially differentiate the ideological approach of its compositions in accordance to differing positions occupied in space. In parallel, and in alignment with ideas previously advanced in this study, the intended outcome was to corroborate the potential to explicate a movement of descent from the northern to the southern districts in a Dantesque key, which would provide an overarching key to the interpretation of De André's oeuvre's rationale as a whole. Furthermore, this aspect allowed for the furthering of the discourse concerning perceived / ideological positioning, emblematised by altitudinal shifts within literature and critical theory that are not reflective of the city's

real topography, against mathematically accurate dimensions, as may be ascertained when calculating altitudinal differences between substantially different urban spaces. The experiences of phenomenological nature devised and completed in conjunction with this project, which allowed for the writing of this chapter, constituted a turning point in the research in terms of methodological development. The outlined exploratory devices, reliant on this writer's bodily engagement with space and place, will be readapted and central to the findings presented in the subsequent chapters.

C.5.5- Theoretical framework

The employment of an empirically-oriented methodology proved vital in the inquiry into the experiential aspects of De André's writing which the author has professed to favour, both in the evaluation of one's social reality and creative operation, and which have been subject to several monographies.

The experiences reported by the author of this study find solid ties into the discourse concerning the positionality of the subject which will be expanded upon in the following Chapter: *Fictio and Facta: Alasdair Gray*, where the intention to manifest the investigator's subjectivity through a diffractive process will be articulated further. Such an endeavour, which provided a germinal initiation to practice through extemporaneous on-site recordings, lays out the basis for advanced visual expression,[116] which found sensible, albeit limited, application during the development of the thesis. This line of research is afforded extensive countenance through the scholarly framework of New Materialism theory. Karen Barad advocated for the adoption of a performative approach, a "discursive practice"[117] that the researcher ought to avail of in order to establish an iteration between the human element and the material phenomena under scrutiny. The application of this theoretical foundation is critical and bi-fold. It pertains to the researcher engaged in the probing of urban matters and literary formulations through the deployment of the material body; likewise, to the subject of the current investigation, the author Fabrizio de Andre', as a lyrical

[116] I am proposing that the body of visual material gathered by the researcher during fieldwork activities (inclusive of sketches and hand-written annotations concerning sensory experiences) can aid and inform the production of more refined artworks to supplement research findings. Several experiments in this regard were conducted as part of the development of this thesis. As I chose not to explore the potential of illustrative production to a depth that may match the parallel theoretical inquiry, most of this material was not integrated into the primary discussion. However, one example of these efforts may be found in the Appendix: The process leading to the production of image '2020. *Depth tests*. Embossments' combines ideas originated from the investigation of De André's spatial dimension (light/dark dichotomy tied to Barad's concept of diffraction, as expounded in the following pages) and the haptic dimension of Gray's artworks, as explored in Section *C.6.5.*
[117] Karen Barad, "Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter", *Signs: Journal of Women in Culture and Society* 28, no. 3 (Spring 2003): 802.

composer and participant in the urban reality, whose social inquiry arguably blended the material with the discursive. This may be linked to the important question of agency, which Barad implies requires an accountability for the role one plays "in the intertwined practices of knowing and becoming."[118]

The previous subchapters have brought to light De André's shifting positionality between two social domains, one which corresponds with his place of formation (knowing), and the other with the place of intellectual becoming.[119] Barad further advances this aspect by placing emphasis on the dualism of "internal" and "external", citing Joseph Rouse's reading of Cartesian doubt.[120] An awareness of the "inseparability of observed object and agencies of observation"[121] may be diagnosed in De Andre's literary compositions, for the author consistently refrained from identifying with the characters described in the narrations, thus adhering to what Barad deems the condition of *exteriority-between-phenomena.*[122] Barad ascribes the apparatus of object and agency of observation to the definition of *the phenomenon*, which sees movement (position and momentum)[123] as a determinant factor in its enactment. De André's movement(s) into the inner city and engagement with its social and urban framework consists of an iterative process of intra-action between the author and the phenomena that undermines "determinate boundaries"[124]– in this case geographical; the poetic compositions function as the "diffractive"[125] tool employed by New Humanist theory in the pursuit of embodied engagement. Furthermore, the crossing of spatial boundaries in a physical sense may be understood to entail a further process of diffraction actuated by the bodily agent to intra-act with the "exteriority within";[126] particularly germane is Barad's description of such a process: "Like the diffraction patterns illuminating the indefinite nature of boundaries—displaying shadows in "light" regions and bright spots in "dark" regions."[127] The juxtaposition of a region of light with a realm of darkness is indeed reminiscent of the spatial leitmotifs of the preceding chapters: if Villa Paradiso was equated with a vision of paradise and Via di Pre' with the depths of an infernal pit, the insertion (positioning) in the latter of De Andre's physical entity, a foreign body epitomising the bourgeois spirit, is comparable to a diffractive action.

[118] Barad, "Posthumanist Performativity", 812.
[119] Ibid.
[120] Ibid., 806–807.
[121] Ibid., 814.
[122] Barad, "Posthumanist Performativity", 815.
[123] Ibid., 814.
[124] Ibid., 817.
[125] Ibid., 803.
[126] Barad, "Posthumanist Performativity", 825.
[127] Ibid., 803.

Such a theoretical scaffolding further justifies the researcher's pursuit of a research method that merges performative and empirical engagement, through movement in space and subsequent creation of visual artefacts, intellectual discourse, and scientific practice.

C.6- Truth, falseness, and perspective representations: Alasdair Gray

The previous sections, encompassed by the overarching thematic discourse concerned with *Fictio* and *Facta*, have focussed on the figures of Edoardo Sanguineti, James Kelman, and Eugenio Montale to derive an understanding of specific cultural, social, and spatial realities as they were perceived by the authors and captured within their writings. From these individual studies have arisen considerations associated with relationality, position, and positionality with respect to schemata of places, knowledge, people, and wider social factors. The analysis allowed for the delineation of individual epistemologies whose interpretation was grounded in external conditions which seemingly forged the writers' worldviews. These epistemological processes demonstrably originated from the authors' perspectives, and the discrete reality personal to the individual was observed to reflect the city and its substructures as they were understood by discrete subjectivities. Place, thus, was submitted to the reader through the lens of the writers' perception, and observed from one distinct position--that of the artist. As such, the previously appraised representations of urban and social domains may be graphically understood as extant by way of a two-dimensional coordinate plane, whereby the city is inferred in either a horizontal or vertical sense through spatial and/or narrative movements.

The aim of the following sections is to subvert the perspective of the writer seen as a conduit for a single, peculiar objectivity. Through the figure of Glaswegian writer Alasdair Gray, the subchapter will explore the notion of perspective representation, and particularly the transformation and distortion of physical, urban and social perspectives within the Glaswegian framework by means of literary and artistic devices. In order to appraise the extent to which *fictio* and *facta* are present within Gray's work, I will equate these to the notions of 'falseness' and 'truth', in alignment with the terminology employed by the author in separate contexts.

C.6.1- Truth/Facta

With respect to Alasdair Gray's ideas of false and true representations, it may be speculated that Gray's foremost concern lies in the representation of Glasgow's 'truth'. Book One of *Lanark* is

paradigmatically introduced by an artwork whose frontispiece states 'Let Glasgow flourish by telling the truth', and which portrays a mythical-Glaswegian universe.[1]

The first two books of *Lanark* follow the life of Duncan Thaw, an artist growing up in Glasgow. In these sections, the realism of the traditional Glasgow is adhered to the most. Duncan Thaw is a young man who, searching for his own identity and his place in the social order, struggles through art school, in his personal relationships and in his search for remunerated work. His growing disillusionment with an economic and intellectual reality that proves unable to accommodate his needs ultimately leads him to take his own life.[2]

Among the key themes of these books is therefore the inhospitable and relentless *truth* that the city of Glasgow offers to Thaw and his art, although the narrative is imbued with fantasy and transcendental ideas across its four parts. The text contains unambiguous references to 'real' places located in Glasgow. Riddrie, Blackhill and Bearsden are delineated in accordance with differences in their standards of living, as well as the societal statuses they embody. Riddrie is described as a working-class tenement area where "the spaces between pavement and tenement have been transformed into neat gardens"[3], and is compared to Blackhill, whose grey-stoned tenements display broken windows or no frames. In Bearsden is located the distant and prosperous home of school friend Kenneth McAlpin, which Thaw perceives as a "small posh suburban town."[4] The description of the interiors reflects a multiplicity of riches that clearly denotes the secondary character's belonging to a higher social class.

Thaw's Glasgow is not only a city of class division and poor living standards, but also of unemployment and illness. The 'Glaswegian experience' is aptly portrayed through motifs of illness, suffocation and precariousness (the protagonist's fits of Asthma, the uncertain employment situation of Thaw's father, the mother's depressive episodes, the suicide of the former tenants of Thaw's flat, and Mr Coulter's disabilities). This diseased reality is a manifestation of the concerns which still affected the economic, political, and social climate of Glasgow in the 80s, particularly within the sphere of the working-class life.

Notwithstanding Books 3 and 4 affording the reader with an altered image of Glasgow, Unthank represents the truth about Glasgow inasmuch as the city retains familiar urban features and predicaments which, transmogrified into fantastical illnesses, serve to displace the reader and

[1] Ruxandra Cesereanu, "Lanark and Unthank: Posthuman Elements in Alasdair Gray's Novel", *Caietele Echinox* 34 (2018): 160.
[2] Beat Witschi, *Glasgow Urban Writing and Postmodernism: A Study of Alasdair Gray's Fiction* (Frankfurt am Main: Peter Lang, 1991), 66.
[3] Ibid., 60.
[4] Ibid., 61.

allow for the experience of a Glasgow 'artistically imagined'. However distorted, the perspective that Alasdair Gray offers the readers to see the city through his literature aims to reveal a truthful account; more precisely, the literary creation serves to denounce the inequities diagnosed in the real city. Gray's revised Glasgow has also been seen to invest a 'nationalised' role, embodying a historical site, a "late-capitalist reality that endangers the survival of culture and art"[5], oftentimes through the impairment of its industrial legacy and identity. This dimension is governed by oppressive political dogmas and exploitative economic systems:

> "Their institute breaks whole populations into winners and losers and calls itself culture. Their council destroys every way of life which doesn't bring them a profit and calls itself government. They pretend culture and government are supremely independent powers when they are nothing but gloves."

> "The creature bribes the council to destroy cheap things which don't bring it a profit and replaces them with expensive things which do. It pays us to make useless things and employs scientists, doctors, and artists to persuade that these are essential."[6]

In the above passages, Gray is denouncing a society whose political protocol allows corporations to control the economic endeavours of governments, serving the vested interests of business organisations rather than providing relief to their citizens.
Gray's remarks are a critique of the incipient neoliberalism, and are particularly timely given the regional and national post-industrial historical frameworks.

The writer's vision also foreshadowed the cultural context of 1990, the year in which Glasgow was designated as the European City of Culture. While this period was characterized by an entirely different political landscape in light of the advancements of the neoliberal policies, it is possible to recognise in these years a political mindset analogue to that underpinning Gray's work. Almost a decade following the publication of *Lanark*, Kelman joined the collective Workers City, which opposed the initiatives of the City of Culture[7] and inherently contested the slogan's implication that there was such a thing as a city of non-culture, if the presence of culture in the city was something which required to be expounded. The linguistic association of a name with a

[5] See Luis De Juan, *Postmodernist Strategies in Alasdair Gray's Lanark: A Life in 4 Books* (Frankfurt: Peter Lang, 2003), 158–174; William M. Harrison, "The Power of Work in the Novels of Alasdair Gray", *Review of Contemporary Fiction* 15, no. 2 (1995): 162–169.
[6] Alasdair Gray, *Lanark: A Life in 4 Books* (New York: George Braziller, 1985), 411.
[7] Cf. previous chapters

noun (Glasgow and Culture) was thus pregnant with political inferences that went so far as to translate into the urban landscape. This operation signified a process of appropriation, by the hand of the City Council, not only of culture but of its physical presence in the city, as seen in the 1988 Garden Festival. During these significant years, the council was observed to destroy the "cheap things" of the working class, a derelict dock which did not "bring profit", and which was replaced by "expensive things which do", its aesthetic renovation implemented with the aim to enhance tourism in the city.

The proposal of politician Sludden to sell the profitable materials of Unthank to the business called Cortexin for exploitation arguably bears reminiscence to the 1990s motion of the Council to sell the People's Palace to a private company—in both instances is encapsulated the buying up of civic buildings to be turned into commercial real estates. These events were however anticipated by a pre-existing political climate, closer to the date of publication of *Lanark*. *The Right to Buy* was introduced by the Thatcher Government in Scotland in 1980: the infamous motto stating that "there is no such thing as a society"[8] (every man for himself), may be seen to reference Unthank's deterioration ward, where patients are kept in a pit and are observed to devour each other.

Within the assessment of the phenomenon of words and names embodying political and spatial appropriation, buildings such as the *Whisky Bond* (1967) and the *Templeton Carpet Factory* (1892) provide additional opportunities to reflect on whether things really are always what they are once they are given a certain name, or if the retaining of the names of historical buildings could be interpreted as an effort to grant an illusion of authenticity, in such a way that such structures become location verifiers rather than what they purport to be at their inception. In some cases, the name is observed to become a commodified good, serving the community merely as a way-sign. These buildings perform an opposite function to the places of Unthank: they are false representations of a lost historical identity—that of the working class—which has become a way of life unable to provide profits, under the guise of a façade fully controlled and appropriated by the 'big businesses', in accordance with the verbiage utilised by Alasdair Gray. Significantly, the inhabitants of Unthank have forgotten the name of the city itself, as exemplified by the statement of a clerk: "Mr Lanark, I am a clerk, not a geographer."[9] In Gray's hellish city, names are arbitrary concepts selected out of telephone directories. It may thus be argued that the city of Unthank, itself generically named after none and many places simultaneously *(cf. Chapter 'Glasgow – Real versus textual),* is offered by Gray as a literary device to denounce the processes of de-

[8] Margaret Thatcher, interview for *Woman's Own* ("No Such Thing as Society"), interview by Douglas Keay, September 23, 1987, Margaret Thatcher Foundation, https://www.margaretthatcher.org/document/106689.
[9] Gray, *Lanark*, 22.

signification of history and place implemented by local governments through semantic appropriation.

C.6.2- Activity, product, and time

In light of the considerations advanced at the closure of the previous subsection, a necessity has emerged to further problematise the region of inquiry concerned with the capacity of language to manifest processes of expropriation of political forces (e.g. the previously-discussed instances, spanning centuries, of Glasgow's Merchant City and its streets). Specific passages from Alasdair Gray's *Lanark* allowed for the identification of a critical apparatus which, according to Christopher Harvie[10], approaches the Scottish experience of industrialisation (and deindustrialisation) through its foremost constitutive terms: "technology, urban life, capitalism and the division of labour".[11] Harvie goes beyond a reading of Gray's social criticism as a continuation of the literary leitmotifs of the Scottish Renaissance, rather placing his work in an independent category which eschews the previous normative canon (Muir),[12] the literature of which he perceives as entirely extraneous to the urban and social settings of the industrial society into which *Lanark* is immersed.

Within this discourse, which arguably accounts for a notion of historical positionality profoundly grounded in the mid-twentieth century predicament, the critic posits that the culture of the epoch was heavily characterised by an absence (as opposed to a presence) of industry. Additionally, Harvie indicates that the industrial product ("ships, locomotives, complex machinery",[13] as well as places) commanded the social landscape to a greater extent than "(any perception of) class",[14] underlining the remarkable resonance that the phenomena of industrialisation brought to bear on the municipal fabric of Scottish cities. In delineating the countenance of industry in West Central Scotland, he proceeds by introducing the skilled working class, which comprised up to 60-70%

[10] Christopher Harvie, "Alasdair Gray and the Condition of Scotland Question", in *The Arts of Alasdair Gray*, ed. Robert Crawford and Thom Nairn (Edinburgh: Edinburgh University Press, 1991), 80.
[11] Ibid.
[12] Ibid. 'Regret for a past 'wholeness' pervaded the literature of the Scottish Renaissance'. Harvie refers here to a sentiment related to an ancestral, sovereign, and 'authentic' Scottish identity, unspoiled by modernity and industry, which was central to many of the works of Gray's predecessors. Edwin Muir lamented the loss of Scotland's 'tribal identity' (Paul Robichaud, "MacDiarmid and Muir: Scottish Modernism and the Nation as Anthropological Site", *Journal of Modern Literature* 28, no. 4 [2005]: 145) in his eminent poem 'Scotland 1941': 'We were a tribe, a family, a people. / Wallace and Bruce now guard a painted field, / Where all may read the folio of our fable, / Peruse the sword, the sceptre, and the shield' (Edwin Muir, *Collected Poems*, 1963, 97).
[13] Harvie, "Alasdair Gray", 81.
[14] Ibid.

of the Scottish male labour force[15] into the equation of industrialisation. He ties its existence to the 'expectancy' of the product of labour, for the demise or completion of a certain industrial artefact is directly involved in the ontological determinacy of the workers responsible for its manufacturing. This signifies that the workers' socio-political identity is also determined by the requirement for that product in the social landscape, which may be ascribed to a limited time period. The processes of obsolescence concerning broad sectors of skilled workers often operated through redundancies: Harvie proposes the example of "the launch of a ship […] or locomotive";[16] a further precedent may be located in the case study of James Kelman's *The busconductor Hines*, discussed above, which eminently illustrates the discontinuation of the tramway system resulting in both the dissipation of a sector of skilled labour force and the unemployment of the workers formerly associated with the daily mechanics of the metropolitan transportation system. In a recent article (2022), Gillian Murray looked at the Glaswegian case studies of Govan, Possil Park, and Greenock as spaces of absence.[17]

Drawing from Tim Strangleman's studies,[18] she interrogated the extent to which deindustrialisation may be compared to the cultural climate described by Edward Palmer Thompson's writings on moral economy, which were 'concerned with the experience of communities emerging into an industrial age'.[19] At the centre of Thompson's critique was the class struggle experienced by the 'crowd' upon the imposition of novel political systems and economies; absence, deprivation, and turnaround of moral values constitute the focal point of Murray's investigation of the post-industrial Scottish urban environment. The case study presented in the Murray's essay may serve to substantiate an onto-epistemological awareness: it is arguably through the absence of the industrial product that the identity of the workers is understood. Boris Groys (2009) discussed these matters in his assessment and critique of contemporary art, identifying a relationship between activity, product, and time, according to the Marxist idea of labour.[20] The significance of time is chiefly conveyed through the aspect of the present, which Groys understands as both the sine qua non of contemporaneity and a hindrance to the realisation of the future. The historical narrative of the present, however, is bound to be comprised of both presences and absences;[21] where the present is suspended or "delayed", it

[15] Harvie, "Alasdair Gray", 81.
[16] Ibid.
[17] Gillian Murray, "Working Through Industrial Absence: Scotland's Community Business Movement and the Moral Economies of Deindustrialisation in the 1980s and 1990s", *Contemporary British History* 36, no. 3 (2022): 380–402.
[18] Tim Strangleman, "Deindustrialisation and the Historical Sociological Imagination: Making Sense of Work and Industrial Change", *Sociology* 52, no. 2 (2017): 467, cited in Murray, "Working Through Industrial Absence", 381.
[19] Strangleman, "Deindustrialisation and the Historical Sociological Imagination", 467, quoted in Murray, "Working Through Industrial Absence", 381.
[20] Boris Groys, "Comrades of Time", *E-flux Journal*, no. 11 (December 2009).
[21] Ibid.

generates "the phenomenon of unproductive, wasted time",[22] which Groys interprets as the loss of labour activity, a scarcity of final products.[23] Groys's conception of time is of particular relevance in the appraisal of Harvie's proposition that the late-twentieth-century cultural landscape of Glasgow is to be understood as a time of absence of industry, whereby the historical present could "only be detected [...] through the traces of reduction left [...] on the body of culture,"[24] as per Groys's understanding.

This implies that the condition of modernity is dependent on the cultural forms that resulted from industrialisation, but this is only observable through the physical signs of its gradual disappearance. As such, Alasdair Gray's literary and visual output represents the paradigm of art as 'excessive time' unable to generate a product, 'time-based art' befitting the contemporaneity of the epoch; this argument is made all the more significant by the evidence that Gray's lengthy labour on *Lanark* failed to obtain monetary compensation for several decades; the same fate afflicted the artistic productions of Thaw, Gray's literary persona. Notably, time is also a concern in *1982, Janine* as outlined by Bernstein,[25] and particularly its abolishment (Proust's work "abolished time for him.")[26] The story takes place over the space of a single night, and the temporal dimension is significantly tied to the spatial setting,[27] with every furnishing (e.g. "the 1930s dressing-table"[28]) playing an important role in the articulation and mapping of the "swirling presence of time in the room"[29] and the novel. The protagonist is also seen to express a disdain for digital clocks[30], in an episode reminiscent of *Lanark*'s passage describing the Institute's conversion to the decimal measurement of time.[31] According to Bernstein, further textual references point to the narrative disruption of a measured conception of time by way of which "no movement means no work and no definition of time."[32] Work, time, and their negative presences coexist in Bernstein's interpretation. In 1966, Barthes also related the *hic-et-nunc* of artistic creation--its objectification in the present--to a concept of authenticity,[33] inasmuch as the art object subtracts itself from technological development and its annexed processes of

[22] Groys, "Comrades of Time".
[23] Ibid.
[24] Ibid.
[25] Stephen Bernstein, *Alasdair Gray* (London: Associated University Press, 1999), 62.
[26] Ibid., 166–167.
[27] Ibid., 63.
[28] Ibid., 11.
[29] Bernstein, *Alasdair Gray*, 63.
[30] Ibid., 77.
[31] Ibid., 372.
[32] Ibid., 63.
[33] Roland Barthes, *Il grado zero della scrittura* (Milan: Lerici, 1966), 73–80.

reproducibility. By suspending itself in time, the work of art eschews the movement and multiplicity imparted by the systems of mass production.

C.6.2.1- Place

Thus, absence of product is reflected onto the reality of place. Harvie demonstrated that place exists in interdependence with the industrial product, and that it intrinsically possesses its same condition of instability.[34] This may be ascertained through the assessment of the historical development of Glasgow spanning from the nineteenth to the twentieth century, in the bulldozing of "epoch-making buildings"[35] whose typology was deemed obsolete within the space of a decade, and equally in the "subterranean"[36] existence of the working-class Glaswegian population, whose tenement flats had been built in those plots which industry had dictated as residual.[37] As mentioned, the living conditions of *Lanark*'s 'monstrous cities' are analogically descriptive of the reality of 20th century housing. In Groys's work, place is acknowledged through the definition of Foucault's "heterotopias of accumulation" (or heterochronies)[38]— sites which are linked to the accumulation of time and enact a break within its normal flow. This idea had been extensively illustrated by Foucault and readopted by Groys through the example of museums, libraries, and archives, with its epitome arguably to be identified in Boullee's French National Library project from 1785. For Groys, the counter-reality of the utopia, whose modern iteration he identifies as the "post-historical place of accumulated time" in which the artwork may find infinite realisation, is bound to collapse onto itself upon the completion of the product, for the activity--and with it, "the time that was used for its production[39]"-- inevitably disappears. In general terms, Alasdair Gray's city of Unthank distinctly represents a heterotopia inasmuch as in its literary universe, with its spatially recursive and time-confounding narratives, are inverted the established set of relations of the place it mirrors. By considering the wider genealogy of the Scottish experience and the work of the artist operating in the contemporary ensemble, the book of *Lanark*, as a physical artefact whose production time extended for nearly three decades, may be likened to the existence of unproductive, prolonged and accumulated labour.[40]

[34] Harvie, "Alasdair Gray", 76–89.
[35] Ibid., 81.
[36] Ibid.
[37] Ibid.
[38] Michel Foucault, "Of Other Spaces", trans. Jay Miskowiec, *Diacritics* 16, no. 1 (1986): 26.
[39] Groys, "Comrades of Time".
[40] Ibid.

As such, it embodies the *heterochronie*[41] (heterotopia of accumulation) par excellence. From a semantic point of view, the words "artist" and “worker” were united by Raymond Williams in *Industrial Revolution and Semantic Revolution*,[42] for he perceived art and industry to have denoted, since the nineteenth century, the same kind of "institution", "an established set of activities of a given kind."[43] According to Groy’s understanding, the function of the industrial product is also to abolish time, for the time devoted to its manufacturing effectively suspends time’s value up until the moment in which the object is realised. The literary artefact, once completed, is also akin to that subcategory of the heterotopia of time which relies on precarity and temporality – the “chronique”.[44] Both heterotopias disrupt the idea of the present while situating themselves outside of the normative conception of time. What derives is that time, activity and product (and with these the working class) arguably merge and are consolidated in the notion of space, be it physical or metaphysical.

It is thus important to remark at this juncture that, while it has been proposed that the retaining of the names of buildings such as the Templeton Carpet Factory may be understood as a fictitious pursuit to preserve the historical and urban identity of the working class, the places of industrial production previously discussed do not possess a direct connection with the human agents of production, the workers, but rather with the industrial product manufactured within their premises, by which they are ontologically and semantically defined. The product and the working classes are connected through the activity and the time invested in a given place.

C.6.2.2- Literature and industry

A number of prominent 20th-century critical theorists (Benjamin,[45] Barthes,[46] Calvino[47]) have put forward interventions relevant to the industrial evolution across Europe with a view to exploring

[41] Foucault, “Of Other Spaces”, 26.
[42] Raymond Williams, “Rivoluzione industriale e rivoluzione semantica”, in *Letteratura e industria*, ed. R. Tessari (Bologna: Zanichelli, 1976), 9–15.
[43] Williams, “Rivoluzione industriale”, 10.
[44] Foucault, “Of Other Spaces”, 26.
[45] Walter Benjamin, *L'opera d'arte nell'epoca della sua riproducibilità tecnica* (Torino: Einaudi, 1966), 19–29. In this essay, Benjamin links literary phenomena to capitalist structures, discussing the extent to which the authenticity of the artistic product has been affected by the increased reproducibility brought about by technological advancements.
[46] Barthes, *Il grado zero*, 73–80. Barthes considers the role of the writer in France in the second half of the nineteenth century, identifying a pressure to adhere to a linguistic dogma which satisfies a bourgeois taste. This results from the necessity of the artist to ‘carve out’ one’s space in the cultural sphere as it is governed by the capitalist establishment. Hence a distinction is drawn between a literature ‘of value’ positioned against a vanguard approach.
[47] Italo Calvino, “La sfida al labirinto industriale”, in *Letteratura e industria*, ed. R. Tessari (Bologna: Zanichelli, 1976), 99–106. In *La sfida al labirinto*, Calvino reflects on the dichotomy of literature and industry,

the development of progressive literary forms. Several of the processes described in these studies may be recognized in the work of both Alasdair Gray and James Kelman, namely the safeguarding of minority culture through linguistic acts of defiance and a concern for the capitalist appreciation of artwork production, which discourages radical modes of expression.

In his preface to Umberto Eco's essay *Opera aperta* (1967), Roberto Tessari[48] synthesises Eco's views and opposition movement against neo-capitalist industrialism: the antagonistic response to social systems originating from an industrial organization ought to lie in expressive chaos (a vanguard language) which constitutes the means to "move in the void of existence alienated from production processes."[49] For Eco, a consequence of the industrial revolution resides in the fact that language "has alienated itself from the (historical) situation which it was born to express";[50] it is therefore the artist's duty to "bring alienation to clarity by estranging it, objectifying it in a form that reproduces it",[51] in the same manner as the Dadaist movement challenged the tenets of modern capitalist society by negating the function of everyday objects through absurdist creative approaches. According to Eco, Sanguineti's essay *Informal Poetry* sheds light on this "neo-avant-garde" linguistic procedure;[52] the voicing of the alienation diagnosed in the culture of the post-industrial era, equally visible in the works of the Scottish authors, avails of a compromised poetic language intended as a "product" of industry, in alignment with Eco's views. For Kelman, this expressive tool is the hybrid language; for Alasdair Gray, it is the complexity of meta-narratives alongside the playing with typographical aspects of the book; a continuous experimentation and interlocking of post-modern "textual, graphic, orthographic" modes that point the reader's attention to the essence of the book as a physical entity, a "product of time",[53] and heterotopic place where time, activity and product are congealed.

In *I bivii moderni del letterato* ('the modern crossroads of the intellectual'), which forms part of the essay collection *Eclipse of the Intellectual,*[54] Elemire Zolla addresses the consequences of the Italian Economic Miracle, surveying distinct authorial positions within the debate on industry and literature. In closing, Zolla mentions a passage from Montale's *Motteti*: in the excerpt, the poet denounces the threat of modernity, the "ubiquitous corrupter", and "his automatons."[55] Zolla

seeing the work of the artist as a challenge (*sfida*) to conciliate the two. The 'labyrinth' is a metaphor for the postmodern, neoindustrial society.

[48] Roberto Tessari, preface to Umberto Eco, "Industria e neoavanguardia" (excerpted from *Opera Aperta*, 1967), in *Letteratura e industria*, ed. R. Tessari (Bologna: Zanichelli, 1976), 119.

[49] Ibid.

[50] Umberto Eco, "Industria e neoavanguardia", in *Letteratura e industria*, ed. R. Tessari (Bologna: Zanichelli, 1976), 132.

[51] Ibid., 133.

[52] Ibid.

[53] De Juan, *Postmodernist Strategies*, 19.

[54] Elemire Zolla, "I bivii moderni del letterato", in *Letteratura e industria*, ed. R. Tessari (Bologna: Zanichelli, 1976), 73–83.

[55] Ibid., 83.

defines the Italian literary milieu as an intellectual rejection of the totalising neo-capitalism and of the mass culture of the mid-century economic reality. While the position of Scottish authors responding to the 'Condition of Scotland Question' in the 1930s bore considerable similarities to that of Montale, consisting of a rejection enhanced through a dis-engagement from the 'literature of industry' (MacDiarmid, Gunn)[56], the critique of the apparatus of production is arguably observed in aspects of the mechanised systems found within the various Institutes of *Lanark*. However, Gray's stance may be deemed essentially contrasting for, as previously noted, the regret of the mid-century citizen primarily lay in the absence of the "positive" products of industry, and not their presence.

C.6.2.3- Abolition in language and the urban realm

With respect to the investigation of the relationship between the notions of time, activity, product, and place, the suppression of some of these terms emerged as a recurring theme throughout the present chapter. Earlier in the study (B.3*, The omission as shibboleth)*, we have identified a tendency, in Gray's and Kelman's writing, to withhold notions about the city through a multiplicity of layers of obliteration. Their work, profoundly enmeshed in the reality of the Mitchell Library, is stored inside the very same building whose socio-cultural stature has historically been lessened by the physical transformation of the city, specifically through the measures of the post-industrial infrastructure project. The finished product of labour (the chronique, according to Foucault's definition)[57] thus finds itself placed in the heterotopia of accumulation (the library, or heterochronie); once again time, activity and product are consolidated in space. However, through the omissions of the written work's syntactic, thematic, and ontological constituents (the shibboleth, the de-naming, the challenging of the notion of time inside and outside the narrative), these terms embody a negative presence within a negative space. In such a way does the work of art, simultaneously in scarcity and in excess of time (Groys),[58] become embedded in an "infinite present"[59] by way of a space that, symbiotic to the art, refuses to be part of the "future" and is unable to be part of the past. The sum of these heterotopic sites

[56] Harvie, "Alasdair Gray", 80. "MacDiarmid or Neil Gunn acknowledged industrial reality through a sort of academic *Wissenschaft* which stressed the importance of science, but they did not attempt to engage with industry on its own terms. This Gray does".
[57] Foucault, "Of Other Spaces". The heterochronia is defined as the typology of heterotopia linked to time or, more specifically, a physical and ideological place where time can accumulate.
[58] Groys, "Comrades of Time".
[59] Ibid.

coincides with Foucault's understanding of the heterotopia of contradiction, which presupposes the juxtaposition of incompatible spaces "in a single real place."[60]

Significant explorative routes to further the understanding of Groys's equation and its potential applicability toward the meaningful re-interpretation of Glasgow's industrial past are offered by the case studies gathered in Michael Nevell's work, *The Archaeology of the M74.*[61] The collection chronicles the investigative efforts of archaeologists (The Public Archaeology Programme) to unearth evidence of the city's foregone industries during the construction of sections of the M74 and the M8, a project undertaken in 2008. Among the remains uncovered south of the River Clyde were canals, engineering works, lime kilns, pottery manufacturing, railways, textile mills and workers' housing. The author calls this effort a "cross-section"[62] of Glasgow's nineteenth and twentieth-century manufacturing and domestic history; through material culture, the investigation provides the means to understand the stages of the industrial revolution according to an architecture of absences abstracted from history.

The growth of shipbuilding is testified by the study of the site of the Govan Iron works, which was once one of the foremost suppliers of the ship industry.[63] Detailed site and floor plans for the iron foundry have been drawn with respect to each the building phases, comprising the initial layout in 1830, the expansion 1857-1868, and late nineteenth century modifications,[64] while the on-site remnants of cupola furnaces have been photographically documented. In *Metallurgy analysis,*[65] Tim Young reveals that the actual product of the site is rarely encountered by industrial archaeologists; instead metallurgical waste material is utilised to recover information about the former, as well as evidence of equipment, where this is present.[66] This case study demonstrates that the survival of industry is singularly attainable through place, notwithstanding the eradication of the values of activity, product, and time from Groy's equation. It supports the theoretical validation of place as the exigent, determinant factor to which all other terms are submitted.

The associated worker's housing complex of the Lower English Buildings provides an additional compelling case within the discourse concerning industry, the working-class and language, particularly with respect to place-naming in the industrial age. Built during the 1830s in the

[60] Foucault, "Of Other Spaces", 25.
[61] Michael Nevell, ed., *The Birth of Industrial Glasgow: The Archaeology of the M74* (Edinburgh: Society of Antiquaries of Scotland, 2016).
[62] Given that the modalities of archaeological discovery entail the excavation of strata, with each stratigraphic layer corresponding to a distinct time period, this cross-section should be understood in a horizontal sense, and thus visualised more accurately as a figure-ground plan.
[63] Nevell, *Birth of Industrial Glasgow*, 178.
[64] Ibid., 58.
[65] Tim Young, "Metallurgy Analysis", in Nevell, *Birth of Industrial Glasgow*, 67.
[66] Ibid.

Govanhill area[67] in accordance with the typology of factory community housing, the Lower English Buildings were a housing scheme for the ironworkers employed at the Govan Iron Works. They had been originally named *Farmerton* after James Farmer, the manager of the ironworks; this appellation was replaced by 1851 due to "wont and usage"[68] This phenomenon is attributed by Morag Cross[69] to the possibility that the first occupants might have been of English nationality, a notion that appears supported by census data that describes every family as 'English', but is refuted by the overwhelming presence of Welsh surnames.[70] Cross observes that the Scottish census seemingly "made no distinction between England and Wales as place of birth";[71] arguably the fallacious nomenclature was sanctioned by the entry of the term into the local tenants' parlance. Similar instance of names linked to the industrial sphere which saw gradual mutation pertain to the case of the Govan ironworkers Jeavons (1837), which were over time transliterated to Javons, Jevins, and finally Javens in 1868.[72] These considerations, while tied to the industrial reality of the 19th century, may propel us to reflect on the system of nomenclature associated to several architectural projects from the post-industrial era.

I have previously reviewed instances where the name of the buildings is assigned 'officially' by municipal authority and/or integrally re-possessed: this may be observed in the streets of the Merchant City, first by way of the ownership of the 18th-century merchants and subsequently through the reclaiming, in the 1990s, of the area by Glasgow City Council, with the preservation of the formerly assigned street names and the imposing of a rebranded slogan. Case studies of this nature may be contrasted to projects such as Aldo Luigi Rizzo's council housing scheme 'Pegli 3', in Genoa, commonly known as 'Le Lavatrici' (the washing machines), as well as 'Forte Quezzi', renamed 'Il Biscione' (the big snake), the colloquial names of which were the authentic vernacular response to the atypical forms of the edifices, and which have subsisted since the 1970s. These instances demonstrate processes of re-naming (the re-claiming of ownership and the challenging of the powerstructures of the urban narrative) whereby the everyday individual assigns a designation according to their own set of values, abiding by what De Certeau advocated for: the liberation of place from the control of the 'proper' name.[73] The linguistic processes employed by James Kelman, as previously demonstrated, similarly aim to revoke the coordinates of the city. Where the name of the city streets are omitted, the author encourages the reader to

[67] Nevell, *Birth of Industrial Glasgow*, 145.
[68] Morag Cross, "The Families of the Lower English Buildings", in Nevell, *Birth of Industrial Glasgow*, 150–152.
[69] Ibid., 150.
[70] Ibid.
[71] Ibid.
[72] Cross, "Families of the Lower English Buildings", 150.
[73] Cf. previous chapter

impose their own; as such, art reflects and assists the aforementioned social processes of place-making.

The themes explored in this chapter aimed to further evidence the relations that link industrial evolution to the development of literary and linguistic forms of expression, with a specific interest in the work of Alasdair Gray. First, we brought together the author's work, entirely immersed in the social consciousness of his time, with Groys's theories concerning the Marxist idea of labour, demonstrating how activity, product and time work together inside and outside the fiction as "negative presences". Through Groys's interpretation, we proposed that Alasdair Gray's opus may be understood simultaneously as an industrial "product" and a work of contemporary art whose requisite of authenticity responds to the social and intellectual climate of the late 20th century. We introduced a fourth dimension, that of place, and examined the extent to which the worlds of *Lanark*, embodying Foucault's heterotopias, may be seen to operate in the same way as the physical artefact of the book which, in itself, represents a heterochronie. This discussion, which put space and time in mutual relationship, developed Groys's equation and resulted in the determination of place as the essential condition for the coexistence of the structural elements of Groys's thought. Subsequently, we compared perspectives from the Italian intelligentsia with respect to the discourse around literature and industry, and contrasted these to the stances of Alasdair Gray and James Kelman. Lastly, we have determined that the literary processes of obliteration implemented by Kelman and Gray were instrumental to the forming of negative presences, and that their work, in its temporal and spatial complexities, may be deemed a heterotopic site of contradiction. These considerations have guided the study of specific sites in the Glaswegian urban realm which embody the abolition of the city's industrial past, whose operations to safeguard its material culture (the industrial product) make its understanding possible. The conclusion further traversed the ties between the working-class, language, and architectural artefacts in the post-industrial age.

C.6.3- Falseness – Fictio

The study has previously probed the regions of inquiry concerned with the notion of *facta*. This consisted of the 'truth' embodied by the socio-political, civic, and urban structures which feature within Gray's work as faithful representations of the Glaswegian and/or Scottish reality. In the following sections, we will shift our focus to the antithetical notion of *fictio,* fiction or 'falseness', particularly considering its theoretical foundations and its influence and transposition onto Gray's creative workings. In the BBC documentary 'Under the Helmet', a young Alasdair Gray speaks

about his understanding of false representation, paying particular attention to the notion that there exists a 'false idea' of himself which is based on the author's appearance and modes of expression.

"When I was a student at GSA … [the BBC] wanted to make a film about me and my work, and I agreed to it for the usual vicious reasons, money and vanity… chiefly vanity. There is this false feeling you have that even a false picture of you is more interesting than no picture at all. I would like to tell you about the falseness of this picture, because although some parts will be less false than others, the whole of it will be very false indeed. Even this beginning is false. In the first place, you probably have got an idea about me, an idea about the way I talk, and that is a false idea altogether. I don't, for instance, talk like this with friends, with my wife, with strangers […] You know nothing at all about how I normally talk."[74]

Through this monologue, the author demonstrates awareness of how his character is able to condition the perception of the artistic or textual artefacts. In Gray's accounts of his youth, a cognisance emerges whereby the inner complexities implicit in the figure of the artist appear to be ingrained in his work*:* "The chaotic inner feelings and ideas (some splendid, some horrible) […] were, I knew, the essential raw material to art."[75] In the same chapter from *A Life in Pictures* (2010), the writer reminisces how he perceived the intensity of the artistic effort as being conducive and directly proportional to the moulding of a given 'social self':" I became sure I could paint and write any big thing I imagined, if allowed time to work on it long and hard enough. This confidence in my artistic abilities and contempt for my character or social self—except as a source of raw material—is perhaps frequent amongst artists, and helps us survive in societies with no use for us."[76] In this admission, Gray's likens the appreciation of the artwork with an adjustment to the status of the public self, thus with a positional shift of the artist within the social structure, which he experiences negatively.

Throughout his career, Alasdair Gray's perceptions of falseness arguably changed, particularly in the way these were accommodated in his written work. The social persona was fundamental to the fabric of the narratives. This may be observed in the pseudo-biographical characterisation of his protagonists, "versions of [himself]",[77] including Lanark, who mirrored the intellectual and bumbling nature of his social character, as Gray himself defined it.[78] Similarly, as a painter, he

[74] Robert Kitts, dir., "Alasdair Gray at 80: Under the Helmet", *BBC Arts*, originally aired October 30, 1964, rereleased December 22, 2014, 41 min, https://www.bbc.co.uk/programmes/p02fjylp. Whilst filmed in 1964, when Gray was 30 years of age, the film was made publicly available by BBC on the occasion of the author's 80th birthday, in 2014, and titled accordingly.
[75] Alasdair Gray, *A Life in Pictures* (Edinburgh: Canongate, 2010), 16.
[76] Ibid.
[77] Ibid., 45.
[78] Ibid., 9, 16.

embedded his mode of being through the *drama* in his art; the anecdotes pertaining to Alasdair's everyday life, as reported within the Scottish cultural dialogue surrounding the artist,[79] still enact Gray's character in a theatrical manner. Gray's paintings may be interpreted as acts of theatre where the persona occupies the space of signification.

The value of these considerations within the discourse concerning false and real representations becomes all the more apparent when framed by the work of American sociologist Erving Goffman. In *The Presentation of Self in Everyday Life* (1956), Goffman interprets the interactions of the individual as forms of social presentations.[80] In expounding this theory, which avails of a specific perspective—the theatrical performance, the sociologist clearly distinguishes the role of the actor from that of the audience, and sees both parties as playing a fundamental role in the unravelling of a given social situation.

In the chapter 'Performances', Goffman defines as 'true', 'real' modes of being those that are concealed backstage.In the front stage, the actor is seen to express himself, consciously or unconsciously, in the way that he sees fitting to the social position, status, or group to which he belongs. Alongside the participants, he thus enacts a situation that involves "not so much a real agreement as to what exists",[81] but rather a "temporary" spectacle where each part fosters a role according to an implicit agreement of tacit expectations.

In this section, he first introduces the perspective of the Other, the observer, whose function is to receive an impression; the actor, by contrast, is he who expresses. Goffman's opening to this segment of the text arguably lends itself to a theatrical, performative reading: "Let us now turn from the others to the point of view of the individual who presents himself before them."[82] The researcher places emphasis on the physical act of turning one's gaze to an arbitrary, diametrically opposed direction: he invites the reader to adopt a different spatial position, one which allows the standpoints of the spectator and the performer to coincide—a paradoxical stance.

Goffman's study is eminently relevant to the study of perspective representations within Gray's work. In the first instance, it defines 'truth' and 'reality' as concepts that the individual is unable to enact or impress onto others, as there exist a potentially infinite number of existential situations, which are dependent on infinite numbers of audiences. In citing Park,[83] Goffman affirms that the

[79] Data obtained by this writer through attendance at "Lanark40 Conference", University of Strathclyde, April 23, 2021, and "Making Imagined Objects", University of Strathclyde and University of Glasgow, June 16-17, 2022.
[80] Erving Goffman, *The Presentation of Self in Everyday Life* (Edinburgh: University of Edinburgh, Social Sciences Research Centre, 1956).
[81] Ibid, 4.
[82] Ibid., 2.
[83] Robert Ezra Park, *Race and Culture* (Glencoe: The Free Press, 1950), 249, quoted in Goffman, *Presentation of Self*, 12. ¨It is probably no mere historical accident that the word person, in its first person, is a mask. It is

masks worn by the actor enable him to be his 'truer self', hence a real sense of self may not exist.[84] This statement reflects Gray's awareness of the 'false picture' of himself as it was presented to the production team of the BBC's documentary. On this occasion, the writer temporarily lowered the mask and exposed his perceived inauthenticity during a performance on the social 'stage'. Resnik[85] spoke in similar terms when discussing theatrical behaviours in the context of the "simulating" subject: such an individual, whom he calls "the hysteric", adopts a diversity of social roles and personalities while the Self, itself fragmented and distorted, is concealed behind the "true mask."[86] Particularly emblematic is the capacity of the hysteric to affect and leave "impressions" "on the truth of the other",[87] consequently transferring the mask to "the multiplicity of the world" and forcing the external reality to take on a different role within a presumed phenomenological play. Such a theory supposes that the subject has the ability to structure the physical reality in alignment with the performance devised by the simulator.

In a secondary instance, Goffman's study allows us to position Alasdair Gray at the centre of a focussed critical study that adopts an inward-looking perspective, whereby the literary scholar ought to direct their attention to the position of the writer within the social and imaginary realm in order to develop an understanding of the spatial dimension inbuilt in the artistic creation. This perspective sits in juxtaposition with the markedly outward-looking analysis which was carried out with respect to the previous literary figures, where the worlds contained within the literary artefact constituted the immediate objective of the investigation, and were dissected in accordance with the individual perspective and position of the writer. From this is derived the notion that position thus possesses particular significance as much in the analysis of the earlier case studies as in the critical discourse concerning Alasdair Gray; the study of the latter's work, however, additionally presupposes the perspective as a literary investigatory tool that furthers the understanding of the author's worldview and positionality.

> Gray plausibly voiced and demonstrated through his work a consciousness of the 'falseness' that permeates every aspect of reality, including one's social identity: the book of '*Lanark*' typifies one of the many stages through which the public spectacle may develop. From a young age, Alasdair Gray was taught not to draw attention to his social persona, which the family denoted as an act of "showing off", [88] rather he was encouraged

rather a recognition of the fact that everyone is always and everywhere, more or less consciously, playing a role…It is in these roles that we know each other; it is in these roles that we know ourselves".
[84] Ibid.
[85] Salomon Resnik, "Isteria", *Enciclopedia Einaudi* (Torino: Einaudi, 1982), 1025.
[86] Ibid.
[87] Ibid.
[88] Gray, *A Life in Pictures*, 9.

to create art or compose poetry, to "give people something" so as not to be "deliberately drawing them to [him]".[89] Arguably, Gray utilised fiction to explore himself as an artist and writer, and particularly his role in the material and social order of the city, through his capacity to merge and distort the perspectives of the audience. His work is thus poised between false and real conceptions, and enables an inquiry into his positionality as the map-maker of the fictional world(s).

The following subsection will illuminate how these considerations concerning perspective representations decidedly play into Gray's experiential perception of the city, and its transposition in literary form.

C.6.4- Perspective representations

As expounded in the previous chapter, ideas of false and real representation, particularly those concerning the urban realm, permeate and guide the author's artistic *oeuvre*.

Gray's textual versions of Glasgow found direct transposition into his visual work. A paramount artwork that may be seen to encapsulate the underlying interrelation between Gray's fiction, the reality of Glasgow and his art is *Cowcaddens Streetscape in the Fifties*, completed in 1964. It possesses a sombre quality that simultaneously appears theatrical: Gray commented that "the buildings are shown accurately in relation to one another, thus represent the truth, though the road up on the right and downhill on the left was actually straight, so the perspective has been bent."[90] Gray's early poem *Terrible Structures were Erected upon the Skyline* (1957-61) accurately captions this urban vision.[91]

In the painting *Two Hills*, which depicts a cityscape circumscribing the areas of Park Circus and Riddrie, Gray combines two different viewpoints, or vanishing points. The viewer's perspective features in Gray's account of the story of the painting: in *A Life in Pictures*, the author narrates that his school teacher (*Miss Irwin*) was assigned the task to reproduce the image on the cover of the school exhibition catalogue. She was allegedly urged to repaint elements of the artwork, such as the foundry roof, "so that it appeared seen from above like (the) smaller buildings before the chimney stacks",**[92]** as the roof of the building appeared to slope in the opposite direction as that of the adjacent architectures, rendering it a strikingly prominent component within the canvas. After a digression by the author concerning the approach of the artistic and academic tradition

[89] Gray, *A Life in Pictures*, 10.
[90] Ibid., 116, 118.
[91] Alasdair Gray, "Terrible Structures". Poem draft, sheet 16. The Alasdair Gray Archive.
[92] Gray, *A Life in Pictures*, 21.

toward perspective representations, Gray admits that he "had combined vanishing points instinctively" on this occasion, but subsequently "did so deliberately".[93]

A similar process of multiplication of perspectives was applied by the artist in the painting *The Beast in the Pit* (1952). The image depicts the back court of a tenement block complete with washing lines overlooking Sauchiehall Street. Gray stated that the linework "give(s) an illusion of traditional geometrical perspective",[94] but suggests that, if one were to investigate the vanishing point with a ruler, they would find that the picture possesses multiple. Additionally, he remarked that the human figures within the drawing may be observed to cast no shadow, but that "the buildings are so shadowy nobody spoke of that";[95] through this statement, the gaze of the spectator, albeit absent, is understood to possesses fundamental agency. While the artist attempts to evade the judgement of the audience by camouflaging a graphical inaccuracy, the Other manifests itself as a looming presence with the ability to unveil at any given moment the farce that is unfolding on the theatrical stage. Here, particularly, Gray's commentary reads as an invitation, directed at the viewer and reader ("nobody"), to do so.

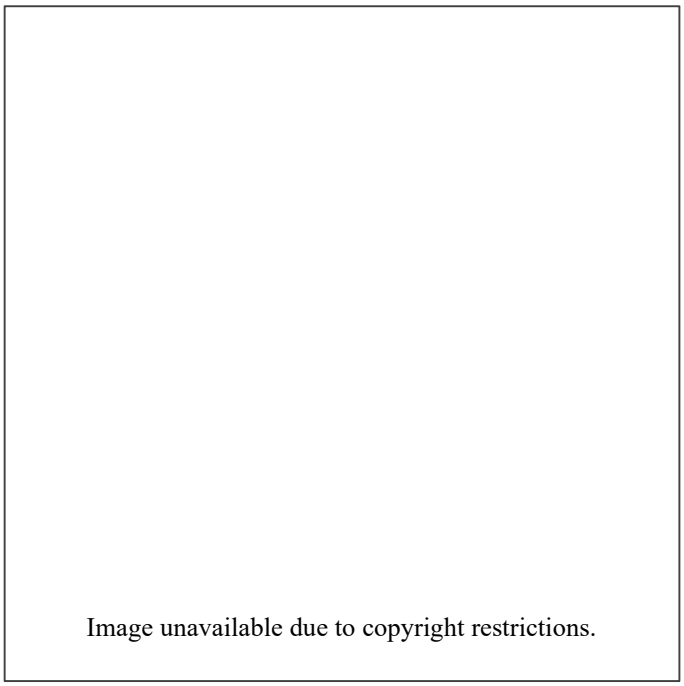

Figure 1. Alasdair Gray, 'The Beast in the Pit' (1952); *A Life in Pictures*, 2010

[93] Gray, *A Life in Pictures*, 21.
[94] Ibid., 32.
[95] Ibid.

Multiple perspectives are recreated by Alasdair Gray in later works including *Thirty Poems* (Title page for an unpublished book, 1968), which is "partly meant to be viewed upside down".[96] In this piece, once again, the author's commentary entrusts the operative aspects of the act of seeing to an external entity. The same modes of distortion may be understood to occur in the 'film sequences' of *The Rainbow* (1972) and *Snakes and Ladders* (1972), where both 'frames' are abundant in incompatible viewpoints. Gray describes these works as "poor" in composition due to the combination of perspectives, but states that they "may please if each part is looked at one at a time."[97] Each of these artworks is thus supplemented by the author's instructions on how to navigate the multiplicity of planes and perspectives, with the latter example guiding the position of the viewer's gaze onto specific physical points within the stage of the canvas.

Gray's magnum opus *Lanark* affords comparable manifestations of the coexistence of 'truth' and 'falseness', which primarily emerge through the protagonist's artistic visions. In Chapter 25, Thaw's attempt to sketch the Blackhill locks is described as an arduous endeavour. The character realises that the comprehension of a picture encompassing all the compositional elements of the scene is inconceivable, for the 'real' perspective allows certain architectures to be concealed by others.

> "Moreover, the weight of the architecture was seen best from the base, the spaciousness from on top; yet he wanted to show both equally so that eyes would climb his landscape as freely as a good athlete exploring the place. He invented a perspective showing the locks from below when looked at from left to right and from above when seen from right to left; he painted them as they would appear to a giant lying on his side, with eyes more than a hundred feet apart and tilted at an angle of 45 degrees."[98]

Similarly to the pictorial works previously mentioned (Snakes and Ladder), the proposed passage meticulously describes the intricate process of observing the picture, providing specific instructions whilst refraining from addressing the viewer directly. Some of the actions required appear hyperbolic in nature ("as a good athlete", "as they would appear to a giant"), emphasising the absurdity of the composition. The implicit suggestion put forward by Gray, in this case, is that we employ an entirely different body with exaggerated features and capabilities in order to gain

[96] Gray, *A Life in Pictures*, 136.
[97] Ibid., 159.
[98] Gray, *Lanark*, 279.

a meaningful reading of the image; a hint to the potential to engage in an act of embodiment, as opposed to one of diffraction.[99]

Such a complex arrangement of forms has been correlated to a descriptive representation of the structure of the novel itself.[100] Particularly, the vision evokes the passage, in Chapter 33, where Lanark and Rima are crossing the inter-calendrical zone; in this place, which is situated outside of history, the road slopes downhill uphill simultaneously, impossibly and recursively leading one to the same point in space.[101] Furthermore, a strong resemblance to the description of the locks may be identified in the work *Round the Square: An Architectural Fantasy* (1963). In this early piece, the figure of the sun is central to the canvas and supported by a frame of interconnecting buildings which display their facades and roofs in accordance with conflicting viewpoints.

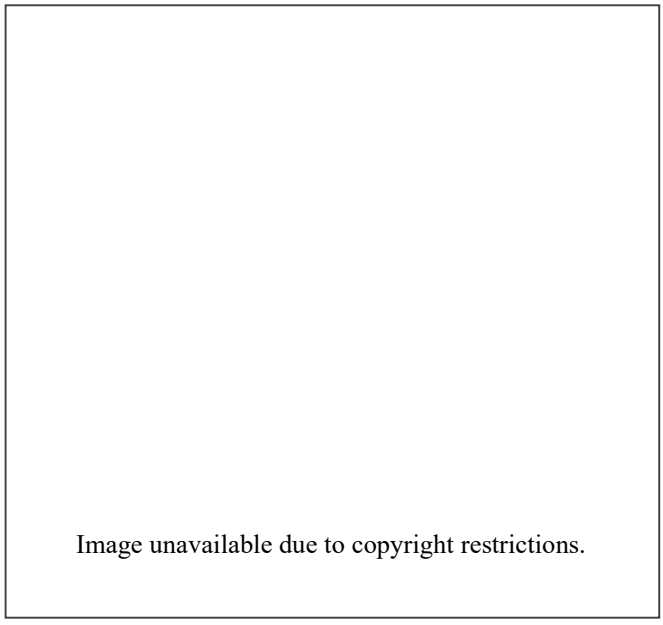

Figure 2. Alasdair Gray, Round the Square: An Architectural Fantasy. (1963) Photo by this writer. The Alasdair Gray Archive

In *Lanark*, the spectator's gaze, emblematised by the art school teachers, deems Thaw's interpretations of 'truth' a collection of "ugly distortions".[102] Thaw's attempts to disclose the 'truth' supporting his reality is consistently submitted to the attention of the Other and met by harsh judgement. The character's response to an admonition from the registrar of the art school

[99] See Karen Barad, "Diffractions: Differences, Contingencies, and Entanglements That Matter", *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Durham, NC: Duke University Press, 2006), 71–94.
[100] De Juan, *Postmodernist Strategies*, 98–102.
[101] Ibid.
[102] Gray, *Lanark*, 222.

("I cannot deny your truths, I can only oppose them with mine")[103] testifies to Thaw's/Gray's acknowledgement of the spectator's intuition, who is unable to divert the gaze from the stage of the performance in order to look beyond the theatre drapes; his accepting of the Other's rejection of the complexity of a 'true' composite perspective is evidenced, in *Lanark*, by the failure of the protagonist to complete the mural of the *Genesis* in Cowlairs Parish Church.

Furthermore, Gray incorporates in his work a textual engagement with the topographical aspects of the city of Glasgow. These thematic manifestations have been identified as defining aspects of his prose, with movements of ascent and descent informing various passages from the novel,[104] as seen in the passage describing the inter-calendrical zone. Edwin Morgan indicated that a subterranean world, as portrayed in *Lanark*, emerges in other works by Gray, such as *The Cause of Some Recent Changes* (1957), where it is proposed that a tunnel be built under the School of Art.[105] According to Harvie, this reality also alluded to the erratic expansion of Glasgow in the 19th century.[106] The critic reports that much of the population lived an 'underground existence', in the 'cut out […] land that was not required for industry nor railways nor middle-class housing.'[107] The 'truth' about the historical struggles of Glasgow is thus to be found in Unthank's underground—through the suggestion of an alternative, subterranean location where such a truth may harbour, Gray proposes that what lies on the surface may be false.

In *The Confounded Eye*, Richard Gregory discusses the capacity of perceptive, experiential hypotheses and inductive processes to reveal 'truths' that precise systems of rules are unable to communicate. By way of the outlined artistic and textual experimentations, Gray consistently explores the notion of perspective, and particularly engages in its textual transformation. Conscious of the role of the spectator and their propensity to anchor their field of vision on a fixed vanishing point, Gray detaches himself and his work from accepted knowledge and advances viewpoints that are "uncertain, ambiguous, distorted and paradoxical,"[108] oftentimes requesting the reader to adopt a different position in space. The viewer is asked to scrutinise an object simultaneously from its base and the top; to physically move around the page and study an image while "upside down". In *The Power of the False*, Deleuze postulated that a sense of coherence--

[103] Ibid., 223.
[104] See Cairns Craig, "Going Down to Hell is Easy: *Lanark*, Realism, and the Limits of the Imagination", in *The Arts of Alasdair Gray*, ed. Robert Crawford and Thom Nairn (Edinburgh: Edinburgh University Press, 1991), 90–107; Bernstein, *Alasdair Gray* (London: Associated University Press, 1999), 35–58; and De Juan, *Postmodernist Strategies*, 98–102.
[105] Edwin Morgan, "Gray and Glasgow", in *The Arts of Alasdair Gray*, 66.
[106] Harvie, "Alasdair Gray", 81.
[107] Ibid.
[108] Richard L. Gregory, "The Confounded Eye", in *Illusion in Nature and Art*, ed. R. L. Gregory and E. H. Gombrich (London: Gerald Duckworth, 1973), 90.

or truth--may be attained through narration—this, however, is not reliant on linguistic structures, rather on the "perceptible forms"[109] and "sensory signs"[110] on which such a narration is based. *Lanark* constitutes a cinematic "dysnarrative" in so far as its narration "is affected by repetitions, permutations and transformations".[111]

> Deleuze's perspective coincides with the one herein described. This might be defined as an experiential one: the drawing of the locks does not offer an objective, judicious representation of the place, rather, through distortion and the converging of what would be a strictly measured difference between truth and falseness, it allows the viewer to experience the complexity of its compositional elements, to identify complex and multifarious relationships between forms in space and to reveal something unknown about the whole. The implication of these literary and artistic processes is that there exists a notion of authentic representation that refrains from re-creating space in accordance with the single, faithful and objective vanishing point first devised by 15th century artists.[112] Gray's illustrative devices rely on and elicit the users' authentic experience of space, privileging the viewer rather than the viewpoint of the artist or map-maker.

C.6.5- Poly-perspectivity: A phenomenological inquiry

The investigation introduced in the subchapter *Truth, falseness, and perspective representation* was concerned with the translation of the cognitive processes of apperception into literary and artistic renditions of urban realities which resist the necessity to subordinate the imagery of the creative work to a single, rational point of view and a notion of absolute objectivity. Whilst the illustrative conventions of the plan and the cross-section serve a practical application and are expected to adhere to "the primacy of rationality",[113] Gray's creative work avails of three-dimensional perspectives which "shift dialectically between the analysis of architectural themes

[109] Gilles Deleuze, "The Powers of the False", *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galeta (Minneapolis: University of Minnesota Press, 1989), 137.
[110] Ibid.
[111] Ibid.
[112] Gray, *A Life in Pictures*, 21.
[113] Klaus Jan Philipp, *Architecture - Drawn: From the Middle Ages to the Present* (Basel: Birkhäuser, 2020), 29. The author refers to the doctrine of French architect Jean-Nicolas-Louis Durand, who advocated a rational theory of architecture embracing the plan, section, and elevation, whilst rejecting the perspective as a representational tool.

and the poetics of their representation",[114] comparably to the "disorienting" visions of Daniel Libeskind, Franco Purini, and Giovanni Battista Piranesi.[115]

The broader analysis accounted for an understanding of Alasdair Gray's social and spatial positions as evinced from personal testimonies and written pieces. Notably, the study placed emphasis on the epistemological role of the inward-looking gaze of the spectator, which was recognised as an abiding presence across the author's manifold modes of expression. Upon the close scrutiny of biographical material through the scholarly lens of sociological texts including Goffman's *The Presentation of Self in Everyday Life*, Gray's mystifying representations of architectural and urban systems may be said to have originated primarily from the cognitive and mnemonic spheres, thus they were not the result of an objective and measured creative enactment. This facilitated the conjecturing of an essential interdependence between 'false' and 'real' conceptions which, originating from an inner and bodily geography, may be acknowledged to traverse the entirety of the author's oeuvre and to constitute its fundamental underpinning.

As such, the incipient sections of Chapter C.6 addressed the positionality of the subject being revealed in one's engagement with objects: Alasdair Gray's subjectivity emerged as being constructed both through the author's positionality and the relationship with the systems of reality with which he engaged. It is at this juncture in the ongoing study that the requirement for the researcher/spectator to manifest their distinctive positionality through the pursuits of writing and practice becomes apparent. On the one hand, the investigator's first-hand involvement in the inquiry is foreseen to signify the fortuitous entrance of the spectator into Alasdair Gray's 'theatrical stage' – in borrowing Goffman's language[116] – and the potential acquisition of a backstage perspective. Accordingly, a surrogate stance (consisting of both a spatial and cerebral positions) coincident with the author's may thus be occupied. This analytical effort allows for the exploration of the processes of poly-perspectivity – as they are applied by the artist – via the multiplication of viewpoints. Such an inquiry may be pursued through a specific physical emplacement in relation to the phenomena described by a pictorial representation. On the other hand, the same bodily inhabitancy of the space of artistic creation may be understood as the interference of a foreign filter: for the researcher, this entails the enacting of a 'diffractive' investigation while adopting a distinct role, akin to that of the audience. This terminology was first employed in the Chapter concerning Fabrizio de Andre' (cf. *Theoretical Framework*), and derived from the theories of agential realism of philosopher-physicist Karen Barad. The notion of diffraction, alongside the understanding that ontology (being) and positionality are inextricably

[114] Ibid., 29.
[115] Ibid.
[116] See Erving Goffman, *The Presentation of Self.*

linked to epistemology (knowing),[117] functions as a meta-narrative underpinning the entirety of the thesis, and as a trait-d'union across the various chapters. Indeed, Barad's (ethico-)onto-epistem-ological[118] framework will be observed to re-surface in the final sections of the study, and will fundamentally inform the conclusive discourse.

The opportunity to engender a greater understanding of these concerns was primarily afforded by the appointment of a SGSAH self-initiated internship at the Alasdair Gray Archive, which commenced in December 2022 under the guidance of custodian Sorcha Dallas. The principal aim of the continuing project is to generate novel narratives by way of engaging with Gray's original artworks and written works; the analysis of specific artefacts and the documentation connected to the foundational elements associated with the research project are expected to assist the advancement of a targeted methodological approach grounded in phenomenology. Complementary to this endeavour is the sustained effort to produce artworks in the form of etchings: the suitability of this practice-based investigative method was corroborated by the undertaking of the Archival inductive sessions, which unveiled aspects of commonality between Alasdair Gray's creative operation and the manufacturing of etched prints. The archival material, once scrutinised, revealed itself as possessing an evident tactile quality proceeding from the overlaying of materials employed in numerous creative adaptations and iterations, including collages and correction fluid (Figure 3). The result of this layering, which characterises most of Gray's celebrated paintings including *Round the Square*, is reminiscent of 'contour maps' whose haptic feedback is eminently discernible through physical scrutiny. Such observations will be taken into consideration throughout the process of making. The significant findings produced thus far as a result of the appointment at the Alasdair Gray Archive were gathered in the following sections.

[117] See Barad, *Meeting the Universe Halfway*, 3.
[118] Ibid., 409n10. "[Ethico-onto-epistemology is] the inseparability of ontology, epistemology, and ethics".

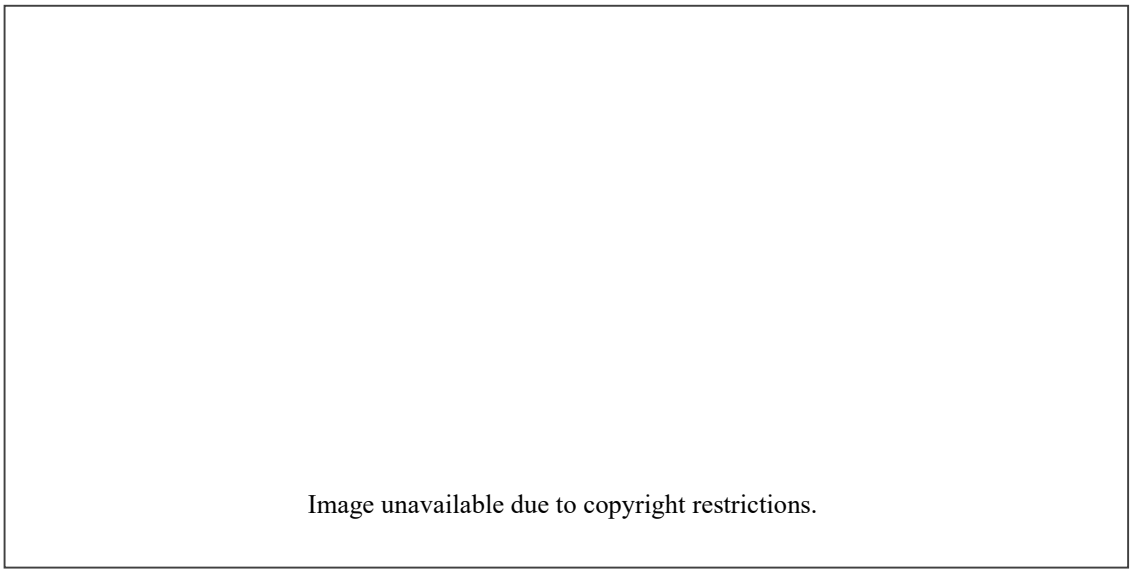

Figure 3. Exemplification of layered compositions found at The Alasdair Gray Archive. In both artworks, Gray layered a range of cut-out drawings and used corrective fluid to conceal parts of the resulting image, re-drawing on top of the omitted sections. As a result, the artworks' raised areas afford haptic feedback when touched, and the colour is inconsistent across the images, with the deleted portions having acquired a yellow hue.

C.6.6- The ledger: An urban atlas

The ledger, which is permanently installed on Alasdair Gray's desk, represents a centrepiece of the archival collection. The area of the room in which it is located has been carefully arranged so as to replicate a section of the author's home setting in as faithful a manner as possible. A large selection of the books which originally sat on Alasdair Gray's shelves rises above it, interspersed with paraphernalia. Moreover, in order to consult the ledger, the visitor is obliged to sit on the author's former kneeling chair: it may be argued that the physical act of sitting on the stool elicits a passage between the status of visitor to a that of a symbiotic desk 'operator'. As reported by curator Sorcha Dallas, the author had expressed a wish for the material of the collection to be easily and widely accessible: the desk installation not only grants this objective, yielding an impression of authenticity in an empirical sense, but also reflects the author's established ethos of reclaiming and assigning new functions to objects, materials, and in many cases artworks and pieces of writing.[119] As such, and for the scope of this research study, this space will be considered undistinguished from the author's original place of residence and artistic creation.

[119] Sorcha Dallas, oral testimony, The Alasdair Gray Archive.

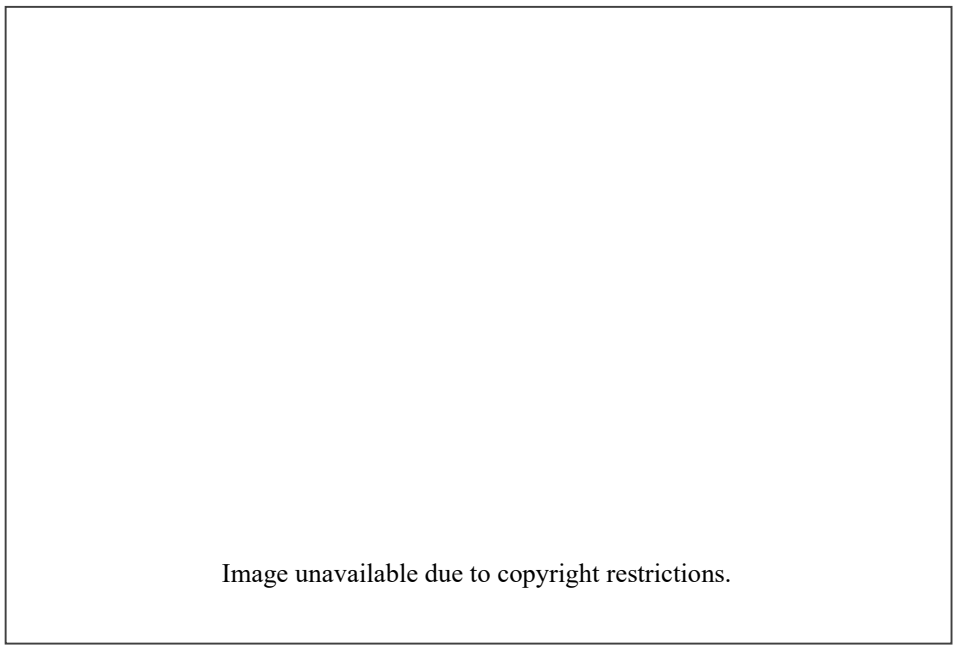

Figure 4. Sample page, ledger's contents. The entries recorded in blue ink are the former anonymous owners', while the passages rendered in black are Gray's. Blue-coloured annotations may be seen on the bottom left of the page, as well as traversing the top. Additionally, blue rows of numbers converge with Gray's writing on the right column, appearing as part of the writer's records. Note the gridded layout that characterises the ledger's pages.

Alasdair Gray reportedly sourced the ledger from a skip: the layers of visual information contained within comprise a gridded layout (Figure 4); notional accounts from the original owners (numerical and nominative); the author's diary entries, which are confined to the first half of the book; and collages of drawings and photographic material concerning the city and its surrounding areas occupying the second half. Owing to the ruled paper on top of which the material is collated and the extensive presence of numerical entries, the artefact evokes the materiality of a geographic atlas; it may be conjectured that this subjective response conforms to Alasdair Gray's plausibly intentional choice of a medium suited for a journal of such nature, exceptionally dense in urban and architectural documentation.

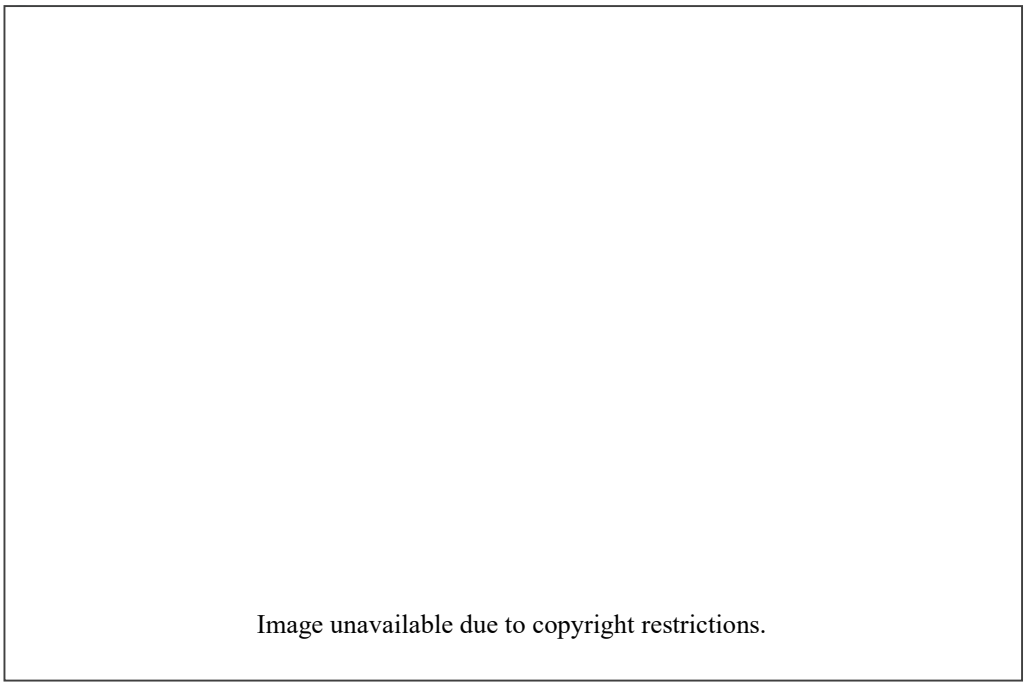

Figure 5. Sample page, ledger's contents. The entries recorded in blue ink are the former anonymous owners'. Blue rows of numbers are observed to converge with Gray's writing.

Furthermore, the data of the ledger's former calendar entries are seen to intersect with the author's recordings inside the space of the page, resulting in a conflict of timelines. (Figure 5) Following on the discourse advanced in the subchapter *Activity, product, and time,* which established that the materiality of the book of *Lanark*, alongside the fictional architectures configuring the homonymous city, could be understood as manifestations of Foucault's heterotopic sites,[120] it may be posited that the artefact under consideration, by juxtaposing incompatible sites and times, simultaneously embodies Foucault's *heterochronie* and an heterotopia of contradiction.[121] This observation is relevant inasmuch as it supports the presence of a forthright nexus between the author's personal perceptions, recorded in the diary, and the narratives of the fiction. Accordingly, the loci of the fiction may be understood to exist in a continuum with the space of creative production, and by extension with the urban fabric of Glasgow enveloping it.

In the ledger, Gray's primary concern for the spatial reality is rendered explicit to a significant extent by way of the written items contained within. With the chronicles recounting episodes of private everyday activity, careful consideration has been paid by the author to the geographical contextualisation of the chronicles. An episode dated 1963, on the very first page, describes a visit to a shop "new to this country, new to Cowcaddens",[122] additionally referencing the Labour

[120] Michel Foucault, "Of Other Spaces", trans. Jay Miskowiec, *Diacritics* 16, no. 1 (1986): 24.
[121] Ibid., 25–26.
[122] Alasdair Gray, Ledger, AGA.1.1.12.8, 1963, The Alasdair Gray Archive, 1.

Exchange in Sauchiehall Street and the Citizens Theatre while discoursing the ongoing development of the structure of the *Lanark* manuscript. The function of these civic landmarks, circumscribes within the area of Glasgow City Centre, consists in sustaining aspects of private life: the Citizens Theatres provided the artist with employment, while the Labour Exchange allocated him a monthly wage.

The emotional dimension of these early recordings is centred on the material substance of the home: the entry from November 16th opens by describing the author's physical position as being "in the kitchen in 158 Mill St.",[123] before articulating the emotional distress concerning the "Phoenix Park painting, not finished (due to) no money".[124] Indeed the autogenous sphere provides a backdrop to the majority of the intimate accounts ("a wife, a baby, a cat and domestic repose […] flatten the ground where emotion grows.")[125] Where social theorists have equated the dwelling to a benevolent "metaphor of humanness,"[126] linking its experience to human virtues encompassing identity, ego, and the ipseity, for Gray the home strays from representing a place of safety in a Bachelardian sense, rather it is perceived as a source of distress capable to instil "a kind of illness"[127]: "Coming back along Woodlands Road… […] A sense of calm satisfaction. And yet the sense that it is less than I want, I want the perils and the pretexts for grandeur that creation gives."[128] These emotions are correlated to and projected into the urban environment of Glasgow, a "city that, after all, is our natural home",[129] "built in time of mutiny,"[130] conducive to isolation, and promoting contraband. When reviewing the atlas' material in chronological order, it is possible to identify an urban 'movement' on Gray's part, consisting of a shift from visual/textual narratives surrounding the daily existence in the dwelling of the West End toward an enhanced attention for the city centre and beyond. Thematic zone mapping is extensive across the different media employed in the diary: entire sections, which aggregate a disparity of photographs, notes, and journal articles, are dedicated to urban areas including Exchange Square, Glasgow Cathedral, Kelvingrove, George Square, Broomielaw, and Charing Cross.[131]

[123] Gray, Ledger, 1.
[124] Ibid.
[125] Ibid.
[126] Gaston Bachelard, *The Poetics of Space*, trans. Maria Jolas (Boston: Beacon, 1994), vii.
[127] Gray, Ledger, 3.
[128] Ibid., 4.
[129] Alasdair Gray, "Terrible Structures". Poem draft, sheet 16. The Alasdair Gray Archive. The poem also appears in Under the Helmet, directed by Robert Kitts (1964), rereleased as "Alasdair Gray at 80: Under the Helmet", BBC Arts, December 22, 2014, video, 41 min, https://www.bbc.co.uk/programmes/p02fjylp.
[130] Alasdair Gray, "Because the City was Built in Time of Mutiny". Poem draft, sheet 17. The Alasdair Gray Archive.
[131] Gray, Ledger.

C.6.7- Urban portraits: verticality as alterity

Various sketches of urban visions are densely collated on pages 8 to 11. These drawings, depicting back alleys and streetscapes, capture urban snapshots from an elevated perspective (Figure 6). A visual connection may be established between these representations and an untitled piece found in the drawings' chest, on the opposite end of the Archive, due to the subject matter and the simplified stylistic approach employed in its making (Figure 7).

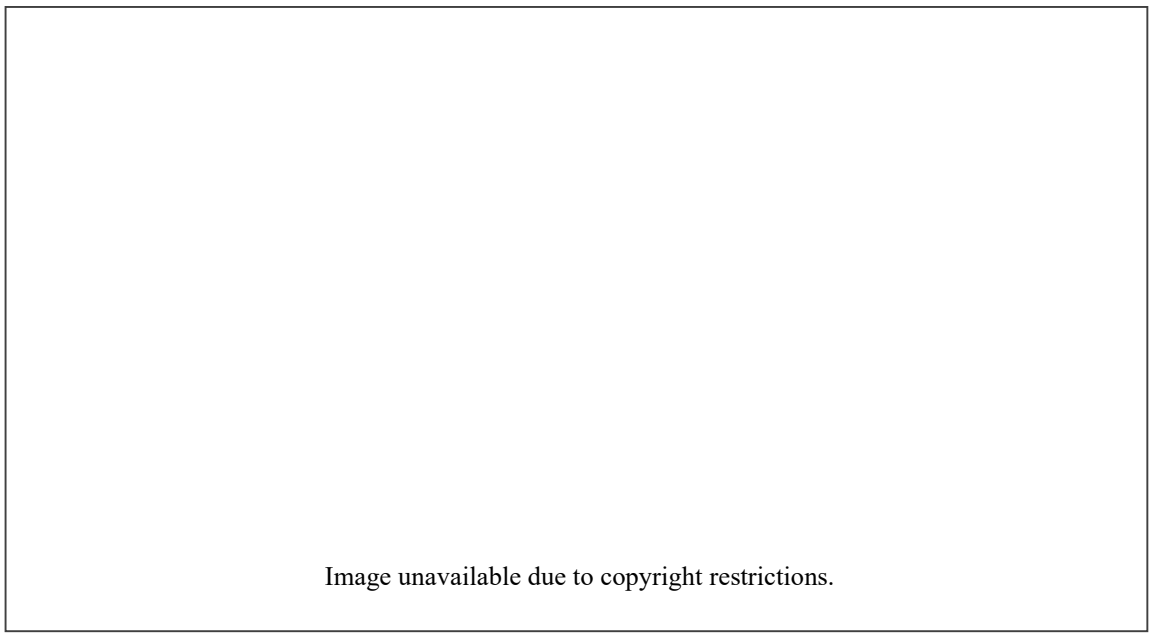

Figure 6. Urban portraits; *Figure 7*. Untitled artwork. The Alasdair Gray Archive

Following a discussion with the Archive's curator, it was established that the rear of the block of tenements featured in the untitled artwork reproduces a portion of the Garnethill area, and that the composition had presumably ensued out of observational work undertaken from the 'aerial' seat of a tenement flat setting. Additional sketches found both in the drawings' chest and the ledger appear to conform to this deduction, including an illustration titled *Looking down Ann Str. From Pensioners Seat*. The drawing *Rough Plan of Picture* (Figure 8), which may be deduced to have provided a working draft for the celebrated artwork *Cowcaddens Streetscape in the Fifties*, offers unique insights with respect to elements of perceptive topography tied to the subjective spatial experience. The most striking feature of the piece is the expression of downward movement: a series of arrows mark a vertical trajectory which Gray names as the *Route of the Factory Girls*, and links the apex of the urban conglomerate (the power station) to the lowest point (the intersection of the three roads). The directional line is suddenly observed to turn toward the street

to the left, where it appears to rise while in fact continuing the descent, as testified with clarity by the final rendition of the artwork. (Figure 9)

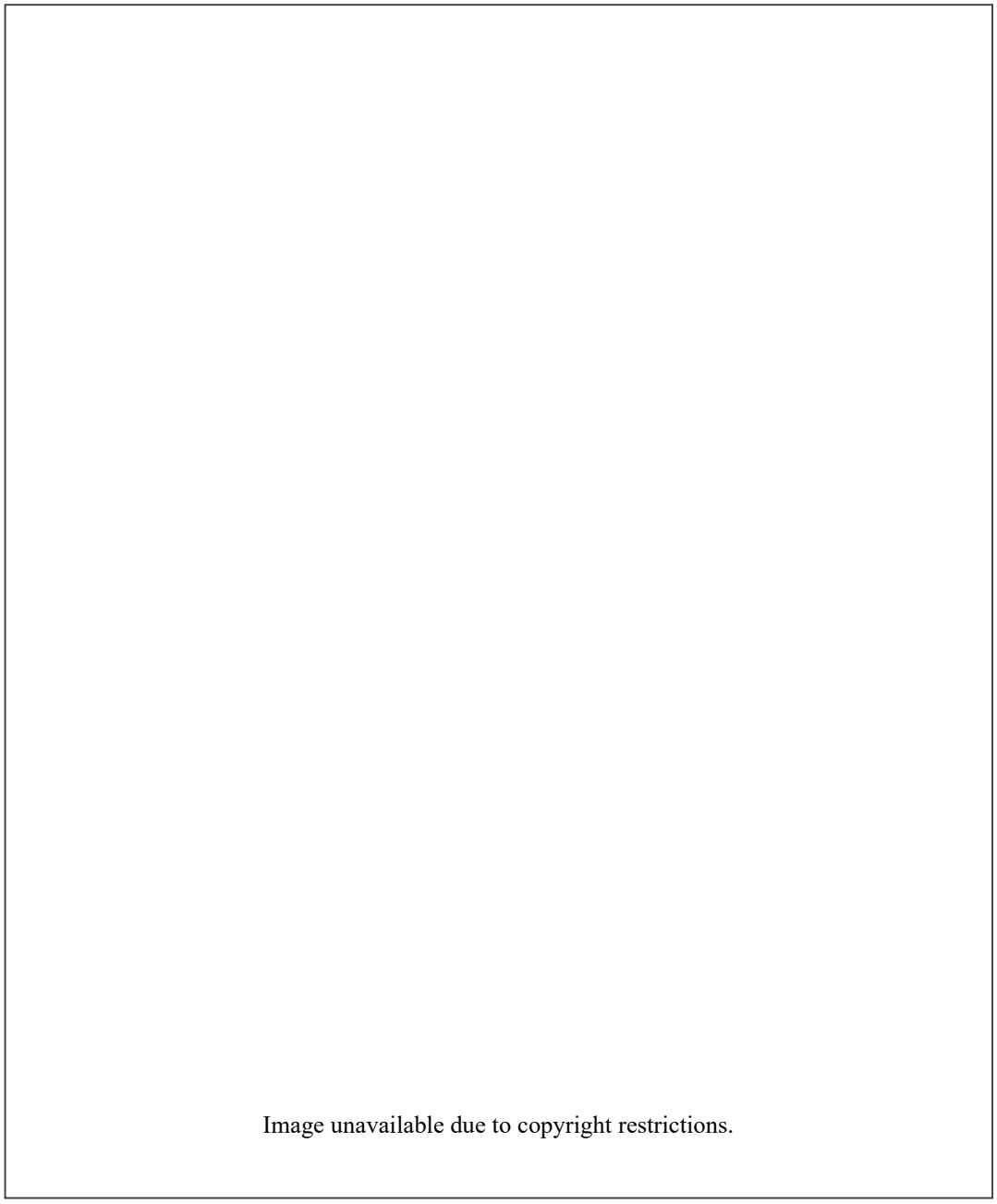

Figure 8. '*Rough plan of picture.*' The Alasdair Gray Archive

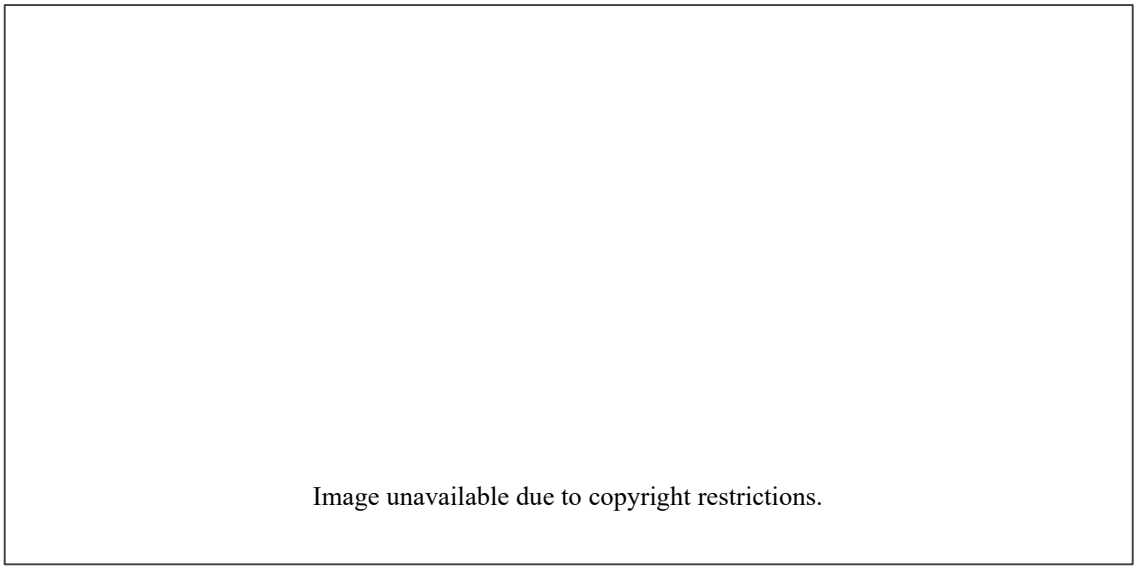

Figure 9. Cowcaddens Streetscape in the Fifties, 1964. Note the street descending on the left, while visually rising (as per the working draft 'Rough plan of picture'); the foreground figure is absent here, replaced by two men facing the viewer. The figure of 'the artist', marked on the top right of the working draft, is also not rendered in the completed artwork.

This distinctive addition to the working drawing, which graphically conveys a condition of physical performativity, may also be discovered in an additional sketch contained in the ledger titled *Canal*. However, the synchronous presence in the *Rough Plan of Picture* of two protagonists – the artist and the in-looker – adds a supplementary layer of significance with respect to the current investigation. The foreground figure, whose shoulders and back are turned toward the viewer, is recognised to look into the scene from the lowest point of the street, at the bottom of the paper. (Figure 8) This character may be closely associated with the spectator's, whose position matches that of the Archive's visitor looking into the ledger. Conversely, Gray has marked out the location of the artist as being situated on the summit of the road on the top right, close by the point of origin of the line of arrows.

While these details warrant the picture to lend itself to the possibility of multiple interpretations, including the symbolisation of the capacity of the artist to direct or 'deceive' the spectator's gaze, the unequivocal factors to be drawn from the inspection of these figures concern 1-an awareness of a duality and alterity of positions—an artist looking out of and a spectator looking into the

urban scene; 2-a sense of pronounced architectural verticality, perceptible within the urban fiction / representation albeit absent from the material reality; and 3-an instinct to traverse the space epistemologically through the visual medium. Point 1, which was foremostly illuminated in previous sections, is supported by reflections that interpose an ideological distance between the gaze of the spectator and the author's position. On page 3 of the ledger, Gray writes: "Seeking courage from other people's idea of me. After all, what they are conscious of in me must be different from what I am conscious of in myself." A similar inclination is expressed in the work of historian Julian Symons, whose book *Thomas Carlyle – The life and ideas of a prophet* belonged to Gray's private library and is now stored in the Archive's marginalia collection: "The ideal biography […] is that which no partial shadow of his own opinion is thrown by the biographer upon the grey reality of the past."[132] The quotation, underscored by Alasdair Gray, proposes to delegate the spectator's discernment with the understanding of a master 'idea' (both of the author and his creation: "So that its creatures think and move exactly as they were.")[133] Gray speaks elsewhere in similar terms through marginalia, suggesting that individuals may be understood as types – or as 'species' (therefore as 'ideas' of subjectivity), to the same extent as Chaucer's, Shakespeare's, or his own literary characters.[134]

C.6.8- Spaces of experience

The outlined notions emphasise an understanding of the urban reality as a theatrical stage, in alignment with the sociological theories of Goffman and Resnik, where both the artist / performer and the spectator participate in the performative act of world-building through poly-perspectivity. With respect to this inquiry, which was addressed in the previous subchapters on the basis of a 'prima facie' theoretical approach, the documentation found within the Archive have highlighted an increased necessity for the work of Alasdair Gray to be scrutinised through the prism of socio-anthropological theory as well as the approach of neo-materialist practitioners. This urgency may be attributed to the confidential nature of some of the written excerpts gathered in the atlas, which arguably evidence a reciprocity between emotional states, spaces of expression, and urban structuring. The scope for the experiential to subvert and re-construct reality is flagrantly conveyed in Gray's recollections, as seen on Page 6 of the Atlas: "The house had been subtly

[132] Alasdair Gray, annotations in Julian Symons, *Thomas Carlyle: The Life and Ideas of a Prophet* (London: Victor Gollancz, 1952), 100, marginalia, The Alasdair Gray Archive.
[133] Ibid.
[134] Ibid.

changed by the variety of experience undergone since I had last seen it."[135] The author appears to play on an ambiguity which potentially attributes an experiential narrative either to the house or to the person visiting the dwelling: notwithstanding any syllogistic resolution, a spatial focus primarily confined to the residential setting is once again iterated.

The ties between the phenomenological domain and the condition of alterity were extensively explored by R.D. Laing, who investigated the notion of inter-experience in the context of social behaviours. In *The Politics of Experience*, the Scottish psychiatrist refutes the established notion whereby behavioural exercises attend to an 'outer' space which exists in opposition to the 'inner' space of experience.[136] He maintains that these 'modalities' veritably overlap as much in the psychic space as in the tangible dimension: "My experience is not inside my head. My experience of this room is out there in the room."[137] Moreover, Laing's study proposes that, while the experience of the *alter* may not be witnessed through one's direct involvement, it may be inferred through mediation, that is to say the experience of the separate subject "as experiencing", thus "through (one's) experience of (the other's) behaviour."[138]

When considering the methodological approach adopted in conjunction with the ongoing investigation, Laing's work substantiates the assumption that the point of view of the spectator may match the simulator's (Resnik) when an imitative performance of the latter's body's behaviours and spatial processes is actualised. It not only validates the hypothesis that the bodily presence of the practitioner inside Alasdair Gray's dwelling (the archival room) may facilitate the foreign understanding of the artist's creative practices, but it also allows for the subsistence of a discursive inside/outside dialectic underpinning Gray's deliberate and unconscious artistic decisions, with a specific example to be found in the representations of urban landscapes deductively captured through the circumscribed view of a tenement flat's window. This is comparable to the identified concurrence of the conceptions of fictio (inner) and facta (outer), which were previously evidenced to designate commensurate and interchangeable realities within the manuscript of *Lanark*. In observing the *Rough Plan of Picture* contained in the atlas, the visitor is therefore offered two epistemological perspectives: a diffractive position, embodied by the figure's in-looker, which is placed in the foreground, at street level, and emblematically casts a shadows on a section of the drawing; and the imitative one of the artist which, working contiguously with the body's experience (an authentic spatial/experiential emplacement), grants an alternative understanding of Cowcaddens, attained by conceiving an altitudinal site in a largely planimetric city. Further complicating this poly-perspective dimension encompassing

[135] Gray, Ledger, 6.
[136] R. D. Laing, *The Politics of Experience and The Bird of Paradise* (London: Penguin Books, 1967), 18.
[137] Ibid.
[138] Ibid.

sociological, representational, and spatial elements is the author's insertion, in a section of the atlas, of photographs depicting the Whisky Bond, whose top floor presently accommodates the Archive. Specifically, one image affords a birds-eye view of the South façade and entices the spectator to direct their gaze to the Archive's windows. However serendipitous, the presence of this photograph supplements the discourse concerning the alterity of perspectives inherent in the artefact while encouraging the visitor to engage with a plurality of physical positions, both inside and outside the space of phenomenological enactment.

C.6.9- Theoretical grounding: Inside and outside, verticality and horizontality

In order to address the dialectic of inside/outside as it pertains to the subjectivation of the individual, it is necessary to consider the established theoretical framework advanced by paramount 20th century philosophers. Derived from Leibniz's writings, Deleuze's concept of the Fold presents an apt intuition by which to engage with Alasdair Gray's body of work. The Fold, tied to notions of exteriority and interiority, denotes 'an expression' and the procedural element which "brings form into being and into appearance".[139] At its core, the theory of the Fold posits that all which is inside (organic and inorganic) is the resultant of 'a folding' of that which is outside. Such a process allows the inside space to be "topologically in contact with the outside space,"[140] resulting in the blurring of thresholds and creation of repetition, movement, and variations. This is recognisable through the mutable aspects of the city of Glasgow/Unthank, Gray's confounding artworks, and the lyrical compositions centred on allegorical urban descriptions (e.g. the poem *The City Becomes*, where the 'festered' city is personified by a prostitute).[141]

Relevant to the corporeal manifestations of Gray's artistic process (the tenement room and its recreation within the Archive) is the architectural embodiment of Deleuze's postulation through the allegory of Leibniz's Baroque house: the dwelling is divided into two levels, a lower and un upper stories, which enclose "the coils of matter"[142] and the matter(s) of the soul respectively. Between the two levels a Fold occurs, which serves as a reconciliatory process enabling "a

[139] Gilles Deleuze, "The Fold", trans. Jonathan Strauss, *Yale French Studies*, no. 80 (1991): 242.
[140] Gilles Deleuze, *Foucault*, trans. Seán Hand (Minneapolis: University of Minnesota Press, 1988), 118–19.
[141] Alasdair Gray, "Because the City was Built in Time of Mutiny".
[142] Deleuze, "The Fold", 227.

correspondence, a communication between the two levels."[143] Subjectivation itself may be interpreted as a folding modality – each fold presumes the potentiality for infinite folds. In light of this, Gray's inclination to merge perspectives may be interpreted as an epistemological attempt to 'fold' the facta into the fictio. It may additionally be understood as a folding of his art into that of another (as testified by the sustained reworking and borrowing of other's ideas),[144] one's subjectivity into the alter's, and vice versa.

Notably, the folding process is described as "actualised in the upper story"[145] at first, and "realised in the coils"[146] in the second instance. Deleuze describes such an operation according to a vertical movement of rise and descent, as ascertained by Andrea Scala, who equates it to an actual 'fall' (Heidegger's *Zwischen-fall,* literally translated as "between-happening", or "between the fold").[147] For Deleuze, "the matter-facade tends downwards while the soul chamber rises"[148]: In scrutinising Mallarme's opera tableaus of the Herodiade, the philosopher identifies a syntagmatic "unanimous fold" possessing the capacity to offer "glimpses of the stone in the indentation of their reflections [...] revealing the city, but also its absence or withdrawal."[149]

The vertical dimension as a critical spatial constituent of Alasdair Gray's visual and literary narratives has previously been discoursed by Bernstein, with an interest in the passages of *Lanark* which magnify and elevate the topographical profile of Glasgow's necropolis.[150] It may however be argued that the presence of prominently vertical architectures is accentuated across the broad range of the artist's lesser-known work. The drawing of *Babylon* represents a city impossibly rising toward the sky; the poem *Terrible Structures* characterises the Glaswegian landscape as incorporating high industrial architectures and pylons, so densely adjacent to one another that the sun reveals itself "only at noon, when the rays fall directly into the street";[151] the same pylons are featured in individual detailed sketches, and crown most of the wider urban depictions. Two of the numerous maps sketched on the back cover of the books contained in the marginalia collection emerge as particularly germane within this context. The first is a stark drawing delineating a three-way crossroad.

The toponymical data merely includes a series of indistinct initials and the caption "To Portencross", accompanied by an arrow; on the right side of the drawing, however, appears the

[143] Deleuze, "The Fold", 229. This understanding of Deleuze's fold theory has been significantly informed by Simon O'Sullivan, "Fold", in *The Deleuze Dictionary*, ed. Adrian Parr (Edinburgh: Edinburgh University Press, 2005), 102–104.
[144] Sorcha Dallas, oral testimony, The Alasdair Gray Archive.
[145] Deleuze, "The Fold", 236.
[146] Ibid.
[147] Deleuze, "The Fold", 236n15.
[148] Ibid., 243.
[149] Ibid., 236.
[150] Bernstein, *Alasdair Gray*, 35–58.
[151] Alasdair Gray, "Terrible Structures".

sentence "The ladies are descending." The second selected map is arguably as cryptic as the former: it illustrates a road shaped in the manner of a staircase, where each step corresponds to a seemingly fictitious location, including 'plaza', 'Overhill', 'Farmstead', 'Ryeridge', 'Long Avenue', etc., with 'Whitehill' transpiring as the only recognisable village (Figure 10). The most compelling aspect of this piece is the equivocal nature of the representation, for the drawing may be understood either as a map or a cross-section: indeed, the two lines on the left margin resemble an 'X' and 'Y' axes (corresponding to 'MOUNTAIN)', enclosing half of the image's perimeter and creating a triangulation; the thread of each 'step' has been outstretched, as if to allow for the possibility of longitudinal calculations. It may thus be speculated that even Alasdair Gray's most extemporaneous creations exhibit aspects of vertical movement; these elements arguably foreshadowed the 'descent' into the Dantesque universes of *Lanark*.

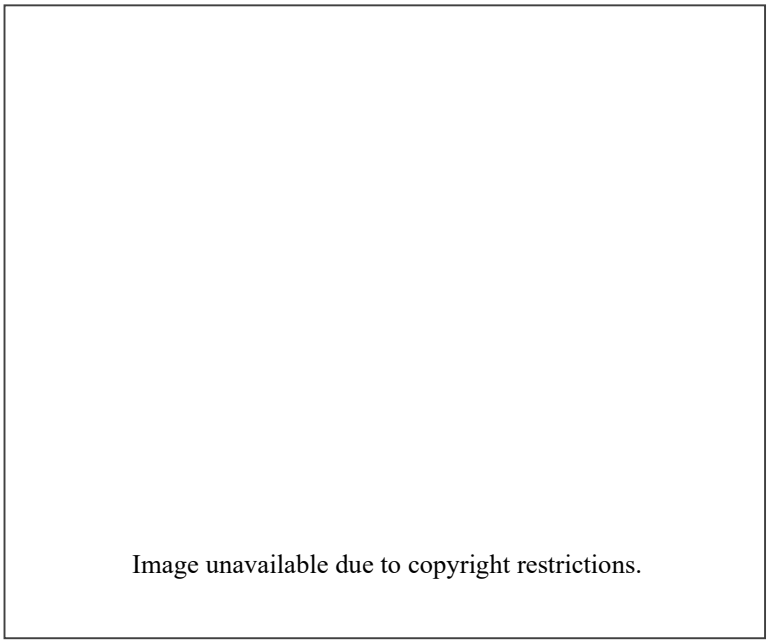

Figure 10. Map 2, from *Marginalia.* The sketch appears to portray a map and a section simultaneously.

The example offered by the piece discussed in the last instance is emblematic of the enactment of a fold through semantic insinuations, comparably to Mallarme's lyrical composition. The "matter-façade"[152] may be seen to develop on the horizontal plane, through the schematisation of a map whose reading appears rational and instinctive, while the interpretation of the same drawing as a cross-section enables the "soul chamber" to develop vertically; the "unanimous fold"[153] consists

[152] Deleuze, "The Fold", 243.
[153] Ibid., 236.

in the heterogeneous toponymy revealing simultaneously the coexistence of the two spatial dimensions and the "absence or withdrawal"[154] of a hypothetical geography.

The tensions between the terms of inside and outside in the context of language were further explored by De Certeau. The theorist attributed to language an aptness to govern movement, which he distinguished into extrovert or introvert types: where the extrovert language entails an impetus toward the outside, the introvert presupposes a condition of spatial stability within an inner space. The notions of inside and outside are constructed by language insofar as bodily phenomena are in fact "determined by semantic tropisms",[155] for the nominations imparted by the "technocratic power"[156] have the facility to prevent certain spatial linkages – or to obstacle 'folds'. According to De Certeau, Wittgenstein was successful in drawing from "the inside of his language"[157] to command the constitutional terms of the apparatus of ordinary syntaxes. Thence the dimensions of inside and outside may be deemed independent from the imposition of the one standard perspective, rather these are ascribable to the discourse concerning poly-perspectivity. The toponymy found in Gray's sketches serves the multiplication of perspectives in the same manner as the expressive rarefaction diagnosed in *Lanark*: this was at the core of previous inquiries. The described literary and visual representations act as unorthodox "borrowed spaces"[158] which reintroduce "the plural mobility of [the] goals and desires" into the "coils of matter."[159]

[154] Deleuze, "The Fold", 236.
[155] Michel de Certeau, "Walking in the City", *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley: University of California Press, 1984), 103.
[156] Ibid.
[157] Ibid., 9.
[158] Ibid., 22.
[159] Deleuze, "The Fold", 227.

C.7- Sympathy and a-pathy: Gray and Sanguineti

The scrutiny of the corpus of work housed in The Alasdair Gray Archive has arguably revealed the suitability of a phenomenologically orientated method to be applied to the study of spatial, urban, and social structures pertaining to the cultural continuum surrounding literary practices of discrete writers. As such, this undertaking represented a significant turning point for the project, fundamentally redefining the methodological trajectory of the investigation. The key regions of inquiry identified through engagement with material bodies encompassed ideas concerned with poly-perspectivity, the duality of horizontality and verticality, and the dichotomy of inside and outside. The investigation adduced theories from the sociological domain to generate an empirical understanding of Alasdair Gray's worldview and its transference into literary and illustrative urban notions.

Further enriching the scope of the ongoing investigative endeavours is the discovery of a recurrent element to be found across several volumes from the Archive's marginalia collection. The word 'sympathy', which features peripherally in multiple pages within the textbooks or is interpolated between their lines, (Figure 11) opens a compelling inquisitive route insomuch as the idiom seemingly does not provide a summary of the contents of the paragraphs it relates to, instead it is an independent addition entailing an equivalency between a former idea and the author's own adaptation. This means that the word is absent from the original passages.

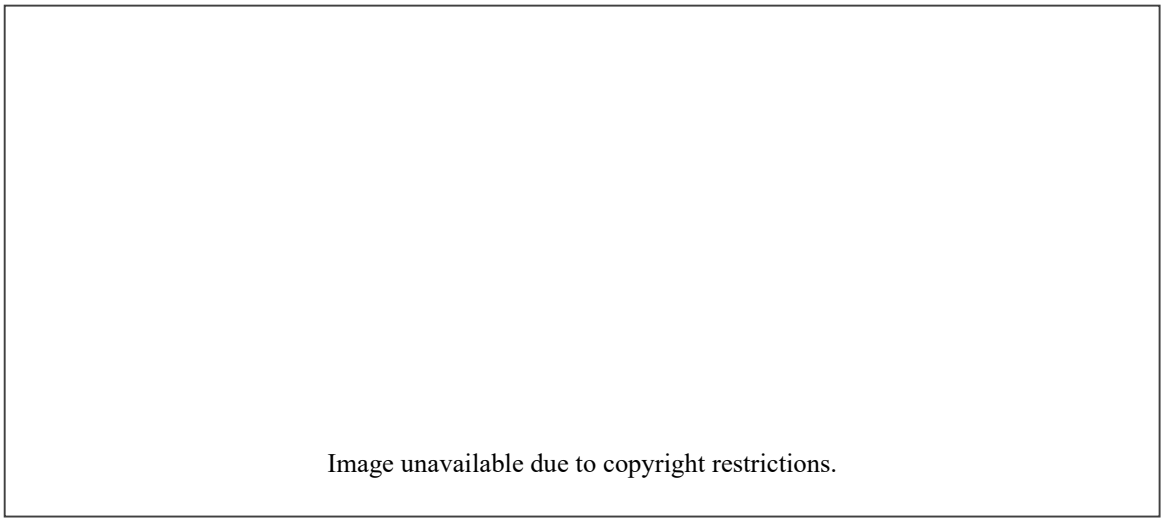

Figure 11. Archival documentation containing the word 'sympathy'

C.7.1- Sympathy in Alasdair Gray's Marginalia

In Chapter 1 of R.D. Laing's *The Politics of Experience*, already cited in the preceding subchapters, Gray underscored the Scottish psychologist's expression 'inter-experience', and connected it with the notion of sympathy (*'inter-experience > sympathy'*). As previously discoursed, Laing defined this as a 'relation between experience and experience'[1] in the context of social phenomenology, proposing that the understanding of the other's experience may only be realised through one's own, and may thus be obtained by overlaying distinct subjectivities.[2] Implicit in these meditations are 'concepts of internal and external objects, of closed and open systems'[3]; these have been evidenced through Goffman's 'theatrical' structuring of reality, with the provision of divorced positions attributed to a spectator and a performer in determinate spatial situations and social interactions. Additionally, the study considered Deleuze's theory of The Fold, which further recognised in the processes of subjectivation a continuity of corporeal and emotional 'matters' transiting uninterrupted between the realms of interiority and exteriority.

In Apollinaire's *Selected Poems*, from Gray's library, 'sympathy' reappears in the author's own annotated reflections: "Sympathy needs space, needs a distance to cross." The statement asserts that space represents a determinant factor granting sympathy a validity status, while inferring the existence of multiple 'sympathetic' entities occupying different positions. It is legitimate to deduce that a distance may be interposed between the diverging spatial situations they describe, and that this may be bridged through movement. Moreover, in Nabokov's novel *The Defense*, Gray highlighted a page-long passage, synthetising its interpretation in a post-it note containing the word 'sympathy', attached to the same page. The episode featured describes the feelings of 'pity' of the unnamed female protagonist toward the perceived 'despair', 'lifelessness' and 'inconsolable' misery of an official she had formerly met in a Soviet establishment.[4] She reminisces about the room of the encounter, describing its decor and the view from the window in minute detail, concluding that this "gave an impression of violet ink and that same transcendental hopelessness."[5]

It may be presumed that sympathy entails not only a process of spatial accord and confluence between the corporeal positions of two or more agents, but also a correspondence of emotional

[1] R. D. Laing, *The Politics of Experience and The Bird of Paradise* (London: Penguin Books, 1967), 15.
[2] Ibid., 16.
[3] Ibid., 44.
[4] Gray, underscored passages in Vladimir Nabokov, *The Defence* (London: Panther Books, 1967), 176–177, marginalia, The Alasdair Gray Archive.
[5] Ibid.

impulses, either between peoples or between one individual and a spatial setting. In Gray's love poem *Mistaken*, from the collection *Old Negatives*, the author incorporates the idiom twice within the same strophe, but does so to describe two different processes: a confluence/convergence of matters ("But love is not just knowledge and tenderness / a sympathy of brain and heart"),[6] and a superimposition of mental states belonging to different subjects (Rotten with sympathy, love is a mistake between us two).[7] Indeed, the etymology of the word 'sympathy' identifies an affinity and concurrence of emotions, with the Greek prefix syn- signifying 'together' and the root pathos designating the act of feeling. Gray's intellectual virtues may be proposed as inserted within the tradition of Scottish 18th-century philosophers including Smith (1723-1790), Hutcheson (1694-1746), and Hume (1711-1776), who contributed to the discourse concerning human morality and obligation. It is paramount to note that sympathy was a cardinal theme of Smith's seminal text *The Theory of Moral Sentiments* (1759), where it is defined as a 'fellow-feeling' through the participation of an agent in the passions of a spectator; for Smith, this underpins the moral sense which ought to be integral to social behaviours and institutions. The ethical foundations of this work prompted Smith's later critiques of political economy (*The Wealth of Nations*, 1776), with which Alasdair Gray was intimately familiar.[8]

In light of these observations, the conception of sympathy represents a pertinent corollary to the previously advanced discourse concerning Alasdair Gray's positionality as it was appraised through the practitioner's 'imitative' spatial emplacement. Accordingly, while an 'imitative' practice may be equated to a sympathetic act, a 'diffractive' analytic undertaking might be said to correspond to an a-pathetic one. It should be noted that, for the scope of the current investigation, a-pathy will be defined as an attitude which does not exhibit sympathetic characteristics, as opposed to suggesting a more emblematic acceptation (indifference, lack of interest). As such, emphasis has been placed on the prefix 'a-' (Greek privative alpha), which negates the root word *pathos*: the designated graphical expression of this idiom will be maintained throughout the subsequent chapters.

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[6] Alasdair Gray, "Mistaken", *Old Negatives: 4 Verse Sequences* (London: Jonathan Cape, 1989), 16.
[7] Ibid.
[8] Alasdair Gray, *The Book of Prefaces* (London: Bloomsbury, 2000), 413-415. This collection of literary prefaces selected and commented by Gray includes works by Scottish, English, Irish, and American writers, ranging from the 7th to the 20th century. Featuring Adam Smith's prologue to *The Wealth of Nations* in his anthology, Gray provides biographical information on the Scottish moral philosopher, indicating that Smith's '1st book analysed virtue and based it on sympathy', (413) defined as a 'kind feeling [that is] prior to selfishness in making nations'. (414) Gray outlines the geographical and historical context for Smith's work, identifying Glasgow's as the chief 'international market' within the protean Scottish economic and commercial structure of the 18th century. He perceived that the city's increasingly central role in the colonial trade was enhancing the monetary wealth of the nation but failing to induce positive 'productive labour' (414), which is 'the true measure of wealth' by means of which 'society can surely flourish & be happy'. (414)

In the following subsections, I will investigate the extent to which the dialectic of sympathy and a-pathy might be unearthed in the literary production, ethos, and/or positional identity of Genoese authors, through a methodological approach analogous to the one employed in the analysis concerning Alasdair Gray. The specific focus of the inquiry will be placed on Edoardo Sanguineti owing to the identification of a sympathetic attitude toward local cultural structures, as well as a modality of expression characterised by *pathos*, identifiable as a sentiment akin to sympathy. Both aspects will be elaborated upon in this chapter. Additional comparable features between the literary and creative approaches of the Scottish and Italian writers were subsequently recognised as follows.

Both authors represent establishment figures, with a demonstrable association with the landscape of academia. This is directly linked to their joint interest in the classics, which find tribute in their work, and particularly their engagement with the work of Dante. Furthermore, both Alasdair Gray and Sanguineti carried out translation work of foreign literature. Similarly to Alasdair Gray's *Lanark*, which the critical response deemed revolutionary in view of its post-modern themes and narrative techniques, Sanguineti's *Laborintus* continues to be considered one of the most eminent exemplars of 20th-century avant-garde poetry. Furthermore, their politics possessed unobstructed access to media outlets, as both were contributors to local and national newspapers. Dedicated institutions were founded in the native cities following their deaths, with the objective to preserve and promote the authors' works. The *Alasdair Gray Archive* and the archive *Magazzino Sanguineti*, located in Glasgow and Genoa respectively, currently store the material retrieved from the authors' dwellings and pay homage to their literary and artistic achievements. Opportunities are also afforded to inspect the former workspaces of the authors, which have been documented in detail by their respective cultural establishments and re-presented to the public via physical reconstructions (Gray) or online visualisation tools (Sanguineti).

Nowithstanding the identified correlations, a marked sympathetic phenomenon is primarily to be found in Sanguineti's move to a Genoese neighbourhood which, as Scelsi indicated, was included in the list of the most disadvantaged and dangerous Italian suburbs of the twentieth century.[9] This determination, which is symptomatic of Sanguineti's wider political stance and manifested through his re-positioning across Genoa's urban and social structures, typifies sympathy in the two acceptations previously discoursed: a confluence of corporeal positions of two entities (Sanguineti and the community of Begato), and a correspondence of emotional impulses between Sanguineti and a deprived socio-spatial reality. Accordingly, it may be interpreted as a shift from

[9] Valter Scelsi, "Sanguineti e Architettura", *Sinestesie*, special issue "Ritratto di Sanguineti 1930-2010/20", 21 (2021): 359.

an a-pathetic position, ideologically and sensibly external to the working-class reality of the suburb, to a sympathetic one.

Where the tension between the outside and inside was arguably resolved, in the analysis of Gray's poly-perspective creative methods, through the folding of the exterior space of the matter into the inner space of ideas, it may be posited that Sanguineti perceived the two terms as categorically distinct. Already in the author's description of his apartment in Via Pergolesi is implicit a perceptive contrast between the external appearance of the Diga's dwellings and the inner space in which daily life unravels: "the large buildings are a little scary, but inside it feels great."[10] Sanguineti's auxiliary observations concerning the neighbourhood[11] corroborate his interest in the daily experience, for the gestures that articulate the everyday have the capacity to attribute positive characteristics to the spatial dimension of the housing scheme. Elsewhere, Sanguineti directly indicated that the phenomenon of daily life supersedes the urban one ("For example, living a city for me means going to a bar. [...] Take a book and go to a cafe to read it"),[12] thus establishing the superiority of the inner domain over the outer one. More importantly, Sanguineti's statement constitutes an apt starting point to comparatively re-address the inquiry concerning positionality and subjectivation through the hermeneutic tools adopted in the study of Alasdair Gray's body of work. In the first instance, I will survey paradigmatic excerpts from Sanguineti's literary and critical production to establish a theoretical framework with respect to sympathetic behaviours. The second half of the chapter, seeking to understand the author's awareness of the sympathy and/or a-pathy of his spatial experiences (Laing), will be supported by the findings to be gained at the archive Centro Studi Sanguineti in Turin, with a specific interest in Sanguineti's journal entries.

C.7.2- Sympathy in Sanguineti's 'Capriccio' and later compositions

Capriccio Italiano, published in 1963 and thus preceding the author's relocation by 11 years, has been described as a narrativisation of the domestic experience of bourgeois life.[13] The novel is centred on the conjugal existence of a married couple, later revealed to consist of Edoardo

[10] Edoardo Sanguineti, interview by E. Quattrini, "Con i piedi sull'asfalto", *AL-Architetti Liguria* 36 (1997): 33–34, quoted in Scelsi, "Sanguineti e Architettura", 359.
[11] Ibid.
[12] Ibid., 358.
[13] Norma Bouchard, "In the Palus Putredinis of Italy's Bourgeois Domesticity: Edoardo Sanguineti's Capriccio Italiano from Textual Representation to Critical Practice", in *Edoardo Sanguineti: Literature, Ideology and the Avant-garde*, ed. Paolo Chirumbolo and John Picchione (Cambridge: Legenda, 2013), 129–142.

Sanguineti and his wife Luciana: the correlation between the protagonist and the author's persona is significant, as it may be deemed reflective of an awareness of his bourgeois class status. Norma Bouchard[14] commented that the "emotional and physical aspects"[15] of the couple's dynamics are filtered through a dream-like hallucinatory lens, therefore "what is narrated is the dream that the experience elicits in the narrator's account".[16] As such, the dream is itself "elicited by the experience of bourgeois life",[17] specifically by the sensory perceptions of the body which the material reality suggests. In this fragmented, alienating, equivocal and contradictory reality, the descriptions of urban locations and domestic settings converge and permutate into each other, constructing a turbulent sequence of 'cinematic' montages. Similar narrative mechanisms were observed in Alasdair Gray's *Lanark*, which has been previously associated with a Deleuzian 'dysnarrative'.[18] The spatial performances presented by Gray's fiction required the spectator to commit to an 'embodied' position, in ideological and spatial terms, in order for the viewer to temporarily acquire 'demiurgal' privileges over a given spatial scene. In creating works where the viewer is encouraged to invest the role of architect and map-maker, Gray encourages a poly-perspective understanding of his urban ensembles, refraining from proposing a univocal reading which, by contrast, may be achieved by choosing to occupy a 'diffractive' position. In the *Capriccio*, however, the narrative forms eschew any real possibility of spatial signification and embodiment from the reader; the novel might thus be defined as a-pathetic.

Importantly, Sanguineti identified a correlation between the position of the body (or spatial emplacement), the experiences it registers, and the socio-cultural grounds from which these derive. According to the author, the body "has certain modes to organise and express its perceptions and becoming that originate from precise cultural conditions."[19] The sensorial simuli of the protagonist of *Capriccio*, produced by the dimension of bourgeois domesticity in which his existence is rooted, are unable to capture or reproduce a determinate environment. The character's a-pathy, manifested in the adequacy to fully adapt to the physical conditions of his congenital social status, introduces a semiotic distance separating the fictional reality from the human entities external to the narration (narrator and spectator). This consists in the form of linguistic inexpressibility. Such a discourse is tied to Rancière's idea of the 'distribution of the sensible', which posits that there exist a *priori* conditions which regulate the individual's possibility for perception. Such requirements have the capacity to define "the existence of something in

[14] Bouchard, "In the Palus Putredinis", 130.
[15] Ibid.
[16] Ibid.
[17] Ibid., 131.
[18] See Gilles Deleuze, "The Powers of the False", *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galeta (Minneapolis: University of Minnesota Press, 1989), 136–137.
[19] Edoardo Sanguineti, *Novecento: Conversazioni sulla cultura del ventesimo secolo*, ed. Antonio Galletta (Genova: Il Melangolo, 2006), 103–105, quoted in Bouchard, "In the Palus Putredinis", 136. Translation by this writer.

common,"[20] to exclude by delimiting 'parts' and 'positions', and to reveal "who can have a share in the community of citizens"[21], thus prohibiting or allowing sensorial access to specific material and social structures. Sanguineti's protagonist's inability to 'perceive' results from the inner tension between his bi-fold positionality as a traditional and an organic intellectual.

In a letter from 1978 addressed to his son Federico,[22] Sanguineti speaks of the processes of subjectivation operating through material structures. Sanguineti stated that objectivity "always manifests itself as inter-subjectivity",[23] repeatedly emphasising its dependence on "the external conditions."[24] Consequently, inter-subjectivity may be defined as a sympathy between subjectivities, and is comparable to Laing's notion of inter-experience, which posits that one cannot experience the other "as inside" himself.[25] The poem No. 8 from *Glosse* (1986-1991) presents a description of an interior space traceable to Sanguineti's dwelling in Begato. This is defined as a narrow space, a 'wretched' (*meschinetti*) reality inside of which he and his wife are "congregated, ghettified",[26] in "a […] habitual, perpetual prison movement"[27] burdened by visions of catacombs. The first line of the poem references the acronym DIA, which may be presumed to be a reference to the construction sector working on expanding the district during those years, specifically mentioning the start-up report (*Denuncia di Inizio Attivita'*) in relation to the two major social housing schemes comprising the focal structures of the *Diga*.

[20] Jacques Rancière, *The Politics of Aesthetics: The Distribution of the Sensible*, trans. Gabriel Rockhill (London: Continuum International, 2006), 12.
[21] Ibid.
[22] Edoardo Sanguineti, letter, July 15, 1978, in Eleonisia Mandola, "Il cinema nelle lettere di Sanguineti", *Sinestesie*, special issue "Ritratto di Sanguineti 1930-2010/20", 21 (2021): 171.
[23] Ibid.
[24] Ibid.
[25] Laing, *Politics of Experience*, 15.
[26] Edoardo Sanguineti, "8", in "Glosse", *Il gatto lupesco: poesie (1982-2001)* (Milan: Feltrinelli, 2002), 114.
[27] Ibid.

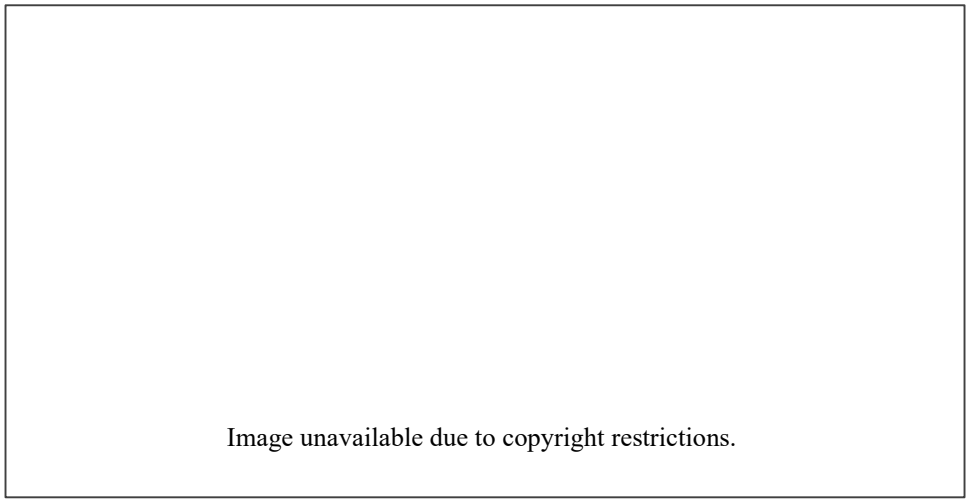

Figure 1. Archival material. *Abacus of accommodation types - Begato Uno, Begato Due, Begato 3. Median volume: 85 m2* (Casabella)

The existence of the protagonists answers to a sense of abiding agitation whereby both feel "inconvenient, unbelievers".[28] This reality is contrasted with an unspecified and remote time spent in a "laughable farmhouse [...] in those years [...] of grafting and instability".[29] Notably, the author describes this foregone existence as a time where luxury abounded, or a "life of blessed beasts".[30] This lyrical piece arguably expresses the anxieties attached to the belief of an erroneous personal emplacement, whose material features oppose the comforts once offered to Sanguineti by the rented house "on the esplanade of the Acquasola"[31] in Genoa's *Via Cabella*, which he denoted as remarkable in both a qualitative and quantitative sense.[32] The emotional tensions of the poem may be seen to exemplify Sanguineti's acute consciousness of his own positionality, with the knowledge that one's voluntary submersion in a given local culture, by nature distinct from the constitutional one, is bound to transcend an authentic sense of self. The resulting experience is one of rupture and existential unease which intensifies in the increasingly fragmented language of the poetic collections composed between the 1980s and the early 2000s.

Conversely, in a newspaper article concerning Genova, Sanguineti makes reference to a "meanly empirical reality (*una realta' bassamente empirica*) in its physical as well as moral attributes",[33] which he feels he must return to after having ascended to eminent places located on Genoa's high ground, including Castelletto, Staglieno and Righi. The former locale, which alludes to his flat in

[28] Sanguineti, "8", 114.
[29] Ibid.
[30] Ibid.
[31] Edoardo Sanguineti, "Passeggiare delicato e schivo lungo un'idea nascente", Supplemento "Viaggio", *Corriere della Sera*, in *Gazzettini Genovesi*, unpublished, Centro Studi Interuniversitario Edoardo Sanguineti, Torino (forthcoming publication).
[32] Ibid.
[33] Ibid.

Begato, is defined as "his other elsewhere which better [suits], and as "[…] his own and predestined."[34] The article suggests the sympathetic aspiration of the author to establish himself as fully contingent with the "cultural conditions" of Begato's reality; however a clarity with respect to his positional a-pathy appears to emerge from less overt compositions, which veiledly denounce its deceit. In the chapter 'Us and Them', Laing considered the collective experience toward the 'human authorship' of the singular individual.[35] He spoke of group structures as being a synthesis of multiple points of view and the actions of its members, particularly reflecting on *pseudo-realities,* or the way in which one's behaviour is dictated by the other's perception of the former's experience. This is pertinent given the Begato community's perception of Sanguineti's movements, previously elaborated upon.[36] When looking at communities, Laing saw the group as requiring "more or less radical internal transformation of the persons who comprise it",[37] whereby the individual can carry "various internalised social modes of being."[38] The work and persona of Sanguineti epitomise this contrast of internalised positions; pertinently, Laing unequivocally states that "it is possible to feel that They feel one is like Them when one is not, and They do not"[39], where 'They' denotes the social group or community in which the subject ('I') feels foreign.

> In the preceding subsections, I have investigated the potential of the dichotomy of a-pathy/sympathy to be employed analytically across several literary compositions and journalistic pieces by Edoardo Sanguineti, identifying instances in which the author's spatial narratives may be seen to articulate a broader discourse of positional identity while incorporating biographical evidence. It is possible to identify an ideological kinship between the engagement of Alasdair Gray and Edoardo Sanguineti with the creation of pseudo-realities concomitant to their work or artistic identity; both authors further enhanced the condition of alterity of the writer/protagonist/reader and experimented with a multiplicity of perspectives and positions within their work. As both Gray and Sanguineti placed emphasis on the experiential aspects of their literature and overarching cultural dogma, it is envisaged that further investigations concerning Sanguineti's operation will entail a phenomenological component.

[34] Sanguineti, "Passeggiare delicato e schivo".
[35] Laing, *Politics of Experience*, 65.
[36] Cf. Section C.1.2 (Fictio – Sanguineti's Dream).
[37] Laing, *Politics of Experience*, 76–77.
[38] Ibid.
[39] Ibid., 68.

C.7.3- Existing framework: A-pathetic language in Sanguineti's drama

Germane to the scrutiny of sympathetic and a-pathetic behaviours are the propositions of existing studies conducted by eminent international critics and specialists in the oeuvre of Edoardo Sanguineti. Of particular interest to the current investigation are the essays gathered in the manuscript *Edoardo Sanguineti: literature, ideology and the avant-garde* (2013), which profile the author's multifaceted intellectual character through a reasoned thematic categorisation of his practice and ethos. In the following sections, I will draw from established critical perspectives to further verify the extent to which the notions of sympathy and a-pathy may not only be identifiable in Sanguineti's individual work and worldview, but also recognised as typological models of a prevailing cultural canon which is imbued in the societal manifestations surrounding distinct authors. Accordingly, I will advance the previously intimated potential for a momentous affinity to be determined between the stances and artistic approaches of the Genoese author and Alasdair Gray.

In *The Linguistic Gesture*, Mario Moroni focuses on Sanguineti's dramaturgic formulations to consider their semantic and structural elements, expounding how the playwright, as one among the author's privileged artforms, may be seen to reveal a synoptic understanding of his broader production and complementary dogma.[40] Having previously defined Alasdair Gray's written and visual production as contingent to theatrical principles, and subsequently demonstrated Sanguineti's comparable interest for the realm of the experience through a selection of prosaic and poetic works, the Italian author's marked preoccupation for dramatisation may be deemed significant. Analysing Sanguineti's theatrical composition *K. E altre cose*, published in 1962, Moroni defines the communicative devices of the drama's protagonists as non-linear, even 'regressive', and descriptive of a sense of psychological fragmentation.[41] This aligns with the 'montage' techniques utilised in the poet's fictional efforts,[42] whereby the scene unravels as an assemblage of incoherent linguistic, semiotic, spatial, and chronological elements, and is more broadly attuned to the neo-avanguardistic principles of inexpressibility advocated by the Gruppo 63:

[40] Mario Moroni, "The Linguistic Gesture: Edoardo Sanguineti's Theatre", in *Edoardo Sanguineti: Literature, Ideology and the Avant-garde*, ed. Paolo Chirumbolo and John Picchione (Cambridge: Legenda, 2013), 160. Translation Moroni.
[41] Ibid.
[42] Ibid.

> "Out of despair. Or out of irony. No, -- just out of despair. I evoke, if I can, when I can, out of irony, maybe, desperation. Out of despair -- desperation -- the gentle desperation of my past."[43]

The expressive stratagem consists of a process of mutilation of the speech, which manifests in a reliance on echolalia and a pronounced usage of punctuation. Citing the work of Maria Antonietta Grignani,[44] Moroni describes the resultant dramatic verbalisation as 'aphasic' inasmuch as it severely obstructs the speaker's performance.[45] It may be proposed that this process equates to a means of 'a-pathetic' communication with respect to both the listener and speaker, for the message is curtailed at the point of origin (the script). Furthermore, the critic identifies in the effect of estrangement of the text the influence of Brecht's (*Verfremdung,* defamiliarization, estrangement, or alienation) and Artaud's precepts (Theatre of Cruelty), analysing how Sanguineti's method surpassed the dramaturgic tradition by emphasising the placing of the word onto the physical reality of the theatrical stage, effectively treating language as a constitutive element of the set design.

> This study has previously addressed the expression of the emotional and psychological state of the protagonists of the fictional work *Capriccio,* establishing their symbiosis with the material structures of the contingent reality (C.6.2.). Moroni's inquiry allows the current investigation to progress onto the phenomenological domain by directly correlating the written units of language, inclusive of punctuation marks, to the body's performance in space and the spatial situation of the speaker. Indeed, Moroni concludes the essay by suggesting that it would be erroneous to draw a distinction between the scene of the poetic writing ("the visual organisation of the page's own space")[46] and the physical stage of the theatre, for the principal impetus of Sanguineti's writing is to coordinate the body of the performer (e.g. the pauses and *pathos* conveyed by one's voice) inside the space in which the language is spoken. This contrasts with Alasdair Gray's theatrical operations, which configured the page as the space in which the words are graphically performed; this was evinced from the analysis of the Scottish author's hand-written annotations. Comparative insights relating to Sanguineti's written expression will be illuminated as part of the account of the archival research conducted in the Italian city.

[43] Edoardo Sanguineti, *K e altre cose* (Milan: Scheiwiller, 1962), 13, quoted in Moroni, "Linguistic Gesture", 160. Translation by Moroni.
[44] Maria Antonietta Grignani, "Parola indigente e spazio claustrofobico: sul teatro di Sanguineti", *Moderna* 9, no. 1 (2007): 89, cited in Moroni, "Linguistic Gesture", 160.
[45] Ibid.
[46] Moroni, "Linguistic Gesture", 166.

C.7.4- Textual spatialisation in Sanguineti's translations

Sanguineti's tendency to attribute expressive superiority to the body and its associated phenomena is also attested by his prolific engagement with translations of foreign theatrical texts. He adapted tragedies, comedies, dramas, and poetry from a variety of genres and epochs, including Greek and Latin classics (Aeschylus, Sophocles, Euripides, Aristophanes, Petronius), Shakespeare, Dante, Goethe, and Brecht.[47] Importantly, Sanguineti recognised in translation an act of 'travestimento' (adaptation or disguise, transvestism), which typically denotes a simulation carried out by theatrical actors. Jacob Beksley discussed the capacity of Sanguineti's translation to either 'reflect' or 'refract' from the original source text:[48] this is reminiscent of the separation, previously discoursed in the context of Alasdair Gray's work, between the epistemological positions of 'diffraction' (cf. Barad, as seen in Chapter C.5.4) and 'imitation', which were seen to coexist in artworks including the working draft for *Cowcaddens Streetscape in the Fifties*, uncovered in the *Alasdair Gray Archive.* Additionally, these were categorised as performances of a-pathetic or sympathetic nature respectively. One consequence is that, upon the attempt of this writer to translate a foreign work adapted to Italian by Sanguineti, a third layer of 'travestimento' may be enacted. The appraisal of written compositions from Sanguineti's *Quaderno di Traduzioni: Lucrezio-Shakespeare-Goethe* (2006), while purporting to support and/or illuminate the author's prevailing attitudes toward 'the visual organisation of the page', will afford the added opportunity to reflect upon this writer's agency and positionality, situating pertinent observations within the theoretical framework (Goffman, Laing, Deleuze) formerly established.

The passage titled 'Death' (*Morte*), from Lucretius's *De Rerum Natura*, illustrates several elements which typify Sanguineti's 'idiolect',[49] notably an excess of pronouns, punctuation, and alliteration. Through these, Sanguineti conveys his 'search for effects of the spoken language'[50] tied to the Latin speech of the commoners (*Latinita' poco togata*);[51] he had previously experimented with Petronius' work, adapting colloquial and 'undignified' lexicon. Translation, which Sanguineti equates to an exercise of writing anew,[52] may thus be understood as the author's

[47] Jacob Blakesley, "Edoardo Sanguineti: A Unique Translator", in Chirumbolo and Picchione, *Edoardo Sanguineti*, 143–155.
[48] Ibid.
[49] Blakesley, "Edoardo Sanguineti", 146.
[50] Edoardo Sanguineti, "Il mio Catullo", *Insula Sirmie: Società e cultura della 'Cisalpina' verso l'anno Mille*, ed. by Nicola Criniti (Brescia: Grafo Edizioni, 1997), 200, quoted in Blakesley, "Edoardo Sanguineti", 147. Translation by Blakesley.
[51] Ibid.
[52] Edoardo Sanguineti, in William Shakespeare, *La tragedia di Re Lear*, trans. Edoardo Sanguineti (Roma: Nottetempo, 2008), 191, quoted in Blakesley, "Edoardo Sanguineti", 144. 'In realtà tradurre è far scrittura'.

endeavour to democratise language. An additional point of interest concerns the visual layout of the original Latin text against the author's rendition. Where the former appears orderly and horizontally compacted, Sanguineti's adaptation may be observed to extend vertically consistently across the translated passages. The concise distribution of the source writing may be attributed to Latin's compound words and syncopated forms, by way of which the verse is graphically shortened; however, the intense presence of pleonasms in Sanguineti's 'travestimento' may suggest that this stylistic decision is deliberate rather than subordinate to the limits imposed by the page or the formalistic standards of Italian literature.

Furthermore, the caesuras at the end of the verses are often observed to calculatedly isolate that terminology which attributes a specific meaning to the sentence to which it pertains, placing a particular emphasis on single words or composite notions. Indeed this impulse reflects the approach employed by Sanguineti in several of his own poems, contained in *Rebus* and *Glosse* among other collections, whose iconographic structure may be subdivided into two separate layers: a horizontal axis along which the majority of the verse develops, and a vertical column incorporating fragments of significant key suggestions. The result is an intersection of visual cues which arguably diminish the semantic value of the idioms, for they deviate the focus from the referent of the discourse (the reality which the lexicon designates) to the architecture of the linguistic sign. These observations apply to both Sanguineti's translations and a large number of his own compositions.

A paramount example of this intentionality may be found at the closing of the excerpt on page 7, where the key entity *un'altra* (another) is placed at the start of the new line despite the possibility, conceded by the leftover blank space, to be contained by the preceding verse.

> Therefore, it is not altogether that they perish, all those things that
> appear to perish,
> because nature refashions them, one borne out of the other, and not one
> thing, She,
> tolerates it being born, if it is not helped by the death of /
> another: [53]

[53] Lucretius, *De Rerum Natura*, trans. Edoardo Sanguineti, *Quaderno di traduzioni. Lucrezio-Shakespeare-Goethe* (Torino: Giulio Einaudi Editore, 2006), 7. English translation by this writer. Refer to Fig. 2 for the Italian text and associated discussion surrounding this passage.

C.7.5- Syntony

Another Lucretian passage from the section *Morte*, the single-verse "vitaque mancipio nulli datur, omnibus usu",[54] reflects similar sentiments while further illustrating the author's pleonastic inclination. Sanguineti translated the passage as "[…] to no one is given as private property, life, it is rather / a value of use, for everyone" ["*e a nessuno e' data in proprieta' privata, la vita, ma e' / un valore d'uso, per tutti"*].[55] Through the addition of several commas, oftentimes misplaced, here too the rhythm of the sentence becomes halting, discontinuous, lending itself to a deliberately syncopated vocalisation. The speech is extended into two separate lines due to the replacement of select words with particularised terminology, namely 'private property' as a substitute for 'mancipio' (*with possess*), 'a value of use' expanding upon 'for everyone's use' with added political undertones, and the culminating locution 'for everyone' shifted into a dominant structural position. As remarked by Blakesley,[56] Sanguineti accentuates here the rejection of private property and the isolation prescribed by capitalistic society in alignment with Marxist philosophy.

Moreover, the poem is a reference to "his own love for artistic collaboration",[57] which he demonstrated across the breadth of his production, not least through translation work. It may thus be observed that, while the word is written with the marked a-pathetic objective to estrange the reader, the translation of the Lucretian verse epitomises a sympathetic perspective, as emphasised by the core concepts introduced therein by Sanguineti. The poet often utilised the key words 'reciprocity', 'dialogue', 'common poetics', and 'syntony'[58] when describing, in oral testimonies, the diversified dialogue he had established with experimental visual artists operating in the 50s and 60s (Rama, Bueno, Del Pezzo, De Chirico, among many others).[59] This vocabulary not only testifies to the author's desire to relate poetry to the visual arts, a correspondence which he will transpose in 'linguistic collages'[60] through syntactic fragmentation, parenthetic excess, repetition and plurilingualism, but also for an ideological, intellectual, and cultural affinity between individuals.

The foundations of Sanguineti's yearning for 'syntony' are to be found in the historical and cultural panorama of Italy in the second half of the century, which he believed stuck in an outdated

[54] Sanguineti, *Quaderno di traduzioni*, 20.
[55] Ibid., 21.
[56] Blakesley, "Edoardo Sanguineti", 151.
[57] Ibid.
[58] Paolo Chirumbolo, "Edoardo Sanguineti and the Visual Arts: An Interdisciplinary Dialogue", in Chirumbolo and Picchione, *Edoardo Sanguineti*, 181.
[59] Ibid.
[60] Ibid.

literary canon. Interestingly, Chirumbolo[61] utilises the verb 'to sympathise' to describe Sanguineti's establishing of lasting rapports with the 'artist and painters he had met in Turin and Milan', and later with the group known as the Neapolitan Nuclearists.[62] Reportedly, the poet had found himself 'isolated and secluded'[63] due to his anarchic leanings which were 'unmatched by his fellow Italian poets' in the late 1940s'.[64] These collaborations were described as a profound intellectual kinship characterised by 'mutual admiration',[65] and in some cases, including the friendship with the Spanish-born artist Antonio Bueno, a reciprocal coincidence of 'dispositions' ("*In many respects, Bueno's personality and art mirrored Sanguineti's [who] instinctively saw in his friend a kindred spirit"*).[66]

C.7.6- Language, image, and performance: Comparative practices

If, for Sanguineti, "translation is always disguising" ("*tradurre e' sempre un travestire"*),[67] theatre and adaptation abide by the same principles with respect to their syntactical structures (a-pathy) and thematic approach or ideological objective (sympathy). It is arguably in the author's experimentations with theatre and dramatisation that the representational elements of his fictional work are fundamentally grounded. The synopsis on the back cover of the novel *Il giuoco dell'oca* ('the goose game'), published in 1967, invites the reader to physically experience the narratives as if these were part of a board game. The premise of the book is that it comprises 111 numbers, corresponding to as many squares, and that in order to 'read' the story, one must roll two dice;[68] the resulting number will indicate the square – or chapter – that one should 'move to'. A sense of plot is therefore abolished, for the player must aleatorily navigate the story backwards and forward. Emerging as an exceptionally compelling aspect of this work is its ekphrastic[69] nature: Sanguineti described it primarily as a 'potentially-infinite' collage of 're-fabricated'[70] visual material and artworks, comprising fastidious descriptions of images (*abbastanza puntigliose*)[71] derived from 1960s culture. Additionally, he spoke about the process of constructing the book as

[61] Chirumbolo, "Edoardo Sanguineti and the Visual Arts", 181.
[62] Ibid., 182.
[63] Ibid., 181.
[64] Ibid.
[65] Chirumbolo, "Edoardo Sanguineti and the Visual Arts", 186.
[66] Ibid., 187.
[67] Blakesley, "Edoardo Sanguineti", 144.
[68] Sanguineti, *Il giuoco dell'oca* (Milan: Feltrinelli, 1967).
[69] From the Greek ekphrasis, 'description'; descriptive of a work of art.
[70] Edoardo Sanguineti, quoted in Tommaso Lisa, ed., *Pretesti ecfrastici* (Florence: Società Editrice Fiorentina, 2004), 21, quoted in Chirumbolo, "Edoardo Sanguineti and the Visual Arts", chap 13, n. 46.
[71] Chirumbolo, "Edoardo Sanguineti and the Visual Arts", chap. 13, n. 46.

a cut-and-paste work 'through the pen' as opposed 'to the scissor'.[72] In itself, the modus operandi tied to this creative endeavour may be likened to Alasdair Gray's sustained re-use of motifs into visual and literary patchworks, with the prescribed unsystematic reading of *Il giuoco dell'oca* being reminiscent of the inverted structure of the books of *Lanark*. Both works arguably rely on their iconographic framework, but while Gray employs visual elements, Sanguineti replaces these with meticulous textual descriptions.

The present study has previously evaluated a diversity of Gray's artworks including *The Rainbow* (1972) and *Snakes and Ladders* (1972) (3.5.4., *Perspective representations*), with a focus on the guidance afforded by the artist to be followed by the observer in the understanding of the compositions. This entailed a shifting of the body's position around the space of the canvas; similarly, in approaching Sanguineti's novel, the reader is required to actively engage in a game – precisely the Italian correspondent to snakes and ladders – by way of throwing a dice and sifting through the pages until the correct 'square' is reached. Moreover, Alasdair Gray's work has been scrutinised in conjunction with the tenents of the Deleuzian 'dysnarrative', and was demonstrated to elicit in the viewer an experiential intuition which is faithful to the complex phenomena of the lived reality.[73] The coexistence and assimilation of multiple perspectives allowed the observer's agency to acquire an advantaged position, for the work of the artist/writer was seen to function solely as a conduit to poly-perspectivity, eschewing the commitment to one objective viewpoint. Conversely, Sanguineti's anti-novel revokes the feasibility of the establishment of a logical link between cause and effect by the reader, or a systematic order in temporal or spatial terms.

Mechanisms of defamiliarization analogous to those found in *Il giuoco dell'oca* have been discoursed with respect to the Italian author's poetic, translation, and dramatic productions: it may be presumed that, as was the case with Alasdair Gray, all the chosen artforms serve Sanguineti to synergically perpetuate a common and univocal belief system. Congruent to the observations raised, this may be defined as an integration between stylistic a-pathy (seemingly not concerned with the reader's understanding) and ideological sympathy (commitment to the final objective of collaborative work and the abolishment of the value systems of the capitalist enterprise), which is conveyed uniformly across the fictional, ekphrastic, and theatrical material. It may be argued that the element common to the breadth of Sanguineti's expressive devices is the difficult expulsion of the word from the space of the page, and its projection onto the material

[72] Edoardo Sanguineti, talk in *Scrittori a confronto*, ed. Anna Dolfi and Maria Carla Papini (Rome: Bulzoni, 1998), 137–38, quoted in John Picchione, "Prelude for an Engaging Intellectual", in Chirumbolo and Picchione, *Edoardo Sanguineti*, 3.
[73] Gilles Deleuze, "The Powers of the False", *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galeta (Minneapolis: University of Minnesota Press, 1989), 136–137.

realm: this is often reduced to a by-product of the physical action, and as such is subordinate to its enunciation and ensuing bodily performance.

C.7.7- Archival research: Preliminary approaches

In light of the material thus generated, the role of the investigator engaged in the present research endeavour ought to be reintroduced. The subjective experiential perspective and its scholarly evaluation has previously facilitated the investigation of De Andre's narratives and their affiliation to topographical data, additionally playing a paramount role within the inquiry concerned with Alasdair Gray's work. As intimated in earlier subchapters, and preliminary to the appraisal of annotated manuscripts in Sanguineti's native city, the incipient step toward the development of an adapted phenomenologically-rooted method has been taken through the translation of the author's own efforts in transposing foreign and classical texts.

The excerpt reported on the following page, and located at page 7 of the *Quaderno di Traduzioni,* was revelatory of the necessity for a particular scheme of textual comprehension. Sanguineti's Italian translation of Lucretius reads as follows:

Non del tutto, dunque, periscono, tutte quelle cose che
sembrano perire,
poiche' le restaura la natura, l'una dall'altra, e non una
cosa, quella,
tollera che nasca, se non e' aiutata dalla morte di
un'altra:

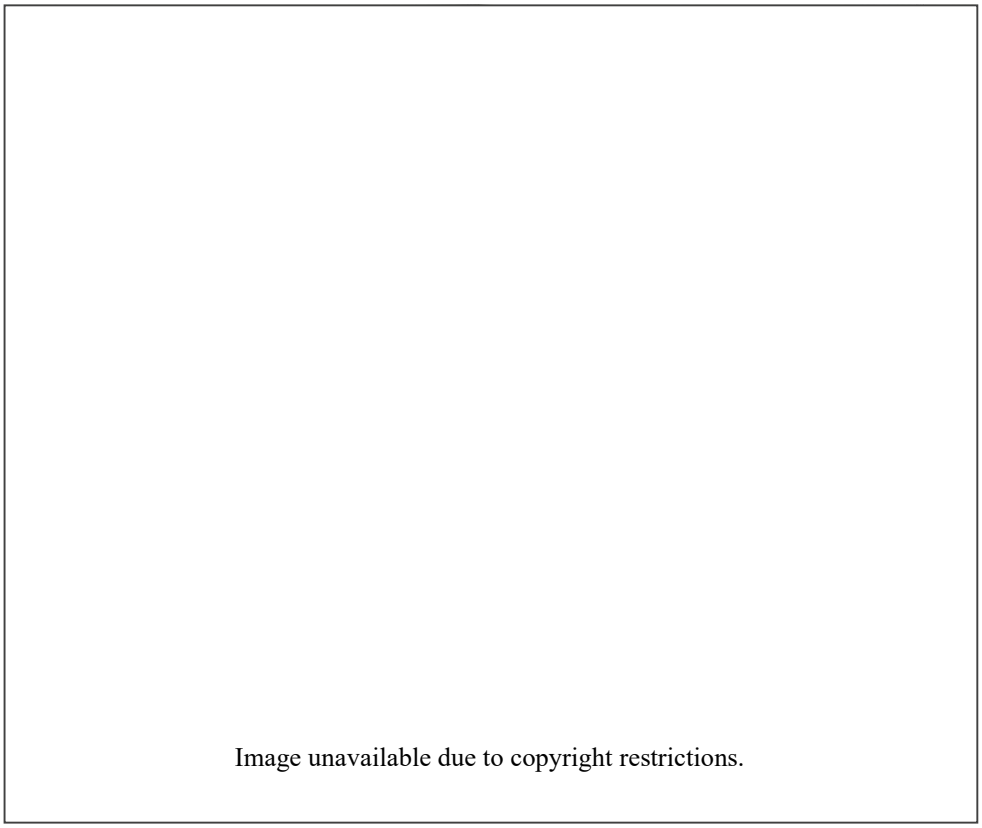

Figure 2. From *Quaderno di Traduzioni;* differences in text layout. Left: Lucretius's text; right: Sanguineti's translation. Includes the section under scrutiny (closing paragraph)

The structure of the passage may be considered emblematic of Sanguineti's prosaic and poetic technique of estrangement. It showcases prototypical elements including the alliteration (*le, la, l'una, dall'altra, quella, tollera*), the abundance of commas, and particularly a turbulent alternating of distinct subjects, objects, and seemingly disconnected verbs. For example, 'quella' (*that one,* feminine) is a superfluous pronoun relating to 'natura', which appears to have been inserted into the locution purely to complicate its articulation; the action it performs are 'restaura' (*reconstructs*) and 'tollera' (*tolerates*), however these verbs may also refer to 'una' (*one*, feminine, singular), which defines a univocal entity among 'quelle cose' (*those things*, feminine, plural). Finally, 'una cosa' (*one thing*, feminine, singular) is the object of 'tollera', and in turn supports the verb 'e' aiutata' (*is assisted*). The first-hand commitment of this writer to the translation of this poem has allowed for the discernment of a significant difficulty with respect to the assimilation of the aforementioned units of speech into a coherent and sensible whole. Ultimately, a true understanding of the verses' structure was attained through their enunciation. This is primarily attributable to the punctuation, which marks the exact rhythm in which the poem must be read, guiding the speaker through prescribed pauses and inflection. The 'performative' approach of Sanguineti toward literature, which has been discussed in theoretical terms throughout these subchapters and which may also be recognised in the majority of the author's

own poems from *Mikrokosmos* (2004), is feasibly comparable to Alasdair Gray's more explicit efforts in instructing the observer/reader to direct the gaze to a particular point in space, shifting their position accordingly.

C.7.8- Archival research: Magazzino Sanguineti

Contingent to the ongoing exploration of Sanguineti's *weltanschauung* and creative attitudes was a residency, coordinated by this writer, which was completed in Genoa in June 2022. The proposal for this research endeavour was to substantially enrich the phenomenologically-oriented methodology as developed in the previous chapters, with the aim to facilitate the further development of the comparative analysis between the literary figures of Edoardo Sanguineti and Alasdair Gray through the employment of methods of inquiry analogous to the ones implemented with respect to the Scottish author. The planned fieldwork activity was foreseen to consist of the scrutiny of key archival material and critical documentation held by two significant cultural institutions in Italy, namely the *Magazzino Sanguineti* (Biblioteca Universitaria, Genova) and the *Centro Studi Sanguineti* (Turin). Collaborations with these knowledge centres were established last year through contact with staff there.

Owing to the nature of the residency which, as in the case for the fieldwork activity pertaining to Gray's work, was to rely on the researcher's bodily intervention into the literary space, the superimposition of my subjective theoretical intuitions and the seeking of experientially-derived knowledge, it must be noted that several difficulties had to be overcome in the pursuit of access to research material. Meanwhile, some components of the original research intents had to be disregarded altogether.

The first restriction to the research objectives was prescribed by an inability to visit the cultural establishment in Turin. An email exchange involving the director of the Centro Study Sanguineti, which preceded my visit to the Italian city, cited ongoing efforts in transferring the archival collection to a new location, unspecified at that time, and advised that my visit could not be fixed for the foreseeable future. A similar response had been provided upon a previous analogous inquiry, one year earlier, as the archive had stated then that it was engaged in operations of re-indexing of the material and was therefore indisposed to accept visitors. It also became apparent that it would not be possible to reschedule the visit to the centre, as an estimated date by which the move would be completed was not provided, albeit requested. On both occasions, thus, the

coincident timing of the works undergone at the Centro and the progression of the PhD had proved infelicitous.

As a result, the focus of the fieldwork activity was directed to the material held by the Magazzino Sanguineti, which stores a total of 13.634 volumes previously belonging to the Genoese author.[74] The scrutiny of the online portal developed by the institution revealed information concerning the availability of archival material which seemingly contrasted with the directions provided to me through electronic exchange. Delineating recent efforts in digitalising the collection (the project commenced in 2015), inclusive of the books and magazines once held by Sanguineti's former domestic library, the website intimated that the 'attachments' collection would be available for researchers to inspect upon request. These were artefacts found inside the monographs by the cataloguing team, and included pages with notes, letters by Sanguineti, and documentation of various nature, such as postcards and newspaper articles. Before my residency in June 2022, my request to access both the marginalia collection and the attachments was initially met with resistance by the Magazzino Sanguineti's personnel, who indicated that none of the material was available for consultation; further correspondence revealed that this was not the case, and/or that an exception could be made, specifying that during this phase "the annotated volumes were largely available, whilst the attachments were all still under processing."[75] Frictions were thus emerging as barriers in communication as well as in spatial terms, and were reminiscent of those experienced one year prior, when I had sought to inspect the layout and contents of the *Magazzino*: as the repository is not typically open to the public, I had been granted access on exceptional grounds, and I had been escorted into the underground locale and closely supervised for the duration of the short visit.

An additional layer of impediments concerned the identification of pertinent archival material whose content could have had the potential to reveal insights with respect to the visual composition of the author's thought, particularly in relation to the work of others. At this juncture, I was thus seeking to inspect the volumes containing handwritten fragments and / or footnotes, in alignment with the methodology developed during the internship carried out in Glasgow. Whereas the visitors' protocols in place at the Alasdair Gray Archive had allowed me to inspect the material *de visu* and to make decisions accordingly, the research experience at the Magazzino Sanguineti was shaping up to be comparable to a leap in the dark: I was required to select the material of interest through the appraisal of scarce bibliographic data, namely the volumes' titles and summary information regarding the presence of handwritten annotations. 369 books containing

[74] Refer to Biblioteca Universitaria di Genova's official online platform, bibliotecauniversitaria.ge.it
[75] Email correspondence with Magazzino Sanguineti staff, April 2022.

annotations had been catalogued up to that moment, while the digitised attachments amounted to 1800.[76]

The titles of the selected volumes had to be communicated in advance to the head archivist; the number of volumes I was requesting and consulting daily was soon deemed excessive and lamented by the Centro's personnel; therefore, the scope of the on-site inquiry had to be re-scaled. To quicken the selection process and restrict the range of requested documents, I devised a set of parameters that would have enabled me to target the volumes that offered a greater probability of enclosing exemplars of material pertinent to my ongoing research. The first parameter relied on the quantitative appraisal of the bibliographic records, which were still in their rudimentary stages. It was found that the less rich the annotation of a given record, the least likely the volume would contain extensive marginalia. Richly annotated books were easy to discern as the online record specified that they were "marked throughout", or denoted them in analogous terms. A second parameter had to be devised owing to the incompleteness of some entries for, as explained by head archivist, the list of bibliographic entries was partly fragmentary, as the data concerning the presence of marginalia had not been registered during the initial phases of the cataloguing process. The second criterion was thus a qualitative one which considered the thematic areas and academic breadth articulated by the volumes: a pronounced attention was placed on books dealing with theoretical concepts encompassing language and semiotics, psychoanalysis, urban studies, theatre and performance, and politics. These themes were selected through a mapping of the core chapters concerned with Edoardo Sanguineti presented in this doctoral thesis; indeed a large percentage of the literature found in the collection could be ascribed to the aforementioned thematic categories.

The methodical appraisal of the texts and annexed handwritten entries by Sanguineti was further problematised by two factors, namely the impossibility of reproducing visual material by the will of the Sanguineti family, and a difficulty in interpreting the author's handwriting. These hurdles were overcome through my reproduction of the layout of the annotated entries onto a sketchbook, as well as by matching handwritten words with their typographical equivalent found in the printed page of the books. This decoding procedure proved successful in most cases, as a proclivity of the author was recognised to consist of the explicit correlation of his handwritten notes to sections within the volumes (e.g. by specifying a page number after each entry). In contrast to Alasdair Gray's annotations, which frequently provide extemporaneous reflections disassociated from the text within which they are contained, and whose graphical conformation varies from rectilinear to circular (e.g. surrounding the text on all sides), the character of Sanguineti's marginalia was

[76] Email correspondence with Magazzino Sanguineti staff.

observed to be systematic, rigid in graphical structure, and stylistically consistent across the appraised collection.

Typically positioned within the endpapers of the volumes, the author's annotations appeared akin to academic exercises or tabulations resulting from a rigorous theoretical study. Where they occupied blank pages, key words and succinct concepts were stacked in the manner of a list, and were followed by page numbers. In some cases, the notes were directly placed between the lines of the books' list of contents; in others, they appeared to play with the vertical tendency of the page, reminiscent of the structures of Sanguineti's poems. As they invariably referred to pages within the manuscripts, it may be possible to envisage the author's epistemological foundation as a series of intellectual movements, matching an effort to continuously travel between the variety of textual spaces within the volumes. While the same phenomenon was acknowledged through the investigation of the texts from the Alasdair Gray's archival collection, in Sanguineti's work this may be seen to define a hermeneutic methodology, particularly in light of the consistency discovered across the author's creative manoeuvres. On a theoretical level, this element of 'displacement' may also be correlated to the Gramsci-instilled discourse, previously raised, concerning Sanguineti's twofold positionality as both a traditional and organic intellectual, which arguably substantiated in a spatial shift between polarised social structures.[77]

> Having outlined the circumstances and methodological basis of the archival labour, in the following sections I will dissect aspects of the manuscripts found in the collection which present notable threads aligned with the reflections previously deduced and expounded in this thesis. The assemblage of these texts into a narrative will serve to further rationalise Sanguineti's ideology and value systems against the theoretical evaluation formerly offered in the research body of work.

[77] Cf. Chapter C.4

C.7.9- Emanationism

The word *emanationism* (emanazionismo)[78] was handwritten by Sanguineti on the endpapers of Starobinski's *Le parole sotto le parole* (*Les Mots sous les mots*, The words behind the words)[79] and accompanied by a range of page numbers. Within the volume's sections indicated by the author, various passages were pen-marked with dash signs; pieced together, they described Saussure's conception of the hypotext (*ipogramma*),[80] formerly expounded in his 99 *cahiers* dedicated to the theory of the anagram. The work was centred on the phonetic systems implicit in ancient poetry, which he perceived as capable of camouflaging hidden meanings. For Saussure, the hypotext is to be understood as a 'theme-word'[81] within a complex linguistic system: according to the underlined passages by Sanguineti, it presupposes the existence of a latent content, and encloses the 'substantia' from which stems 'the possibility of the poem.'[82] Notwithstanding the theoretical reliability of the Saussurian theories on the anagram, which were largely contested by scholarly practitioners and even doubted by the philosopher who conceived them,[83] the notion of emanationism may provide a sensible insight with respect to the work of Sanguineti. Starobinski ascribes to the hypogram the function of 'emanation' of poetic production, that is a process of extraction and 'deployment into multiplicity' through which it is possible to reach the hidden essence of poetry. It is an analysis of the poetic phenomenon perceived as a passage, a movement between layers and semiotic 'substrates';[84] moreover, this process is characterized by 'diffractions' that operate through the repetition and duplication of phonemes within a text. It is possible to identify, in Sanguineti's poems from *Mikrokosmos* and *Glosse* among other collections, numerous manifestations of the hypotext, to the extent in which repetition and alliteration contribute to 'emanating' the innermost meaning, going so far as to annihilate the other fragments of language within the verses.

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[78] At its core, Emanationism is a cosmological theory that presupposes the existence of an absolute principle from which all things in existence derive (from the Latin *emanare*, to flow from). The origin of this idea is attributed to the Greek Platonist philosopher Plotinus, and was adopted by various religious and philosophical systems. The thesis considers the concept in the essential acceptation of its etymology, 'emanation' as a process through which certain phenomena may be understood as the result of an outflow from a primary source. For further discussion, see Mark Sedgwick, "Introduction", in *Western Sufism: From the Abbasids to the New Age* (New York: Oxford Academic, 2016).
[79] Edoardo Sanguineti, annotation, in Jean Starobinski, *Le parole sotto le parole: gli anagrammi di Ferdinand de Saussure*, trans. Giorgio Cardona (Genova: Il melangolo, 1982), endpapers.
[80] See Starobinski, *Le parole sotto le parole*, 58–59.
[81] Ibid., 57.
[82] Ibid., 57–59.
[83] See Starobinski, *Le parole sotto le parole*, esp. "Il verdetto dei poeti".
[84] Ibid., 57–58.

Sanguineti appears to have verbalised Saussure's operation in the work *Variazioni*,[85] which invites the reader to 'consider […] the position […] of syllables' and rhymes within the poem, which are spatially organised according to a rhythm ("per innesto percussive"; "in una pantomima per metronomi");[86] concurrently, he is incorrectly orientating the words as "the position […] consider […] of syllables", and intimating that, by 'restructuring' the verse, it may be possible to compose an enigmatic name "through the dead letters only".[87] It may be deduced that Sanguineti has drawn from Saussure to recognise the potentiality of emanationism within his own compositions; furthermore, the word 'emanazionismo', as the only grapheme annotated within the physical manuscript, provides a primary exemplar of the hypotext understood as not only as a signifier of the theoretical discourse, but also as a linguistic apparatus conducive to a different substrate, which in this case is eminently spatial (other pages within the book).

A related concept was found in Bakhtin's work *Estetica e romanzo* (*Aesthetics and the theory of the novel*), wherein Sanguineti marked various passages. In the essay *The Problem of Literary Creation,* the artist / writer is described as a participant in the "events of reality" whose position is external ('trovarsi-fuori')[88] to the ethical and cognitive act of literary creation, and simultaneously 'sympathetic'[89] (sic). It is specified that this position "is not equal to indifferentism"[90] (a-pathy), rather it facilitates the unification, organization, and fulfilment, through the artistic activity, of the phenomena of reality; however, this typically happens "from the outside."[91] This theoretical framework highly pertains to the observations previously raised with regard to Sanguineti's awareness of "an erroneous personal emplacement"[92] within social and cultural constructs that may be understood as inorganic to his subjectivity. This unease was previously detected in the poem No. *8* from Glosse, and is embedded in No. *63*, where he recognizes his ambiguous position: "I have practiced bi-locations, to be able to see myself […] outside of myself […] and I oscillate […] I am here and there, up and down: I am a man, and I am no thing at all."[93]

Of considerable interest to the current investigation is Bakhtin's perception of the notion of sympathy as an executive tool through which it is possible to carry out an authentically ethical act of artistic creation.[94] The philosopher infers that the literary or artistic production may not be

[85] Edoardo Sanguineti, "Variazioni. Per Adriano Spatola", *Il gatto lupesco: poesie (1982-2001)* (Milan: Feltrinelli, 2002), 242.
[86] Sanguineti, "Variazioni", 242.
[87] Ibid.
[88] Michail Bachtin, *Estetica e romanzo*, ed. Clara Strada Janovic (Torino: Einaudi, 1979), 28.
[89] Ibid., 32.
[90] Ibid., 28.
[91] Ibid.
[92] Cf. previous sections
[93] Edoardo Sanguineti, "63", in "Glosse", *Il gatto lupesco*, 114.
[94] Bachtin, *Estetica e romanzo*, 28–30.

fully accomplished from outside the artistic form (thus through interpretation or theoretical mediation), but rather "from within the acting consciousness."[95] This view is not only related to the ethico-onto-epistem-ological understanding of knowledge production as it was formulated by Karen Barad, but also aligns with Gramsci's theory of thought and action (*pensiero ed azione*), as well as the obligation for 'duty' or 'praxis' accorded to the 'historical individual' of Kosik,[96] of whose belief system Sanguineti was acutely aware.[97] Furthermore, Bakhtin emphasises the importance of the two spatial constituents of outside-inside, and equates an ethical act with the sympathetic impulse. In her introduction to Bakhtin's work, Janovic[98] has highlighted that the researcher must avail of their condition of "being outside (in time, in space [...])"[99] in their own effort of creative comprehension. In his early writings, Bakhtin further proposed that it is "through being out of space"[100] and through alterity that it is possible to understand one's own subjectivity (comparably to Laing's notion of inter-experience and Smith's theory of moral sentiments, referenced as part of the study of Alasdair Gray's work, through which sympathy was chiefly defined. In Bakhtin, however, this condition possesses a connotation of exclusivity in that the individual may only understand themselves through other subjectivities). Such a theoretical framework lies at the foundations of Sanguineti's anxieties concerning his status as an individual immersed in a specific civic context, as a writer, and as an intellectual and critic. As seen, he often conveyed these existential conflicts through poetry and prose work.[101]

In the index of Foucault's *Le parole e le cose* (Words and Things), whose volume was widely marked by Sanguineti, the Genoese author noted "convenientia, emulatio, analogy, sympathy" next to the chapter title *The prose of the world*.[102] Indeed, Foucault defines sympathy as that element which allows matter to assimilate into itself, dangerously altering things "in the direction of the identical"[103] and abolishing individuality; he juxtaposes it with its antithetical notion, anti-pathy, which by contrast maintains things in isolation and preserves difference.[104] For Foucault, phenomena are commanded by the equilibrium between the two forces, from which all movements of distancing and approaching spring forth. He extends these concepts onto the dimension of language, particularly considering the rhetorical technique of the similitude, which

[95] Bachtin, *Estetica e romanzo*, 32.
[96] Karel Kosík, *Dialettica del concreto* (Milan: Bompiani, 1965), Magazzino Sanguineti, Biblioteca Universitaria di Genova.
[97] Kosik's text features within Sanguineti's marginalia collection.
[98] Clara Strada Janovic, "Introduction", *Estetica e romanzo*, XV.
[99] Ibid.
[100] Bachtin, *Estetica e romanzo*, 30.
[101] Cf. C.7.2
[102] Edoardo Sanguineti, annotations on contents page in Michel Foucault, *Le parole e le cose: un'archeologia delle scienze umane* (Milan: Rizzoli, 1967), Magazzino Sanguineti, Biblioteca Universitaria di Genova.
[103] Foucault, *Le parole e le cose*, 40.
[104] Ibid., 39.

authorises the signs of language to conform to "the things themselves,"[105] but to a limited degree, proving necessarily inaccurate. Once again, "the game of sympathies"[106] is correlated with motion, but is defined as essential to the constitution of the 'prose of the world' as its counterpart.

The appraisal of Sanguineti's markings within Bakhtin's and Foucault's works engendered an awareness of the process of typographical conversion, through my agency, of Sanguineti's annotations into distinct handwritten pieces. The request submitted to the archive to scrutinise the insert formerly contained in Bakhtin's *Estetica e romanzo* was welcomed by the personnel of the Magazzino on the condition that the material would be inspected while at a specific station and under surveillance, and reproduced under no circumstance. Upon appraisal, it was revealed that the selected insert consisted of a scanned page containing a list of words widely considered unusual: examples were 'pantagruelismo' (pantagruelism), 'nettaculo' (toilet cloth), 'arrostitore' (roaster), with annexed indications of page numbers. As previously indicated, these linguistic abstractions may be understood as Saussurian diffractive elements that enable a cognitive passage from one text to another. In the first instance, I was required to cross-check each entry within several printed books to circumvent the difficulties in decoding Sanguineti's handwriting, and to transcribe the words onto a third, separate page for future consultation. I was thus simultaneously engaged in an ethical practice, sympathetic with the archive's regulations concerning spatial restrictions and the material's replicability, and a perceived unethical one, the clandestine, anti-pathetic (Foucault) operation of transcription. The phenomenological exercise epitomized Foucault's conception of similitude (here enacted as *emulatio*[107]), its key theoretical underpinnings (sympathy-antipathy), and its bearing on the realm of the tangible (the space of the page and that occupied by the emulator).

> At this juncture, the experiences gained at the Alasdair Gray Archive and the Magazzino Sanguineti should be reflected upon and contrasted in comparative terms. It should be remarked that both archives were conducting inventory work at the time of my visits. The degree of cooperation from personnel in both institutions was arguably decisive in the development of distinct methods of inquiry. In the Alasdair Gray Archive, I was able to systematically peruse material, and the procedural order by which the volumes were inspected was commanded by the spatial situation of the artefacts within the locale. It was thus possible to make informed decisions concerning specific thematic interests following the acquisition of a broad understanding of the Glaswegian archive's contents. In Genoa, I was required to adopt a more arbitrary approach, for the scrutiny of the volumes was subjected to several limitations. However incidental, and in light of the close

[105] Foucault, *Le parole e le cose*, 62.
[106] Ibid., 40.
[107] Ibid.

readings of Sanguineti's compositions previously proposed, it may be possible to deem the experience compatible with that offered by the Genoese author's labyrinthine, oftentimes impenetrable language. According to Foucault's philosophical understanding, the synchronicity of the sympathy-antipathy dualism dictates that "no path" may be "determined in advance", "no distance assumed, no linkage established."[108] Indeed, if both sympathetic and a-pathetic impulses were seen to coexist in Sanguineti's writing, these became concrete experiential motions, during my residency in the Italian city, through the closure and opening of possibilities for understanding, the imposition of ethical and managerial limitations, and their occasional infringements, which ultimately generated a series of contingent discoveries.

C.7.10- Magazzino Sanguineti and The Alasdair Gray Archive

In the following sections, I will further expand on the comparative discussion relating to the fieldwork activities undertaken in Genoa and Glasgow. The groundwork comprising the propositions advanced in the previous subchapters will serve to demonstrate the extent to which experiential formulations (as appraised by the subjectivity of this writer) may be associated with specific sets of values held by the previously discussed authors. Furthermore, the discourse will support the ideological understanding of the Archive as an extension of the philosophical belief relevant to each writer, and will relate novel conceptions to established scholarly knowledge.

The study has previously considered the limitations associated with the pursuit of research material, and the contribution of these difficulties to the continuous reframing of methods of inquiry determined by the ethical dimension and the spatial boundaries within which the study was carried out. The experiences gained on site have thus highlighted a necessity for distinct methodological approaches to be implemented. This was conducive to a perceivable differentiation between the nature of the collaborations established with the knowledge centres. I will interrogate the capacity for the antithetical character of the institutions to fundamentally shape the theoretical scaffolding of the thesis' conclusive arguments. Moreover, I will advance the notion of intentionality as an interpretative key deduced from on-site discoveries. In order to formulate analytical

[108] Michel Foucault, *Le parole e le cose*, trans. Emilio Panaitescu (Milan: BUR Rizzoli, 2013), 46, digital publication. Translation by this writer.

interrelations, the chapter will focus on the perspectives of the three discrete subjectivities which partook in the phenomenological practice enacted at the Magazzino Sanguineti and The Alasdair Gray Archive, either in an active or passive capacity: the civic bodies', this writer's, and the Scottish and Italian authors'.

C.7.11.- Institutional and accessible languages

The *Biblioteca Universitaria* in Genoa, which houses The Magazzino Sanguineti, is positioned as a cultural institution whose services are of primary interest to academics, scholarly practitioners, and professionals in the field of the liberal arts. Formerly situated within the *Palazzo dell'ex Collegio della Compagnia di Gesù (Collegium of the Jesuits)***,** which is the site of the University of Genoa, it was relocated in the historical Hotel Colombia, on the same street, in 2013.[109] While operating independently from the University, it preserved its appellation of 'University Library' owing to its prevalent patronage by University students and faculty members.[110] Via Balbi, where the library building is currently situated, represents the hub for higher education in the city, accommodating almost exclusively university buildings and annexed services.[111] The project for the Magazzino Sanguineti was born out of a memorandum of understanding between the Municipality of Genoa, specifically the Directive for the 'Enhancement of Institutions and Cultural Heritage [...], Relations between University and Research'[112] and the Ministry for Cultural Heritage and Activities. The stipulation document, which can be viewed on the official website of the library, includes a handwritten note signed by Luciana Sanguineti, wife of the poet, which states that 'immediately, the parties agree to integrate the committee with Prof. Luisa Lorenzini and Dr Erminio Risso.'[113] The latter Professor, previously cited in this study, is widely recognised as one among Sanguineti's most influential critics, having edited several collections of the poet and written an extensive number of critical essays, and having also collaborated with the Centro Studi Sanguineti in Turin.

The document also enlists the heads of the management committee, which includes the directors of the library and the scholar Franco Contorbia, University Professor of Modern and

[109] Refer to Biblioteca Universitaria di Genova's official online platform, bibliotecauniversitaria.ge.it
[110] Ibid.
[111] Ibid.
[112] Biblioteca Universitaria di Genova, *Protocollo d'intesa tra il Comune di Genova [...] e il Ministero per i Beni e le Attività Culturali* / Memorandum of understanding between the Municipality of Genoa [...] and the Ministry for Cultural Heritage and Activities, May 2012, 1, http://www.bibliotecauniversitaria.ge.it/it/cataloghi/f_a_s/magazzino-sanguineti/index.html (accessed March 3, 2023).
[113] Ibid., 3.

Contemporary Italian Literature whose expertise includes the oeuvre of Sanguineti. Of significant interest is the insertion of a copy of this legal contract on the website, which outlines the specifics and modalities of the relationship between the Municipality of Genoa, the Library, and Sanguineti's family members. Among the obligations enumerated, the committee ensures that the custody, protection and accessibility to the collection is guaranteed to the public "[...] in compliance with the provisions of Legislative Decree 22 January 2004, n.42'[114] and the 'Code of Cultural heritage and Landscape"[115] and subsequent amendments ("pursuant to article 10 of the Law of 6 July 2002, n.137").[116] It also agrees "to any temporary loan of the collection or parts of it to third parties to be exhibited in scientific exhibitions and / or conferences", and "to provide for any reproduction for the purposes of personal study and research."[117] It may be presumed that the conditions may have been subjected to change following the stipulation of the contract, as the last clause was arguably not implemented on the occasion of my visit; nevertheless, the showcasing of the document, in prominent position as part of the website's visual and informative toolkit, is symptomatic of a great administrative attention and respect for statutory directives.

The Magazzino was thus established as a collaborative effort and a partnership between cultural bodies and the academic sphere. This may be deemed important when assessing the character of the Magazzino and the University Library as a whole, whose rigorous conditions of use and bureaucratic procedures witnessed on my visit appear consistent with the organisation's highly institutional qualities.

By contrast, the Alasdair Gray Archive was created in 2020 by the author's friend and custodian Sorcha Dallas as a legacy-preserving project primarily aimed at "promoting, disseminating and educating a local, national and international audience on the life and work of Alasdair Gray."[118] The *About* section of the website places emphasis on the viability of free public access and encourages engagement with the material from the collection, further promoting educational opportunities including student placements and residencies.[119] Such instances are often advertised on the Archive's social media, and visits are celebrated through the publication of photographs of guests and consistent mediatic dialogue. Yearly events, such as the Alasdair Gray Conference, arguably encourage participation, facilitate the sharing of ideas relative to the Scottish author, and widen networks and partnerships.

[114] Biblioteca Universitaria di Genova, *Protocollo d'intesa*, 2.
[115] Ibid.
[116] Ibid.
[117] Ibid.
[118] Refer to the Archive's official online platform, thealasdairgrayarchive.org
[119] Ibid.

During my internship, I was able to ascertain that the Archive's visitors do not typically adhere to a single educational and cultural background, encompassing students from various fields, artists, individuals possessing a general interest in the artist's work, academics, as well as former acquaintances of Alasdair Gray. The essential and forthright language of the Archive's website, alongside the reliance on social media outlets to aid communication with the public, suggest a desire for non-equivocality and immediacy which strongly contrast with the legal verbiage employed by the Magazzino Sanguineti in the specification of the key aims and obligations of the partnership. This apparent linguistic divergence typifies the *intentionality* of the institutions' operation, in that the latency (Magazzino) or direct manifestation (Alasdair Gray Archive) of their semiotic terms may be viewed as constitutive of a more nuanced expressive apparatus.

C.7.12.- The Apparatus

In his work *What is an Apparatus?,*[120] Agamben defined the apparatus as a set of 'linguistic and nonliguistic' signifiers, including discourses, institutional forces, and architectures, which are utilised and developed "strategically" in order to support and produce "certain types of knowledge."[121] As such, it typically presupposes the manipulation of its essential elements and mechanisms by those in a relative position of power. Agamben's interpretation, derived from Foucault's thought, appears particularly relevant in the context of this study, as it not only proposes that bodies of knowledge and institutions have the capacity to entrust language with a specific intent, but also to "manage, govern, control, and orient" the modes of behaviours and 'gestures' of individuals.[122] The subject's response (the 'intepreter's') adheres to the dispositions of the apparatus, and may thus be understood as a subtext of its broader narrative. As a result, it is feasible to perceive my experiences at the institutions, comprising the bodily engagement with the material, the architecture of the space, and the parameters surrounding my movements within it, as continuous with the prerogatives of the apparatus controlling them, namely the Archive's personnel embodying both a body of knowledge and the force exerting its relative power. This dynamic was particularly marked in the events previously outlined with respect to my time at the Magazzino Sanguineti.

The significant implication is that there exists a latent knowledge which is ingrained in every signifier of the apparatus' broader strategy, ranging from the prescription of spatial limits within

[120] Giorgio Agamben, "What is an Apparatus?", *"What is an Apparatus?" and Other Essays*, trans. David Kishik and Stefan Pedatella (Stanford: Stanford University Press, 2009).
[121] Ibid., 2.
[122] Ibid., 12.

which the visitor must be contained, to the irreproducibility of the archive's resources, seemingly working to complicate the decipherability of Sanguineti's texts, which presented inherent evasive qualities. Indeed these occurrences, which significantly impacted my fieldwork activity in Genoa, are aptly summarised by Foucault's definition of the apparatus, encompassing semiotic, physical, and abstract notions: "discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures […]".[123] In order to elucidate the aspect of intentionality relative to the Archive's 'management' (*oikonomia*),[124] which appears to conceal a latent system of beliefs, it might be opportune to revisit some aspects of Sanguineti's literary praxis.

C.7.13.- Language and latent knowledge

In previous chapters, I have defined Sanguineti's conception of language as cardinal to his intellectual activity. For the poet, language is the element bridging ideology and action (its practical intervention); as such, textual structures provide the means to not only externalise a type of class consciousness, but also to actively undermine the existence of hegemonic formulations. That which distanced Sanguineti from philosophers and literary critics central to the European intellectual discourse of the 60s and 70s, including Foucault and Derrida, was the belief that language is heavily sustained by the material realm and social environment, in contrast to the debate which saw it as the foremost component of the human experience. This stance arguably informed the reactionary approach of his broad literary production, which was characterised by linguistic structures whose objective was to confuse and subvert established hierarchical orders; moreover, Sanguineti was persuaded that an authentic experience of the material reality may only be attained through the disfigurations prompted by the avant-garde language.[125] These intuitions may give way to the hypothesis that language is always bound to be unfulfilling of its primary intention, which is to communicate reality in its objectivity. They thus imply the existence of a latent content, more precisely pointing to the inability of linguistic structures to fully express external phenomena. Poetry, thus, becomes the vehicle through which the inexpressibility of reality can be made explicit and enhanced, availing of grammatical inconsistencies, repetition,

[123] Michel Foucault, *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977*, ed. Colin Gordon, trans. Colin Gordon, Leo Marshall, John Mepham, and Kate Soper (New York: Pantheon, 1980), 194.
[124] Agamben, "What is an Apparatus?", 8.
[125] Cf. C.1.1 and the key reference Chirumbolo and Picchione, 2013.

hypotexts,[126] and a range of techniques of estrangement which are further implemented by way of theatricality and dramatization.

> Indeed, having previously discussed the importance of performativity in Sanguineti's work, it may be deduced that the author's experimentations with dramaturgic composition and theatrical modes of writing serve as attempts to relieve language of its shortcomings and failed intents. These stratagems form a significant part of Sanguineti's ideological system, purporting to diminish the symbolic substance of language. They produce dialectic elements that are supplementary to the written word, soliciting a scepticism toward literature's limited expressive mechanisms and encouraging the body and its senses to actively participate in the apprehension of that which lies beyond the page. Indeed, a supplementary and extra-textual body of knowledge arguably underpins the author's literary production, and may be deemed consistent with an inherent intentionality embedded in the texts. This intuition is relevant when reflecting on the discoveries yielded at the Genoese archive, where a large number of handwritten notes from the manuscripts had to be decoded, or effectively translated, by means of additional data contained in appendixes or separate attachments (*allegati*). Oftentimes this process obliged the execution of corporeal movement be executed in space, namely moving from one reading station to another within the library or sifting from page to page, all the while being deterred by semiotic and managerial factors. Crucially, these exercises suggest a continuity between the intentionality of the author and the Archive's personnel, seemingly striving to preserve the secrecy of a latent content. A recognisable example of the Archive's affinity with Sanguineti's operation may be found in the solemn terminology of the legal documentation previously assessed, however the broader apparatus of the Archive's activity ("discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures"[127]) could be understood as a semiotic system in its totality.

C.7.14.- Text and image

An analogous discourse may be advanced with respect to Gray's literary and artistic practices and the legacy-preserving efforts of The Alasdair Gray Archive. The inquiry into the artist's oeuvre has revealed the faculty of the visual medium for complementing aspects of a narrative piece, or

[126] Cf. Saussure
[127] Foucault, *Power/Knowledge*, 194.

vice versa. The storybook of *Lanark*[128] provides a paradigmatic example of the phenomenon, as its format integrates images and corresponding text, both of annotative and dialogic nature, into a sequential narrative sequence. Reference has been made in previous chapters to the manner in which Gray's representations are able to guide the spectator's gaze across various locations within a visual piece; a range of artworks from the archive demonstrate the inseparability between images and textual works, often subverting the paradigm of the narrative as abiding to a linear progression of events. A noteworthy case is to be found in the print *Untitled 1* (Figure 14), uncovered in the Archive, which, while appearing to refrain from offering a unique sequential order to read the narrative – analogously to Sanguineti's *Il Giuoco dell'Oca* -- embeds graphical indicators (numbers, letters, and arrows linking different quadrants) which further complicate the compositional order of the drawing as opposed to clarifying it. Similarly, the text-heavy layout of Untitled 2 produces a narrative which is inextricable from the visual content, with the themes mirroring events from *Lanark*'s chronicles and attributing to the composition a supplementary function. It follows that, for Gray, text and image ought to be understood concurrently, and are equally necessary to the production of the narration.

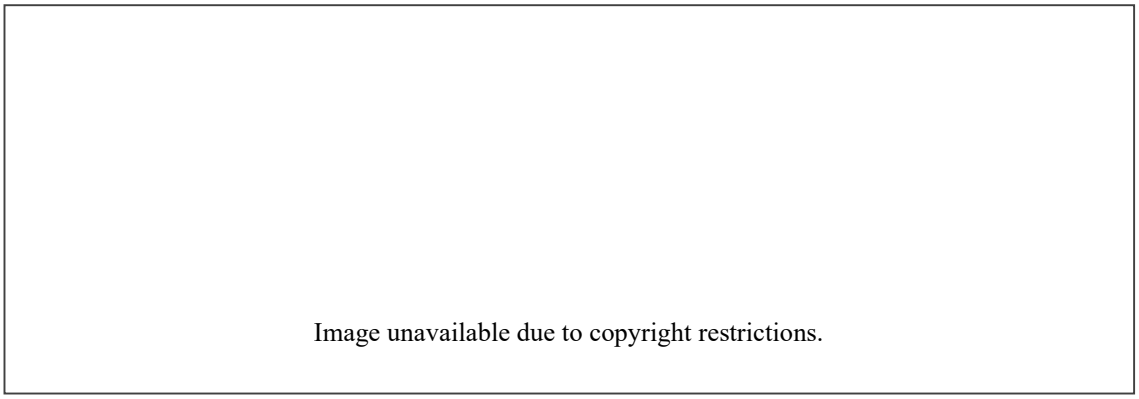

Figure 3. Untitled 1; Untitled 2. The Alasdair Gray Archive

Contrasting with Sanguineti's operation, the supplement (here the visual product) is not positioned outside of the page, rather it is lodged in the manuscript or at the margin of the written text, as may be seen in *The Book of Prefaces,*[129] where a separate textual layer, graphically differentiated from the main body, works to integrate the latter. Despite this difference, Gray's practice, like Sanguineti's, arguably recognises the impossibility of language to singularly fulfil its intention, that is to express a latent content, consistently requiring the intermission of other creative means of representation. This latency is textually voiced in Chapter 25 of *Lanark*, which

[128] *The Storybook of Lanark*, original manuscript, The Alasdair Gray Archive.
[129] Alasdair Gray, *The Book of Prefaces* (London: Bloomsbury, 2000).

describes Thaw's struggles in representing the Blackhill locks, cognisant of the fact that a true artistic reproduction of reality would require the evaluation of a multiplicity of viewpoints. Given that Thaw's aspiration is conveyed with a degree of plausibility, the fallacy may be understood to reside primarily in the textual description of Thaw's intention, whose tone is bound to verge on the comedic ("as they would appear to a giant lying on his side […]").[130]

As discussed, my experience at The Alasdair Gray Archive allowed for the adoption of a methodological approach reliant on the unobstructed access to the material offered by the institution. In light of my involvement in the day-to-day running of the archive's operation, I was able to observe the archive's commitment to implementing an open-access cultural hub whose core tenets are sharing, collaboration, outreach and receptiveness, and whose practical usage by the public is not to be restricted by rigid regulatory systems. These qualities align with Alasdair Gray's worldview and ethos as a practitioner and individual, as testified by the custodian, who had an established personal relationship with the author. Within the discourse concerning latent knowledge, it may be posited that the intent of the archive is to offer a broad range of inquisitive tools to attempt to overcome the failures of language through a collective endeavour, thus bringing Gray's creative efforts, including his interest for poly-perspectivity, to speculative fruition. These instruments, the Archive's artefacts, may be defined as 'affordances', according to the terminology coined by the American psychologist J. J. Gibson to designate objects which possess a material quality prompting their use through a particular action.[131] The term not only evidences the intrinsic availability of the material, suggesting that it was produced with the scope of handling and usage, but also engenders the *intentionality* of the Archive, manifested at its elemental level.

C.7.15.- Intentionality and entanglement

Both the Magazzino Sanguineti and The Alasdair Gray Archive may thus be understood as extensions of the authors' practices, albeit in divergent ways. The former displayed a protectiveness of the inexpressibility of reality as it was conveyed by Sanguineti's language, reflecting the author's distrust for the authority of the word through an apparatus of regulations, obstacles and absences. Conversely, the latter encouraged an inquiry into the potentiality of the union between text and image in spite of the limitations inherent to creative representation, laying bare the unsolved aspects of Gray's subjectivity for each individual to deconstruct according to their own sensibility. Moreover, these attitudes by the two organisations, institutionalised and

[130] Alasdair Gray, *Lanark: A Life in 4 Books* (New York: George Braziller, 1985), 279.
[131] James J. Gibson, "The Theory of Affordances", in *The Ecological Approach to Visual Perception* (New York: Psychology Press, 2015), 119–35.

formalistic in one case while unconstrained and sympathetic in the other, may be seen as reflective of the broader engagement of the authors' with their respective civic and social environments. The cultural sphere of influence surrounding the Magazzino Sanguineti may be considered befitting to Sanguineti's academic credentials, having been an esteemed professor for the majority of his adult life; the archive's eminent position within the city and the Library's historical reputation further reinforce the previously-diagnosed fracture between the author's economic background and his belief system rooted in socialist precepts. The Alasdair Gray Archive, by contrast, echoes Gray's commitment to collaboration, epitomising a spirit of comradeship which was arguably at the foundation of his political and philosophical views and his relationships with individuals and communities across the Scottish city. Sanguineti's Archive may be recognised as a cultural space of bourgeois ownership whose 'high culture' constituents are guarded as a class property; by contrast, The Alasdair Gray Archive describes a civic space whose physical presence in the urban realm encourages entry into a popular form of education.

In the last instance, the notion of intentionality should be considered in relation to my involvement with the current research endeavour and engagement with the cultural institutions. The diverging standpoints demonstrated by the two literary centres during my visits have emphasised the necessity for the integration of an adaptive methodology while undertaking research activity, consisting of a mode of inquiry that responds to the requirements of the local context. It should be noted, however, that the a priori parameter imposed by this writer was to pursue material which specifically related to the cities' histories and their urban forms. Additionally, the findings derived from the interaction with the Genoese institution may have been influenced by a set of preconceptions instilled by previous experiences (the internship in Glasgow), which in turn configured an exact research intention.

This signifies that the methodology developed during my first internship, which sought to uncover artifacts that were supplementary to the main texts (specifically marginalia), was discovered to fundamentally clash with the practices of the Genoese apparatus, as the modus operandi of the institution was radically different from what I had previously experienced. Indeed, upon reflection, it could be stated that my intentions prior to undertaking the former internship had not been prescribed in their entirety, and only became such upon close and prolonged scrutiny of the material held by the Glaswegian Archive. This awareness of a latency of potential alternative discoveries determines that intentionality plays a key role in the production of an intellectual discourse which takes into account the researcher's subjectivity. Throughout the fieldwork exercise, three types of intentionality converged to create an independent body of knowledge: the

institutions', guided by their respective apparatus; the authors', inferred in their work; and this writer's, which merged the former two with a personal viewpoint.

It is paramount to emphasise the requirement to frame the two archival experiences as fieldwork activities. Where canonical practices of archival research are fundamentally reliant on the scrutiny of documentation, placing the researcher in the role of visitor whose findings are extracted from written material curated by the institution, the on-site investigation completed by this writer was guided by a phenomenological concern. My engagement with the archives surpassed the scope of the paradigmatic understanding of archival research, allowing for a direct personal engagement with the content of texts through the materiality of the artefacts, the space in which they are held and wherein the research process occurs. Moreover, it warranted singular significance to my physical emplacement, which served to cultivate an extensive understanding of the cities and the experiences they offer, the work of the writers, and the similarities and differences between their operation. This typology of research activity, which was generated organically through the inquisitive pursuit of the key interests concomitant with this thesis, may be conceived as an entangled relationship between this writer and the institutions, according to Barad's theory of agential realism.

For the physicist, the condition of entanglement is inherent in the creation of knowledge, which is "direct material engagement."[132] This knowledge is produced "intra-actively" through the collaborative enactment of phenomena. Barad holds as an example the experimentations by physicist Don Eigler; these consisted of the manual rearrangement and manipulation of individual atoms on a surface, thus in the control of "the structure of matter on the atomic level"[133]: Such an unprecedented event was conducive to an ontological repositioning of the physicist, rendered apparent by the recognition, from the scientific community, of his novel role as a nanotechnologist. Barad, through Bohr, argues that intra-acting on a material level merges the 'knower' with the 'known', rendering them inseparable or entangled; while the participation of the human agent in a phenomenon is not the *conditio sine qua* non of its existence, it serves to express a specific enactment of such a phenomenon. Entanglement is strictly linked to the notion of diffraction, which this study has previously drawn from, and is defined as "a material practice for making a difference, for topologically reconfiguring connections". [134]

[132] Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Durham, NC: Duke University Press, 2006), 379.
[133] Ibid.
[134] Ibid., 381.

I argue that my fieldwork experiences at the Magazzino Sanguineti and the Alasdair Gray Archive were emblematic of a diffractive, phenomenological entanglement with the institutions, and an intra-active phenomenon. My bodily positioning within the space of the archives effectively reconfigured the day-to-day running of their apparatus, albeit in different ways; simultaneously, this activity guided the production of knowledge, reaching the consciousness of its output, diffractively illuminating conceptions relating to the knowledge centres, the city, the writers, and their contrast to one another.

C.7.16.- Supplement: Conclusion

Considering the reflections heretofore presented, the apparatus of the institutions may serve as research tools to deconstruct aspects of the authors' subjectivities. The presence of extra-textual referents as supplements within the works of Sanguineti and Gray may be contextualised through the work of Derrida,[135] who discoursed their significance in his work *Of Grammatology*. For Derrida, the supplement may embody that which highlights a deficit or a fault (a latency); borrowing from Rousseau's theories,[136] the philosopher identifies the status of supplementarity as a continuous process of either "substitution or accretion."[137] The word is in itself a supplement to the signifier, "sign of a sign",[138] and always possesses the quality of something exterior. Thus, as shown in the previous sections, both Gray and Sanguineti embrace supplementarity as the conditio sine qua non of the artistic creation, fully aware of the latency it conceals through its presence. The archives' apparatus, then, may be considered in themselves supplementary to the writing. Where Derrida's preoccupation for practices of deconstruction mainly concerned the literary and philosophical spheres, the authors' operation extends their influence to the phenomenological realm, calling for the physicality of matter and a corporeal language of movements in space, to which the understanding of the texts appears subordinated.

In this subchapter, I have summarised a series of comparative key discoveries relating to my fieldwork activity at the institutions Magazzino Sanguineti and the Alasdair Gray Archive, and correlated them with credited theoretical speculations. The study has demonstrated that the implementation by the institution of discrete management strategies could be said to adhere to an intentionality that is faithful to the philosophical, creative, ideological, and

[135] Jacques Derrida, *Of Grammatology*, trans. Gayatri Chakravorty Spivak (Baltimore: Johns Hopkins University Press, 1997).
[136] Ibid., 200.
[137] Ibid.
[138] Ibid., 29.

ethical stances of their respective authors, and indicative of their broader social and cultural environments. I have argued that the creative output of Alasdair Gray and Edoardo Sanguineti may be mutually equated owing to analogous semiotic and discursive elements, the reliance on supplementary material --be it illustrative, textual, or performative, and the concealment of latent knowledge. The core concept of intentionality was also further dissected to account for this writer's subjectivity, exemplifying the variability and broad scope of results that may be gained through fieldwork-based research practices. These experiences were understood as instances of phenomenological entanglement under Barad's agential realism.

D- Outcomes

D.1- Conclusive analysis: wider applications of methodology, future investigations, and critical dichotomies

The advancement of the principal themes and methodological tools of this thesis, sustained across three years, has engendered a better comprehension of the depth and scope of the research aims as set out in the original research proposal.

At the outset, the structural framework of the study was devised with primary consideration afforded to geographical, historical, and cultural-literary parameters. This preliminary process entailed the identification of late-20th-century authors whose work may be understood as illustrative of the post-industrial geographies and civic realities of Glasgow and Genoa, additionally playing a pivotal role in shaping the evolution of their prevailing identities. The research question of the project remained concomitant to this concern, reflecting the objective of articulating the common ground to be identified between the literary operations of distinct Scottish and Italian authors, in addition to emphasising their significant differences as testaments to the authenticity of the theoretical discourse.

The lines of inquiry at the core of the preceding chapters thus encompass the fundamental constituents of the comparative hypothesis: the post-industrial period (time), the urban loci (space), and the subjective experience (deduced from the prose, poetry, or critical writings by the authors, and in some cases extracted from biographical data). In this concluding chapter, I will synthesise the primary findings of the thesis by clarifying its procedural iter, mapping the core thematic areas, and rationalising the tessellation of methodological approaches.

In Section B, *The Post-Industrial Civic Phenomenon in Genoa and Glasgow,* I addressed the notions of time and space to lay the foundations of the rationale for the comparative study. I provided an overview of the histories of development of heavy industry in the Italian and Scottish cities in the 19th and 20th centuries, arguing that the prolific manufacturing activity localised contiguously to Glasgow's River Clyde and Genoa's port sites was crucial in alimenting a spirit of municipality and pride among the working classes. In the mid-20th century, the progressive economic decline resulting from processes of de-industrialisation in the two cities coincided with increased use of road transport, the move from the coal to the oil economy, and the introduction

of modernist infrastructure projects into the cities. These momentous shifts greatly affected the urban landscape, bearing an impact on civic buildings of historical significance, and may be understood as tangentially responsible for the fractures in the social fabric which had begun to be felt systemically by citizens, further aggravated by the processes of demolition of city neighbourhoods.

In chapter *B.1- Introduction: The modernist city***,** I thus compared two case studies of infrastructure projects, the elevated highway in Genoa and the M8 in Glasgow, analysing the effects of their insertion into the cities' urban fabric. I contextualised both examples within their specific historical circumstances, whereby it was possible to detect an attitude of disregard, by city authorities and political management, for the historical heritage of the two municipalities. In Genoa, this manifested in the demolition of Via Madre di Dio, the prolonged neglect of Palazzo San Giorgio's frescoes spanning from the 1910s until the 1992 Colombian Celebrations, and the deterioration of the district of Cornigliano. With respect to the Italian city, I argued that the *Sopraelevat*a, far from providing a *trait d'union* between the sea and the harbour as per the planners' intentions, served to worsen a pre-existing condition of disarticulation between city sectors, and to highlight the 'omitted status' which critics have attributed to the port area as a result of an overplus of disused formerly industrial architectures. Of particular importance to this discourse was Isabella Cabona's definition of the Palazzo San Giorgio as an 'ancient manuscript' whose facades perform as pages on which the passing of time is impressed or periodically re-written. Indeed, as demonstrated, the timeline of San Giorgio's restoration works testifies to the changes and/or attitudes of neglect in the broader urban environment and emphasises the shifting priorities of the Port Consortium's authorities. Ultimately, San Giorgio, an architectural artefact which is physically 'omitted' by the elevated highway which overshadows and visually distances it from the sea, may be understood as a work of literature--not written by an individual but by the city—which is expressive of the port's history and the citizen's collective regret.

In the same Chapter, I have discussed the anti-conservationist policies of Glaswegian planning authorities with respect to the Victorian and Edwardian heritage. This reinforced the parallel between the Genoese case study and the events surrounding the building of Glasgow's M8, which saw the demolition of several city areas. The theme of the 'omission' re-emerged by way of the demonstration of the physical 'obliteration' of the Mitchell Library which, in alignment with its descriptions by Alasdair Gray, may be seen to embody the city's cultural identity, or an idea of 'Glasgowness'. At this juncture, I widened the analytic lens to further expand on the notion of omission, implicating the broader reality of the city. I drew from Simon Kovesi's concept of 'denaming', which he identified in the literary works of Glaswegian authors Alasdair Gray and James Kelman, to further the understanding of the city as an 'omitted' entity in the textual

dimension; I then equated Kovesi's abstraction to the Derridean shibboleth, expounding how this may serve to interpret Kelman's operation as a way for the author to abstain from imposing his subjectivity onto the reality of the city, and to offer egalitarian access to his novel(s). The subchapter synthesised three types of obliterative processes as follows: an omission within the literary text (Kelman, Gray); the physical omission of a civic landmark (the Mitchell Library); and the post-industrial processes of scarring of the wider urban fabric (which transpire from the authors' literature).

The Chapter *Fictio and Facta*, understood as the dualism between 'fiction' and 'real things' and comprising the bulk of this research work, engaged with individual authors through different modalities and inquisitive tools. In Section B, I had investigated the notions of space and time through an objective, physically and temporally situated approach, and had introduced the subjective experience at its closure, bridging the concern for the ontology of the Mitchell Library with the writers' subjective perception of the urban reality of Glasgow. In Fictio and Facta, I placed emphasis on the city as it was presented by the authors' work, taking into account the writers' stances regarding social, cultural, political, and civic matters. In order to explore these regions of inquiry, I adopted a methodological approach which was centred on the territorial conditions of Glasgow and Genoa, proposing that their prevailing attributes of horizontality and verticality may serve to define the two cities in accordance with their topographical types. These qualities could then be measured through two architectural devices; the Nolli map and the cross-section. The vertical and horizontal dimensions, alongside their respective analytical tools, comprised the theoretical framework for the examination of the textual cities, and configured the overarching methodological approach of the thesis. The development of additional analytical devices concomitant to this methodological system was contingent on the thematic direction of each chapter. This meant that the intentionalities, philosophies, or practical attitudes of the authors' works were assessed in the first instance, and distinct methods were subsequently devised to suitably advance the theoretical postulations relative to the individual writers. These ancillary procedures addressed aspects of the investigation of site-specific literary texts by way of the sensory analysis of locations which were pivotal to the geographic dimension of the authors' work. The physical engagement with the material reality lay at the foundations of an adaptive phenomenologically-oriented methodology, which was subordinate to this writer's bodily intervention into the literary space.

Section C introduced the Italian poet Edoardo Sanguineti, identifying his ideology as foundational to his literary compositions. His political beliefs, rooted in Antonio Gramsci's historical materialism, were adapted by the author into a militant critique of the presiding cultural settings of post-war Italy. In this chapter, I reviewed the writing techniques employed by the author to

subvert the tenets of the capitalist enterprise, emphasising the role of language and urban imagery, and their peculiar use within the narrative dimension. In this context, I equated the notions of fictio and facta to the Gramscian terms of *pensiero* and *azione*. I expanded on these ideas in the subchapter relating to 'Fictio', where I drew from Sanguineti's textual cues to posit that the urban reality of Genoa, whose presence is rendered semiotically ambiguous, has dramatically influenced the author's poetics. Moreover, I considered the author's corporeal engagement with the city and his positionality within its social structures, citing his relocation to a social housing complex in the Genoese neighbourhood of Begato, where he voiced his concern with respect to local ethical and social issues.

In the subsequent section, C.2, I presented a comparative analysis of James Kelman's and Edoardo Sanguineti's creative practices and ideologies. Drawing from established theories by prominent critics, I identified similarities between the two author's belief systems, which concretised in a shared interest in an unorthodox language aimed at challenging the power structures ingrained into contemporary culture. The authors' characterisation of substantive entities was seen to diverge, as Kelman depictions of the material and urban reality rely on notions of absence, whilst Sanguineti's arrays of objects serve to parody the excesses of bourgeois society. I identified analogous thematic areas concerning the dimensions of time and space in works including *Kieron Smith, Boy*, *The Busconductor Hines*, *Genova per me* and *Laborintus*, verifying the ways in which the authors' interpreted the city, investing its textual version with an added semiotic value which often emblematised a political attitude. A vast portion of the text was devoted to Kelman; Sanguineti's sections guided the discourse but were situated on a secondary interposed level. The chapter was structured in such a way as to reflect my methodological approach, which borrowed theories from the existing scholarly discourse (literary studies and Gramscian principles) in relation to the Italian writer to determine the applicability of a comparative framework to the analysis of Kelman's work, whose political values and ethos may be deemed analogous to Sanguineti's. Indeed, it may be argued that Kelman's activist engagement with respect to socio-political and civic concerns is demonstrative of Gramsci's philosophy of praxis to a greater extent, as the philosopher's precepts were advocated by Sanguineti primarily on an intellectual and conjectural level. In accordance with the observations outlined in the Chapter, both authors could be understood to adhere to the definition of 'organic intellectual' as Gramsci conceived it.

The succeeding sections explored the opposing figure of the 'traditional intellectual', which denotes individuals whose tendency is to disengage from class discourse and any political consciousness tied to a specific social group. I introduced Italian Nobel Prize Eugenio Montale, whose ambiguous position within the social order of the city was directly correlated to his avoidance of a sense of ideological positionality, despite brief periods of political commitment

which emerged from his biographical profile. His movements within and outside the geographical boundaries of Liguria further attested to a correlation between material structures (and their localities) and the varying intensity of his political position, with both elements appearing to have influenced the evolving typology of his oeuvre.

Montale's creative practices were deemed antithetical to Sanguineti's and Kelman's, in that his poetics favoured an articulated, frequently solemn language to convey highly figurative imagery, the privileged landscape of the Ligurian coast. I explored the tangible quality of the Montalean place by juxtaposing the poet's residence with Sanguineti's, as well as the post-war social housing project of Le Lavatrici. These comparative exercises gave rise to considerations relating to social inequality as it is embedded in architectural artefacts; furthermore, they were found to be applicable to, and reflective of, the wider geopolitical reality of Genoa. They also allowed for the re-addressing of aspects of Kelman's work (*Kieron Smith, boy*), thus presenting a novel point of comparison with the Glaswegian context.

I also discussed Montale's concern for the verticality dimension, which he believed to befit the genre of poetry. The statement by Montale represented a momentous discovery, for it validated the hypothesis that the text, in its typographical form, is able to codify a topographical quality, drawing from spatial parameters external to the page. Indeed, the strong verticality exhibited by the dwellings of the Ligurian coastal districts was measurable within a considerable number of Montale's written compositions. Of equal importance was the notion of spatial and textual negation, previously addressed with respect to the operations of Kelman and Gray (Chapter B.1.3), which constitutes another underlying theme in Montale's poetry, prose, and critical work. As part of the author-specific methodology formulated by this writer, I visited the *Parco Letterario* in Monterosso (Liguria), which was understood as the physical manifestation of Montale's conception of poetry, thus inquiring into the Montalean process of 'de-attribution' coined by Brook. These empirical discoveries contributed toward analysing instances of negation present in works including Satura, and the reasoned assessment of the author's subtraction from a political posture, which concluded the Montale sections. In section B.4, I approached the interim resolution of the chapters concerning Kelman, Sanguineti, and Montale into an informed spatially-grounded discourse which compounded comparative theoretical speculations relating to the authors' movement (in space) and ideological stance (ontological positioning). Thus, I identified three layers of movement, comprising shifts in belief systems, (matching) motions in space, and social movements.

I further clarified the exceptional adherence of Kelman's work to Gramsci's philosophy, attributing particular relevance to the spatial aspects of his literature which consistently revealed a physical position within the social order of the city of Glasgow, geographically circumscribed

to areas attributable to the social group wherein he perceived to belong. Conversely, I discussed Sanguineti's shifting intellectual identity as a downward spatial movement, paralleling his relocation to the working class district of Begato with his conversion from the status of traditional intellectual--which manifested in his activity within the academy--to an organic intellectual whose way of living abides by a Marxist ideology. Furthermore, I juxtaposed Sanguineti's inward movement into the material structures of the adopted social class to Montale's egress and withdrawal from the Ligurian city's complex social and cultural climate, which I interpreted as his refusal of the possibility for an organic standpoint. As such, Montale's position was characterised by immobility in ideological terms. The chapters here summarised delineated how the authors changed or remained rooted to their inherent positionality in the city, proposing an analytical visualisation of the degree to which their ideas matched their movements within and outside the spaces they inhabited. These migrations also revealed aspects of horizontality (Kelman's bus routes and notions of spatial triangulation) and verticality (Sanguineti's intellectual descent), strengthening the rationale and methodological framework of the research project.

I introduced the Genoese figure of Fabrizio De André in section C.5**.** The text is split into two core sections, comprising an analysis of scholarly work relating to the author as well as resources from literary criticism, biographical notions, and close reading analysis by this writer. It also accounts for my on-site investigation of De André's spatial narratives during a prolonged residency in Genoa, which afforded an understanding of the poet's lived experience of the urban space, and the modes in which aspects of perceptive topography were translated into his lyrical compositions.

In the analytical sections, I identified a knowledge gap with respect to available critical work which rigorously and comprehensively approaches the Genoese urban dimension as it was conveyed by De André's narratives across the Canzoniere, with a concern for his work's rich geo-social, topographical, and phenomenological facets. With the intention to bridge the discrepancies presented by the range of idiosyncratic resources committed to this field, I utilised the inceptive work of Ansaldo as the pivot of a mapping methodology that enriches the existing fragmented spatial discourse in relation to de André 'emplaced' stories. Such a method merged spatial data and biographical notions with a stimulating theoretical foundation, later introducing the personal perspective of this writer through an empirical inquiry.

Through close reading analysis of three compositions, I identified an equal number of core motifs. I argued that De André demonstrated an appreciation of the interdependence between the space of writing and that of literature, and was aware of the potential for these dimensions to act upon

one another. Through his work, I identified two antipodal sides, or positions, forming Genoa's geosocial anatomy; and movements of ascent or descent that denote one's belonging to either side. These interests, which express a vertical topography tied to social and physical spaces, were corroborated by Ansaldo's accounts of De André's 'spiritual changes' occurring upon the author's descents into Genoa's city centre.

I availed of Dante's *Divina Commedia* and related scholarly theories to interpret De André's movement across the city as a metaphysical shift, examining the physical dimension of his work through a theological lens that transcended the measurable geography of Genoa's material structures. I correlated Piazza de Ferrari, a crucial marking in De André's trajectory across the city, with a metaphorical image from Canto XIV of Dante's *Paradiso* which symbolised a moving cross; I then evidenced a parallelism between De André's vertically-ordered city with the cosmological and philosophical views of the universe as divided between an above and below realms, whose link is typified by the image of the staircase. The discourse was supported by theories which further dissected and interpreted the religious aspects of De Andre's poetry. Importantly, the study integrated notions of vertical movement and antithetical positions in space with elements of class identity, in line with the analysis previously completed with respect to Kelman, Sanguineti, and Montale.

These concerns were probed further in *C.5.3. The old city (La citta' vecchia),* where I argued that the topographical conditions of Genoa have had significant control over the spatial dimension of De André's stories. I reviewed several narratives of De André to appoint specific key locations within the city; thus, as part of the methodological approach, I coordinated a walk to experience and assessed De André's recurrent movements across two distinct urban areas, Albaro/Foce and the Porto Antico in Genoa. Through this journey, undertaken during my residence in Genoa, I investigated the influence of these locales on the literary visions of the author, and measured the altitudinal shifts along the route against the perceived/ideological positions conveyed by De André's narratives and relevant critical theory. The investigation illuminated an asymmetry between the topographies of the cognitive, experiential space and the material reality of the city, as the former was observed to express an enhanced vertical dimension.

In Chapter *C.5.5 Theoretical framework*, I reflected on the phenomenological aspect of my research methodology, rationalising my approach through Karen Barad's theory of intra-action, which allowed me to classify my operation as a discursive practice and to recognise De André's movements as performing a 'diffractive' function. This scholarly framework functioned as a prelude to the contents of the subsequent chapter, which in turn pioneered the foremost material

of its investigation. Accordingly, in C.6, I detailed the necessity to modify the research methodology previously exercised in conjunction with the study of the epistemologies of James Kelman, Edoardo Sanguineti, Eugenio Montale and Fabrizio de André. I proposed that the reading of the material concerning Alasdair Gray was tied to a mode of representation which blended aspects of both the Nolli Plan and the cross-section, encompassing the vertical and horizontal dimensions in equal measure. As such, I determined that the architectural perspective would underpin the discourse relating to Alasdair Gray's creative practices, whose impulse to create distorted visions of the urban reality was arguably propelled by an understanding of the city as filtered by complex patchworks of subjectivities and positions in space.

In alignment with the procedure and theoretical devices employed in the preceding chapters, I probed the notions of fictio and facta with respect to Alasdair Gray's literary and visual oeuvre. I highlighted the explicit presence of this antithesis in *Lanark*, where the concepts of 'truth' and 'falseness' are entrenched in Gray's portrayals of the physical and social conditions of 20th-century Glasgow. As part of the discourse concerning truthful representations, which contextualised the novel in its broader historical perspective, I availed of the constituents 'activity, product, and time' so as to articulate the philosophical aspects of the post-industrial cultural lieu conveyed in Gray's fiction. Through the Marxist-infused postulations of Groys in relation to these terms, I discussed the nuanced ontology of Glasgow and Gray's work understood as a product of labour, and I argued that time, activity and product are strictly associated and subservient to the notion of space. The argument tied back to previous discussions concerning Gray's and Kelman's operations of literary and urban obliteration, as it further developed the theme of 'negative presences' that arguably characterised the material and cultural landscape of the post-industrial era.

The sections engaged with 'falseness', strictly tied to the perspective representation, approached Gray's work through sociological theories. I argued that the literary and illustrative output of Alasdair Gray was expressive of an experiential perception of the city and its social structures. I then introduced the viewpoint of the Other (this writer) as a form of positionality essential to the inquiry into the author's persona and worldview. I demonstrated that both false and truthful representations converge into his poly-perspective pictorial tableaux, which provide for 'theatrical' portrayals (Goffman) where the artist invites the observer to actively engage in the processes of signification. I called attention to several instances in which Gray guides the observer's gaze to specific points within the canvas, aiding the process of repositioning the body of the Other. It followed that Gray's illustrative devices placed emphasis on the perspective

offered by the observer, as well as the role, physicality, and position of the body in the space within and outside the representation.

The appointment of a SGSAH self-initiated internship at the Alasdair Gray Archive allowed me to engage de visu with the author's original manuscripts and pictorial works, and was crucial to developing the theme of poly-perspectivity. A paramount aspect of this experience was this writer's ability to occupy Gray's own position within his former working space. This experience gave rise to considerations concerning Gray's positionality and subjectivity revealed through bodily and material engagement, in parallel with the positionality of the researcher/spectator and his role as a diffractive device (Barad). Among the key findings was the uncovering of a previously-unseen sketch titled *Rough Plan of Picture.* This incorporated key aspects of the investigation at hand, namely the presence of an alterity of positions within the page (artist/spectator), architectural verticality, and the suggestion of an epistemological way to understand space. At this juncture, the theoretical framework combined Barad's onto-epistem-ological systems of knowledge production with theories from the sociological domain, including R.D. Laing's conception of inter-experience, which I used to support the validity of my phenomenological methodology. Further investigation led to the eminent discovery that the word 'sympathy' was annotated or highlighted within multiple texts from the marginalia collection housed in the Alasdair Gray Archive. Aided by Gray's compositions, I attributed both physical and emotional values to this concept, equating it to a confluence or superimposition of positions in space or subjectivities. As such, I determined that my empirical study, through the imitative and symbiotic efforts of my spatial experience, constituted a sympathetic epistemological process.

Given the similarities perceived between the operations of Gray and Sanguineti, I set out to explore sympathetic and a-pathetic behaviour as part of the Genoese context, focusing on Sanguineti's shift from the status of traditional intellectual (a-pathetic) to the position of the organic intellectual. I expounded his sympathetic tendencies toward the issues of the adopted social class, which translated into a decisive act of spatial and bodily re-positioning. Thus I re-addressed matters concerning positionality and subjectivation in Sanguineti's work through this particular lens, availing of the methodological approach previously applied to the study of Alasdair Gray's body of work. I also advanced that Sanguineti, like Gray, demonstrated an interest in theatrical forms of expression which see the space of the page as the catalyst of bodily performance, recognising in the act of translation a process of 'transvestism' which was reminiscent of previously-addressed ideas including diffractive and imitative corporeal practices.

The discourse also compared the key discoveries gained at The Alasdair Gray Archive (Glasgow) and the Sanguineti Archive (Genoa), proposing that the experience of place may be tied to significant semiotic and typographical elements found in the authors' literary outputs. Discrete

fieldwork activities were completed through the SGSAH internship and a residency in Glasgow and Genoa respectively. These initiatives allowed for the scrutiny of critical archival material held by the two cultural institutions. In comparing my experiences at the archives, I considered the ease and modalities through which knowledge could be accessed, evaluating the ethical and spatial limitations imposed by the centres' established practices. I identified their managerial strategies as antithetical, and proposed that the two institutions represent a distinct spatial typology assigned to the cultural or the civic domains. Their operations of concealment and closure or openness and free sharing of information were deemed supplementary to the intentionality behind the writing of the authors, and could be seen as indicative of their engagement with the broader cultural and social milieu. Accordingly, I argued that the positionality and subjectivities of the authors may be more closely studied through the apparatus of the institutions. As part of this discourse, I also addressed my intentionality in the role of researcher whilst elaborating on the necessity to reframe research methods with respect to archival work carried out across different urban contexts.

In this conclusive chapter, I have gathered critical reflections concerning the tessellation of methodological approaches and findings associated with the progression of the PhD thesis 'Fictio and Facta: A Comparative Study of the Urban and Literary Identities of Glasgow and Genoa'. The project examined social and spatial formations, comparing the urban development of the two post-industrial cities through the appraisal of late-twentieth-century works of literature. The interdisciplinary study relied on the understanding of, and engagement with, literary material alongside the theoretical and historical frameworks of the disciplines of urbanism and architecture.

The methodological approach relative to this inquiry was centred on the territorial conditions of the cities of Glasgow and Genoa, proposing that their topographical qualities may be understood through an assessment of the prevalence of horizontal or vertical parameters. As such, they could be ascribed to two distinct systemic typologies, illustrated by either the architectural plan, specifically the Nolli Map, or the cross-section. These tools were employed speculatively to dissect the literature produced by the native authors. The charting of the textual cities' prevailing features verified their categorisation.

Kelman's works including *The Busconductor Hines* and *How Late it Was, How Late* depict a city whose structural order is understood through the horizontal plane. Distinct urban features consistently aligned vertically in the spatial representations of Montale, who verbalised an explicit link between the vertical dimension and the genre of poetry, which was the prevalent literary form among the Genoese exponents. Similarly, Fabrizio De André's conception of Genoa was

regulated by the worldview and canons of the theological literary tradition, which conceived the sensible world as bipartite between upper and lower levels. Accordingly, the singer-songwriter's phenomenological understanding of the city's terrain was revealed to delineate a descending path. Whilst Sanguineti's literary compositions deviated from portraying factual territorial and urban conditions, I argued that verticality was ingrained into the spatial and ontological motions induced by his prevailing ideology, and that his political vision conceived the apparatus of contemporary society as a vertically spatialised hierarchy. Conversely, the urban ideations contained in Alasdair Gray's work privileged a composite viewpoint, amalgamating both horizontal and vertical aspects into a poly-perspective mode of representation.

I explored the intersections between the authors' spatial and intellectual positionalities, considering their emplacement and movements within the city and its social structures alongside their distinct ideological perspectives. This propelled the discourse on comparative epistemologies framed by Marxist philosophy, particularly relying on Gramsci's delineation of an organic or traditional intellectual positions. These theories responded to the thesis' research question concerning the impact of the authors' work on the social and urban realm. I argued that Kelman's activist engagement was conducive to measurable interventions aimed at preserving Glasgow's social and cultural history and civic wealth, namely through the initiatives of the Workers City, and that his role adhered to the underlying ontological requisites of the organic intellectual. Sanguineti's ideological stance is analogous to Kelman's, but is understood as an adopted organic position whose theoretical basis had remained latent for most of the author's life. Despite Sanguineti's limited application of an explicit actionist impetus, as seen in his public intervention through his voicing of certain concerns with respect to the housing scheme in Genoa's CIGE, his dogma was consistently articulated through an oeuvre of critical and journalistic entries. With his sustained concern for the safeguard of disadvantaged communities having culminated in his physical relocation, the figure of Sanguineti's emboldened a devotion to Genoa's working class, involving an aspect of bodily intervention into his activist approach. Conversely, Eugenio Montale strayed from participating in political dialogue in a practical and consistent manner, opting for the role of social commentator observant of the shortcomings of contemporary society from a disimpassioned standpoint. His self-imposed exile from Genoa and retreat into the natural landscape of Liguria were the effectuation of his spiritual and psychological emancipation (Fromm's 'liberation') from the evolving political systems of 20th century Italy, which he perceived as being in a state of national trauma. His negation of a firm political stance could be understood as a conscious act of resistance. The intellectual magnitude of his work was felt on an international scale; the fluctuating nature and approach of his writings were demonstrated to be tied to the transformations in the Ligurian landscape, mainly as a result of de-industrialisation.

The narratives of De André similarly reached audiences beyond the regional confines, but gave national relevance to a social and urban reality hitherto largely unknown. By immersing himself in the marginalized communities of Genoa's historical centre and chronicling the everyday life of their inhabitants, he afforded renewed urban dignity to previously degraded areas where poverty and organised crime proliferated. De André's work arguably affected the subsequent policies of the municipality of Genoa, impacting the cultural, urban, and social recovery of the area and annexed Porto Antico and leading, in the 1990s, to the re-evaluation of the historical centre by architect Renzo Piano. As such, De André positioned himself as a proponent of social opening and of breakthrough with regard to urban politics, promoting interventions that have profoundly changed the social profile of an extensive area of Genoa. Lastly, Alasdair Gray's creative efforts promoted the retrieval of a municipal spirit of collaboration, kinship, and sympathetic attitudes, which he encouraged through unorthodox literary devices in his fiction, critical writings and illustrative body of work, his faithfulness to a philanthropist social attitude, and first-hand commitment to Glasgow's material and social structures. The impact of his philosophy is attested, to this day, by the growing community surrounding The Alasdair Gray Archive. In summary, it could be contended that the Genoese writers championed an ante-litteram activism, availing of their practice to highlight the socio-political contradictions of society as historians, reporters, and journalists of their time, thus contributing to the configuration of novel political imprints to be entrusted to the city. Similarly, the works of the Scottish authors provided informed polemical accounts of governmental policies, provoking changes within the urban and cultural landscape of Glasgow. As such, they breached the impediments attached to the roles of spectator and chronicler to actively modify aspects of their reality.

The second key aspect of my methodology consisted of the investigation of site-specific literary texts and urban realities which related to the writers' ethos and ideological formations. My physical engagement with the material fact was paramount in understanding the phenomenological aspects of the authors' literature. The empirical study addressed the case studies of Eugenio Montale and Fabrizio de André', accounting for my experiences at the *Parco Letterario* in Monterosso (Liguria) and the on-site investigation of De André's spatial narratives. As part of this methodology, I also conducted fieldwork activities at The Alasdair Gray Archive and the Archivio Sanguineti (Biblioteca Universitaria); through my experience on these sites, I was able to make important discoveries concerning the continuity that exists between the intentionality of the authors' writing and the operations of their respective archives. The attitude of closure and concealment of material by the management of the Sanguineti Archive was seen to epitomise the tensions, previously diagnosed in Sanguineti's sense of positionality, between organic and traditional intellectualism; conversely, the public availability of material concerning

Gray in the Glaswegian institution was understood as compatible with the author's consistent efforts in 'social sympathy'. These exercises allowed for the various lines of inquiry of the thesis to be brought together and resolved in the final sections.

The discoveries yielded through the fieldwork activity completed in both cities were of momentous importance. Barad's theory of agential realism functioned as the theoretical underpinning of these experiences, whereby my presence within the physical space of the institutions could be understood as a diffractive inquisitive operation. The inquiry into the archival material was tied to spatial and experiential phenomena, and was thus demonstrative of Barad's understanding of knowledge production (epistemology) as being regulated by ontology and positionality. The discovery of the critical dichotomy of sympathy and a-pathy was the direct result of the application of a phenomenologically-infused methodology.

The two notions were correlated to an imitative spatial emplacement and a diffractive positions respectively, as this writer occupied them during the research process, and further linked to the authors' creative and ideological approaches. This reinforced the entangled nature between the researcher, who enacted these positionalities, with the institution's and the authors' concealed intentionalities, which in turn were seen to participate in broader social, cultural, and urban structures. An important example of a sympathetic phenomenon was identified in Sanguineti's relocation to the Genoese district of Begato; here, the notion of sympathy came to signify a confluence of spatial positions (thus an imitative stance), a movement from a former a-pathetic position of bourgeois privilege into the material structures of the working-class reality wherein sympathetic impulses could be enacted. This notion is strictly related to the Gramscian conception of the organic intellectual; indeed, by attributing to sympathy a spatial understanding, we may consider the figure of James Kelman as exceptionally sympathetic to the social class he was born within. It follows that the Neo Materialist and Gramsci-instilled frameworks onto which the thesis is grounded are ideologically inseparable. This connection was further explored by this writer through the insertion of their subjectivity and perceptual stimuli relating to space into the theoretical schemata. I argue that this transdisciplinary and multidimensional approach to the analysis of literary and urban phenomena is unprecedented.

Barad's definition of entanglement as an intra-active process of knowledge production is foundational to the thesis' methodology as a whole. It allowed for a re-definition of the peculiar approach to archival research attendant to this study as 'fieldwork' due to a more marked reliance on the phenomenology of research rather than the textual content of the curated manuscripts under scrutiny. Through intra-active fieldwork, the researcher operates diffractively within the context of the host institution, directly affecting its operation and simultaneously allowing the phenomena occurring within the space of the knowledge centre to produce, influence, or change the output of

the research endeavour. This intra-activity imposes that the space of the archive, inclusive of this writer's position within it, is that which enables a pivotal entanglement between the research process, the writers, and the experience of the city to be formulated. This way of understanding fieldwork, particularly adapted to the comparative study of literary, urban, cultural, and social realities, may be deemed novel, multifaceted in scope and approaches, and uniquely original.

An additional critical binary featured in this PhD thesis was the dichotomy of *Fictio* and *Facta*: distinguishing between factual and fictional urban and architectural realities, this was selected as a guiding thread symbolising the different narrative levels of the thesis. The extant scholarly discourse concerning this binary opposition is limited, primarily including critical analyses that treat literary phenomena and urban realities as discrete domains of exploration. In the realms of urban and architectural studies, specific attention has been directed toward the interrelation between tangible structures and metaphysical conceptualisations. Scholars have engaged in the scrutiny of elements of individual perception and subjective representation which may be seen to align with the realm of *fictio*. A noteworthy contribution to this body of scholarship is found in the work of de Certeau (1984), extensively referenced as part of the current inquiry. His propositions can be situated within the broader framework of scholarly precedents wherein the established conventions governing the city (*facta*), which is understood as a construct moulded by political and economic forces, are juxtaposed with the everyday spatial narratives woven by urban inhabitants. This dialogic antithesis engenders the creation of personal geographies capable of renegotiating prevailing urban conditions.

In a parallel vein, Rem Koolhaas, in his publication *Delirious New York: A Retroactive Manifesto for Manhattan* (1978), produced a visionary and narrativized chronicle of the historical evolution of the American metropolis. Koolhaas integrated critical analysis with urban mythology and inventive historiography, contributing to the discourse on the relationship between *facta* and *fictio* in the context of urban development. Additionally, Harvey (1989)[1] and Lynch (1960)[2] have played a pivotal role in bridging the perceived gap between the tangible features of contemporary urban contexts and the subjective perceptions employed by individuals through their systems of spatial experience, interpretation, and representation, which may be laterally ascribed to the intellectual domain of *fictio.* The landscape of existing criticism dedicated to the study of *fictio* and *facta* within urban studies is significantly vast—several pivotal contributions have been referenced throughout this thesis. Nevertheless, the conspicuous

[1] David Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change* (Oxford: Blackwell, 1989).
[2] Kevin Lynch, *The Image of the City* (Cambridge, MA: MIT Press, 1960).

dearth of academic resources explicitly addressing the two ideological components within a unified discourse serves to underscore the pioneering nature of this research undertaking.

Divided into 3 main sections, the work was structured in such a way as to introduce Glasgow and Genoa as cities with kindred histories, different morphologies, and comparable post-industrial urban shifts. Section A provided an overview of the research's methodological and theoretical grounding; Section B focused on the city and its historical development and municipal identity; Section C appraised the city through the writer's novels and poetic compositions. Strategically positioned at the end of Section B, the case studies of Palazzo San Giorgio and the Mitchell Library, as comparable exemplars of civic symbolism relating urban *facta* with the literary domain, introduced the discourse encompassing literary cities. Here, I proposed that the crucial notions of negation, omission, and subtraction could be utilised as leitmotifs to understand late-20th-century literary and civic phenomena as concurrent and intertwined narratives. These themes were subsequently seen to surface prominently in the authors' individual studies contained in Section C: Fictio and Facta, whose focus privileged literary perspectives while retaining an awareness of precise social, cultural, and urban contexts.

This comparative study of Glasgow and Genoa has proposed an adaptable and rich methodological toolkit to approach the study of urban literature from distinct geographical and cultural contexts, demonstrating how the written culture of cities can illuminate social and historical nuances regarding the urban environment, and reveal its innermost experiential perspectives.

The parallel exploration of the two cities and their authors employed literary material, theoretical devices inferred from the realms of architecture and urban studies, and innovative phenomenological modes of inquiry. Drawing from my direct engagement with prominent knowledge centres in the two cities, I proposed a novel understanding of archival research, typified as 'fieldwork', which considers the researcher's emplacement within the cultural institution and the experiences which may be gained on-site. I propose that this composite methodology lends itself to extensive applicability with respect to the domains of urban and literary studies, or may be judiciously adapted to interdisciplinary research blending arts and humanities and the scientific field. The thesis also placed emphasis on the coexistence of intentionality and spontaneity in fieldwork experiences. Therefore, it reinforced the advantages of the integration of an adaptive methodology while undertaking research activity.

Accordingly, I argue that the study revealed that the typology of fieldwork activity herein outlined, which can enrich the research output through the individual's empirical experimentation, does not terminate upon the attainment of definitive results and findings; rather,

it lends itself to the possibility of continuous development from both the individual scholar and wider research communities in all fields. This potential is attested by the workings of The Alasdair Gray Archive, which continues to build networks of literati from distinct disciplines to collect a body of knowledge concerning the Scottish writer. Current plans for progression include enhancing my collaboration with the archives in the two cities, and further developing specific themes associated with Scottish urban literature as part of a postdoctoral research position. I envisage that the contribution to knowledge of this research project will impact interdisciplinary studies on a substantial level in light of the original methodological approach proposed, and that the rich tessellation of findings will inspire fertile research avenues in relation to literary studies, urbanism, architecture, sociology, New Materialism, and annexed fields.

Future investigations concomitant to this research endeavour could be proposed to employ creative practice – proposed here as the production of etched and embossed maps and sections – more extensively in support of these findings.[3] I suggest that the process of making may advance the exploration of the experience of place, unveiling aspects of commonality between the authors' creative operation and the manufacturing of artworks by the researcher. While the implementation of this aspect of the methodology was not developed, its ideation served to deepen the understanding of phenomenological theory (Barad), the writers' approach with respect to performative practices (linked to positionality), and the researcher's corporeal intervention, reinforcing the conceptual link between the diverse aspects of the research methodology.

[3] For additional insight on the potential of these representational techniques, refer to *Appendix*

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Section C.5.4

All images in the subchapter 'Fieldwork: mapping the descent' are original photos by this writer, captured during a residency in Genoa completed in 2022.

Section C.6

Figure 1. Alasdair Gray, *The Beast in the Pit* (1952). Source: Alasdair Gray, *A Life in Pictures* (Edinburgh: Canongate, 2010), 32. Courtesy of the Estate of Alasdair Gray.

Figure 2. Alasdair Gray, *Round the Square: An Architectural Fantasy* (1963). The Alasdair Gray Archive. Courtesy of the Estate of Alasdair Gray.

Figure 3. Materiality (selected artworks). Detail from *Faust in his Study* (1958) and *Female icon*. Ink and corrective fluid. Contained within folder Details for prints or pictures. The Alasdair Gray Archive. Courtesy of the Estate of Alasdair Gray.

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Figure 6&7. Urban portrait; untitled artwork. The Alasdair Gray Archive. Courtesy of the Estate of Alasdair Gray.

Figure 8. Rough plan of picture. Working draft for artwork *Cowcaddens Streetscape in the Fifties*, 1963. Ledger [AGA.1.1.12.8], 9. The Alasdair Gray Archive. Courtesy of the Estate of Alasdair Gray.

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*Figure 10***.** Sketch with annotations. Map/section hybrid drawing. Alasdair Gray, marginalia in C.S.L. Davies, *Peace, Print and Protestantism, 1450-1558* (London: Paladin, 1977), The Alasdair Gray Archive. Courtesy of the Estate of Alasdair Gray.

Figure 11. Archival documentation containing the word 'sympathy'. The Alasdair Gray Archive. Courtesy of the Estate of Alasdair Gray.

Section C.7

Figure 1. Abacus of accommodation types - Begato Uno, Begato Due, Begato 3. Median volume: 85 m2. Source: *Casabella*, no. 459 (June 1980), 16–26. Courtesy of Magazzino Sanguineti.

Figure 2. From Quaderno di Traduzioni. Source: Edoardo Sanguineti, *Quaderno di Traduzioni* (Torino: Einaudi, 2006), 6–7.

Figure 3. Untitled artworks. The Alasdair Gray Archive. Courtesy of the Estate of Alasdair Gray.

Appendix

As part of my first approaches to the research questions, I explored the potential for conceptual graphics to integrate observations of a socio-historical nature with site-specific interpretations of the selected literary texts.

Patricia Cain's paradigmatic arguments concerning the connections between drawing practices and knowledge production, referenced early in this study, covertly informed the production of a series of experimental etched works. In the initial stages of my research project, I tested the extent to which practice may function as a device to explore discrete experiential perspective concerning the city. I was interested in the creation of 'blind maps' which offered the possibility for a tactile understanding of Genoa's and Glasgow's urban structures—recalling the empirical accounts of the protagonist of Kelman's *How Late it Was, How Late*. The etching process involved the transference of maps onto photo-polymer plates, which were then 'embossed' into different classes of paper, each providing different haptic feedback. A minimal number of these experimentations has been gathered in this appendix. Further investigations included the separation of specific urban/natural elements onto separate copper plates. The profile of the Clyde, for one, was etched and subsequently transposed onto the embossed paper with colored ink. The result was that under direct light, the image would only delineate the river; conversely, when the map was held perpendicularly to the light source, the profile of the city's Nolli Map would emerge distinctly. Regrettably, many of these early visual experiments were lost as a result of shifts within the Architecture department.

While yielding intellectually stimulating results, these exercises proved to be only marginally effective in advancing the foundational themes of the thesis project. Implemented in parallel with the initial phases of the research process, the drawings did not precisely align with the subsequent development of the thesis chapters. I opted to exclude this visual material from the main body of the work, as its contribution to propelling the narrative forward was deemed insubstantial. Instead, it can be construed as an integral component of an independent project sharing certain thematic commonalities with the primary research materials. This discernment is strictly tied to my position as a researcher within my chosen fields, as elucidated in the *Framing*

section of this thesis, with its theoretical underpinnings drawn from Harley's and Pinder's perspectives on systems of visual representation.[822]

Notwithstanding these considerations, appreciable potential exists for a more comprehensive and profound exploration of visual methodologies in conjunction with practice-driven inquiries. I firmly advocate for the development of analogous modes of theoretical exploration in future studies within the domains of architecture, urbanism, and literary studies.

[822] Refer to *Space and Place* as part of section A.1.I


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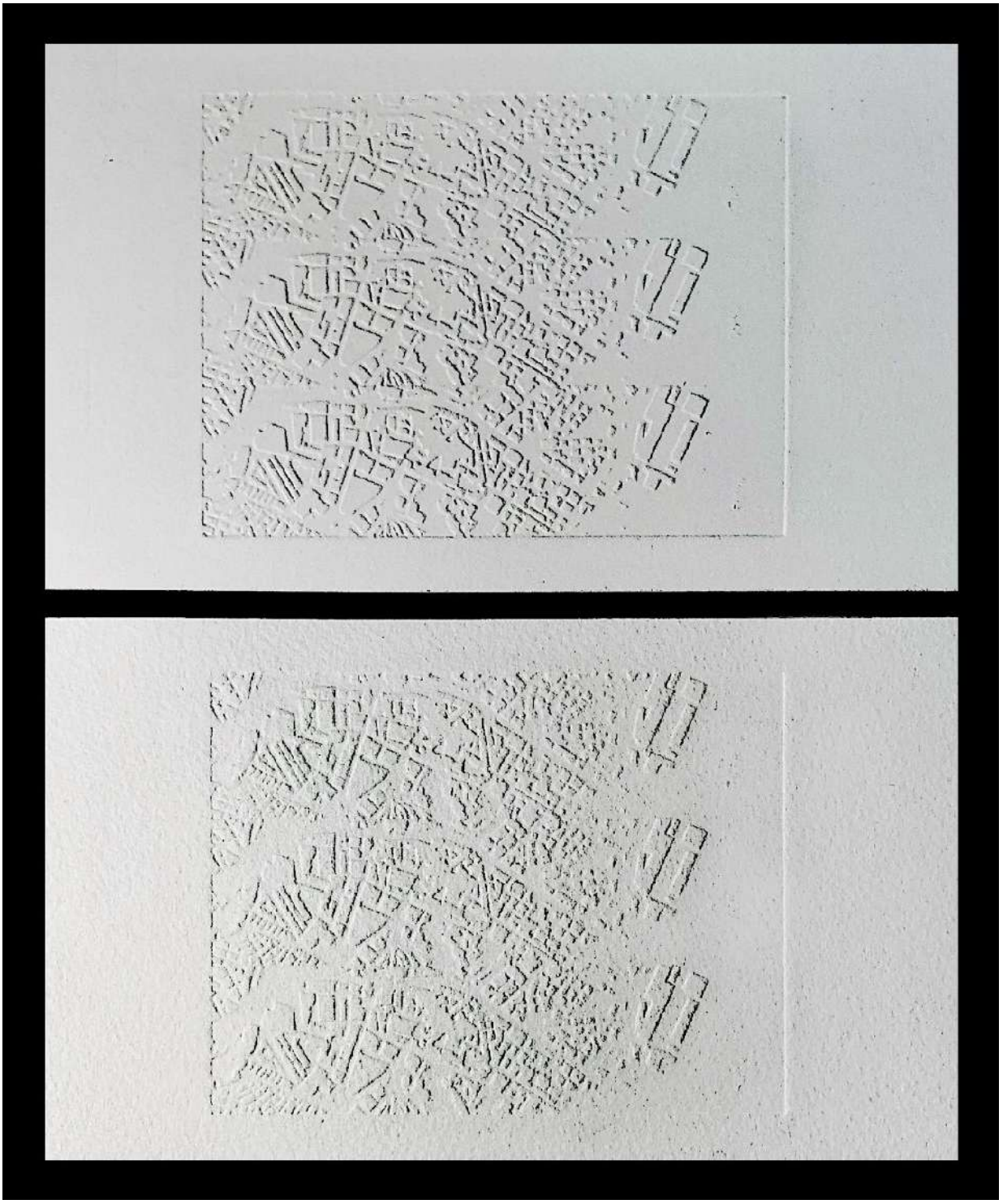

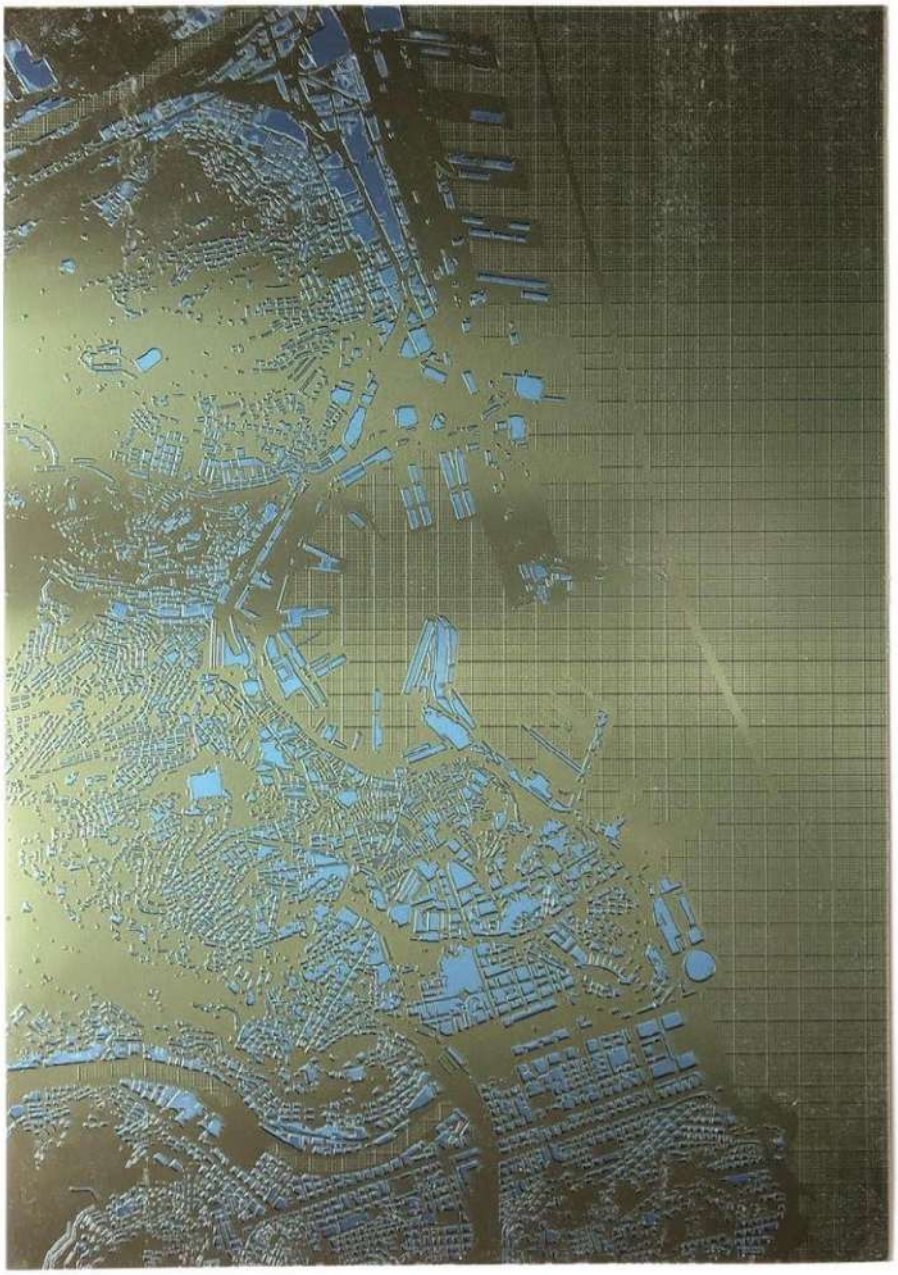

1- 2020. *Separation and test plate.* Photo-etching
2- 2019. *Relief.* Mixed media composition
3- 2020. *Depth tests*. Embossments
4- 2020. *Nolli Map of Genoa.* Etching on A3 photo-polymer plate