

# MARGINI

---

GIORNALE DELLA DEDICA E ALTRO

Diretto da Maria Antonietta Terzoli

16  
2022

#### **Direzione**

Maria Antonietta Terzoli

#### **Comitato scientifico**

Alberto Asor Rosa

Andreas Beyer

Helmut Meter

Salvatore Silvano Nigro

Marco Paoli

Giuseppe Ricuperati

Sebastian Schütze

#### **Comitato di redazione**

Muriel Maria Stella Barbero

Roberto Galbiati

Sara Garau

Anna Laura Puliafito

#### **Segreteria di redazione**

Vincenzo Vitale

#### **Supporto informatico**

Laura Nocito

#### **Saggi**

MARTA BAIARDI

*Le pietre del dolore. Memoria epigrafico-monumentale della Shoah a Firenze (2012-2021)*

NICOLA RIBATTI

*Il bisturi, lo stile e il pennello. Qualche riflessione su letteratura e arti figurative in 'Anastomòsi' di Carlo Emilio Gadda*

*Abstracts*

#### **Biblioteca**

ATTILIO MOMIGLIANO

*Il Manzoni illustratore dei "Promessi Sposi" (da un manoscritto inedito) [1930]*

#### **Wunderkammer**

*Il Decimo nono libro di Lettere dedicatorie di diversi (Bergamo, 1604)*

a cura di ANNA LAURA PULIAFITO

MARIA ANTONIETTA TERZOLI

*Sondaggi minimi (e personali) su Battistini lettore del moderno*



I margini del libro

## ABSTRACTS

MARTA BAIARDI

*Le pietre del dolore.*

*Memoria epigrafico-monumentale della Shoah a Firenze (2012-2021)*

After the massacre of the World War II, the radical nature of the anti-Jewish genocide perpetrated by the Nazis and their allies was addressed and processed weakly by the Western world. The Italian postwar period was no exception: the dehumanizing experience reported by the copious memorial production of the few survivors found an inattentive audience and almost no space in the public discourse. The memory of the Holocaust was therefore cultivated almost exclusively within Jewish parental and community circles. However, this trend changed significantly with the trial of the Nazi criminal Adolf Eichmann (Jerusalem, 1961), who brought the anti-Jewish extermination to the attention not only of scholars and intellectuals, but of the whole world. Since then, the rise of the Shoah in the public discourse has been constant and impetuous, corroborated by memorial policies with a planetary impact and not without ambiguity. This essay focuses on the steps of this process, connecting it to the development in the Florentine territory of a specific lapidary corpus on the Shoah. The epigraphs and monuments placed in recent years are examined – by studying their genesis, meaning and value of use – not in the spaces of the local Jewish community, but in the very heart of the Florentine urban landscape, which they deeply impacted.

---

NICOLA RIBATTI

*Il bisturi, lo stilo e il pennello. Qualche riflessione su letteratura e arti figurative in 'Anastomòsi' di Carlo Emilio Gadda*

The article analyses a short but dense text, *Anastomòsi*, published by Carlo Emilio Gadda in 1943 and re-edited, with few variations, in 1961. The first part identifies the numerous *isotopies* underlying the text, among which the *anatomical* and the *pictorial* emerge in particular. The second part attempts to analyse some *interdiscursive analogies* between the Gadda's text and Rembrandt's *The Anatomy Lesson of Dr. Tulp*. The aim of the contribution is to highlight the intertwining of literary and visual references that characterises Gadda's prose.



I margini del libro