

Notes on Contributors

MICHELE BOTTALICO, a tenured researcher, teaches American Literature at the University of Bari. A former Fulbright scholar (At UCLA and UTEP in 1978; at UCLA and the Huntington Library of San Marino, Ca., in 1985), he has published a number of essays on Anne Radcliffe, George Eliot, R. Taylor, contemporary American theatre, American authors of Mexican origin, and other topics. His translations include G. Eliot's *Middlemarch* (trans. and notes) and Ron Arias' *La strada per Tamazunchale* (intr., trans. and glossary). Bottalico's main field of interest lies in the rise of the American novel, its reshaping in the Twenties and Thirties, and in Mexican American literature.

ANDREA CAROSSO, a researcher, teaches American Literature at the University of Torino. He has published, among others, essays on T. S. Eliot and on technology as well as several translations of books on critical theory. He is the editor of *Decostruzione: America/Letteratura/Teoria*, a critical reader to be published this fall.

LAURA COLTELLI is Associate Professor of American Literature at the University of Pisa. Her publications on Native American Literature include two studies of Leslie Marmon Silko's fiction; *Winged Words, American Indian Writers Speak* (Lincoln: U. of Nebraska P, 1990, 1992); the Italian edition of N. Scott Momaday's *The Names* and of Joy Harjo's *Secrets from the Center of the World*. She is co-general editor of a series devoted to contemporary Native American Writers, and the editor of *Native American Literatures*.

ANDREA MARIANI is Associate Professor of American Literature at the University of Chieti/Pescara. He has published extensively in the fields of American Poetry (Whitman, Frost, Sandburg, Gregory, Pinsky, Kenney), of exoticism

and Japonisme (J. La Farge, H. Adams), of the relationship between literature and the visual arts (*Scrittura e figurazione nell'Ottocento americano*, 1984), of American perceptions of Italy (*Il sorriso del fauno: la scultura classica in Hawthorne, Melville e James*, 1992) and of the influence of classical tradition in America (Virgil, Horace). He was the first to translate a selection of James Merrill's poems into Italian: *Da "Divine Commedie" e altre poesie* (1991).

Abstracts

MICHELE BOTTALICO, "The American Frontier and the Initiation Rite to a National Literature. The Example of *Edgar Huntly* by Charles Brockden Brown."

Since its beginning, much American writing has been based on a rhetoric of migration. For the novelists of the New Republic, internal migration of the westward movement had already become a national archetype from which many American myths were to spring. A case in point is C. Brockden Brown's *Edgar Huntly* where the frontier environment becomes the projection of a condition of the human mind. The uncertainty of the frontier, and its parallel metaphor of sleep-walking, come to prefigure the gnoseological and philosophical turmoil of Post-Revolutionary Americans. In Brown's gothic novel, the American wilderness and its native inhabitants generate horror, and evil takes on an ontological rather than historical dimension.

ANDREA CAROSSO, "Economy of Logic: Emergence of Monetary Form in Anglo-American Pragmatist and Idealist Discourse."

The discursive articulation of philosophy via the rhetorical mode of economic symbolization appears to be a common trait of diverse, often opposing theoretical positions at the end of nineteenth-century American philosophy. This paper exposes such articulations, trying to determine in what way the same rhetoric of monetary symbolization is used (and misused) in C. S. Peirce, J. Royce and other philosophers, in order to define mutually incompatible theories of knowledge and interpretation.

LAURA COLTELLI, "*Le Sacred Waters* di Leslie Marmon Silko."

In *Sacred Water*, Leslie Marmon Silko's collection of 41 short pieces and 39 black and white photographs, water is the thread guiding the author

through a ritual and a celebration. The water stories form a collective story. They bond with the innumerable narrations of Indian land which speak of the landscape as a direct manifestation of time's cyclical continuity and cohesion.

ANDREA MARIANI, "James Merrill: A Postmodern Poet? Yes & No (With a New Poem by James Merrill)."

James Merrill's poetry can be read as the result of an extremely complex technique which accepts duplicity as a poetic motif and welcomes ambiguity and paradox while it expresses an original, distinctly postmodern vision of the world. In Merrill's poetic universe art and science, autobiographical and social issues find their place as in a monumental, self-ironical, parodic puzzle. The space/time paradigm in Merrill's trilogy *The Changing Light at Sandover* is analyzed in order to illustrate the poet's progress towards a critical awareness and acceptance of his position within American postmodernism. A close reading of Merrill's previously unpublished "Volcanic Holiday" concludes the essay.