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«Chi collabora a “Solaria” campa cent’anni»:  
correspondence Gadda-Bonsanti, Carocci e Parenti (1926-44)

Abstract

Beginning with the second half of the Twenties, Carlo Emilio Gadda’s debut on the literary stage is hosted by two Florentine periodicals, «Solaria» (1926-34) and «Letteratura» (1937-68). In this period, Gadda’s publishers, Alessandro Bonsanti, Alberto Carocci and Carlo Parenti, are witnesses and supporters of his publications on these periodicals and of his first books. Carocci and Bonsanti, as cultural mediators, share until 1936 the engagement for «Solaria». In 1936, when the historical circumstance imposes radical decisions, their perspectives diverge, and Gadda prefers to follow Bonsanti and the literary project that defines «Letteratura». Gadda’s exchange with the publisher-typographer Carlo Parenti adds some technical and commercial details to the epistolary communication, which are useful to establish chronology of Gadda’s publications on the periodicals and to define typographical process. This thesis for the first time sheds light on the correspondence between Gadda and his three Florentine publishers and follows their dialogue in the years between 1926, when Gadda took the first contact with Carocci, the founder and director of «Solaria», and 1944, when Gadda had to leave Florence.

The introductory essay reconstructs the role of the periodicals for the literary production of the author. In particular Gadda’s texts on the periodicals, mainly book reviews, in which his production become a ‘reaction’ to the literary tradition, are relevant for the interpretation of his work in this period. Moreover, Gadda’s relationship with the Florentine publishers is compared to the relation with his publishers after the Second World War, which made him famous. In conclusion, the essay describes the elements which help us understand the «complesso sistema a vasi comunicanti» (Dante Isella, *Presentazione dell’edizione*, in Carlo Emilio Gadda, *Romanzi e racconti*, I, Garzanti, Milano 1988, XX) of his texts. Furthermore, a detailed commentary of the correspondence, which consists of 473 documents, investigates the historical, social and cultural context, Gadda’s relationship to other authors, as well as all the details about his work which contribute to the description of his laboratory.