

ABSTRACTS

MARCELLO MASSENZIO, *'Essere altrove'. L'Ebreo errante nostro contemporaneo*

This contribution reviews versions of the Wandering Jew myth emerging among modern Jewry in reaction to Nazi antisemitism. After a brief examination of the concept of myth via Claude Lévi-Strauss, the discussion refers to Marc Chagall's Nazi-era paintings. Particular attention is paid to *La Crucifixion blanche* (1938), in which the Wandering Jew is depicted as the savior of Jewish culture from Nazi destruction: his image holds an equally important position to that of the crucified Christ, restored to his Jewish roots. In this provocative example of 'history painting', the space surrounding the Jewish Jesus is filled with scenes of events from 1938. The discussion then moves to the philosopher Emmanuel Lévinas, in whose works of 1934 and 1935 a peculiar philosophy of Jewish wandering takes shape, one that illuminates the scale of the phenomenon. Finally, the exposition deals with post-Shoah developments in the Wandering Jew myth. Here, Elie Wiesel's story *Le Juif errant* centers on Mordechai Chouchani – a simultaneously real and mythical figure, epitomizing the spirit of the Wandering Jew – who returns to Paris to exhort survivors from the death camps to regain faith in the future.

FABRIZIO FRANCESCHINI, *Gli erranti nomi dell'Ebreo errante. Ambiguità, fratture, innovazioni*

A witness and at the same time a perpetrator of the outrage against Christ still among us, wandering the world, Jewish and with a Jewish name: this would seem to be a perfect definition of the wandering Jew, but this definition applies only to the early modern period. The onomastic and etymological analyses proposed in this essay force us to consider the texts and traditions of this paradigm with different eyes. The protagonists of the earliest texts, *Cartaphilus/Cartaphila* and *Boutedieu/Buttadeo/Votaddio*, are not referred to as Jews and do not have Jewish names, nor, in a sense, even proper names. It is only in 1602 with the *Kurtze Beschreibung und Erzehlung von einem Juden mit Namen Abasverus* that we find a Jew with a proper name as the protagonist of the myth. *Abasverus*, however, is not a Jewish name, but a Persian one, a choice that is very significant with respect to the overall meaning of this popular booklet. Hebrew

names first appear between the 17th and 19th centuries, where we see, in particular, in the etymon of the name *Laquedem*, a uniting of the concepts of eternity and wandering. This might appear to be the completion of a teleologically-oriented path. It is instead a sign of the extent to which a myth, sometimes presented too compactly, is marked not only by ambiguities, but also by fractures and innovations.

FABRIZIO CIGNI, «*Icist ne t'atenderont pas, mais saces tu m'atenderas*». *L'Ebreo errante nei testi mediolatini e volgari duecenteschi*

Under the figure of the Wandering Jew is hidden a character well rooted in medieval Latin texts that flourished around England's religious centers in the XIII century. The figure is characterized by a pseudo-historical aura, a pagan converted to Christianity awaiting the return of Christ. The Benedictine monk Roger of Wendover recalls, as evidenced by the *Flores Historiarum* (ante 1235), that his name was *Cartaphilus*, and that after his baptism he was called Joseph. Matthew Paris takes up this story a few years later in his *Chronica majora*, and uses it with the voice of archbishop of Armenian descent who arrived in London in 1228. This identical short plot seems to be found again in Cologne, according to Philippe Mousket, of the Tournai region, in his fluvial *Chronique rimée*, composed a few decades later. In fact however Philippe entrusts a very singular development of the story to the *octosyllabe* verse, which draws on the marvelous and frames the episode in a more biblical context. Through a skilful narrative interlocking, the *Chronique rimée* seems to fix, in a phraseology formulate and liturgical, the elements of an immortal character of the unnamed Jew, which will resurface in other didactic-moral texts of the late Middle Ages. This northern european literary attestations of the episode seems to find completion in a more southern circulation of texts, slightly earlier, among which the *Chronica* of Santa Maria della Ferraria stands out decisively on the one hand, and on the other the *Livre de la forme du plait* by Filippo da Novara. The following contribution seeks both to shed light on the effective characteristics of the witnesses that have handed down the episode to us, and to verify, in the face of the evident narrative and verbal analogies even between one language and another, the real possibility of a legendary origin arose within the complex cultural environment of Frederick II.

SERENA GRAZZINI, *Eterno e senza requie. Ahasverus e la redenzione sospesa dell'Ebreo errante*

The legend of the man who outraged Christ and was therefore damned by Him to continue living until the Second Coming circulated in early modern Europe thanks to medieval chronicles and oral tales. The passage from the legend to the Wandering Jew myth was marked by the publication in Lutheran circles of the pamphlet *Kurtze Beschreibung und Erzehlung eines Juden mit Namen Ahasverus...* (A brief Description and Tale of a Jew by name Ahasuerus..., 1602). The tale satisfied the best expectations

of the readers of colportage literature, and it became very popular all over Europe due to its translation into French (1605) and other languages. Over a period of some decades, the eternal and wandering Jew, Ahasuerus, overshadowed his predecessors in the cultural memory of the Old Continent. The figure fascinated and frightened at the same time, and, while stimulating the creativity of many writers and artists, it also fueled anti-Jewish prejudice. The German reception of the myth from the 19th to the first half of the 20th century proves how present and important it also was in the modern period, and how Jewish writers reacted to the stigma of Ahasuerus. Indeed, even if the pamphlet shows a sympathetic attitude towards its protagonist, this personage was not considered just a single individual but rather as an emblem of the whole homeless Jewish people. The Lutheran interpretation of the Diaspora of the Jews as the consequence of their original and unredeemable guilt against Christ found its aesthetic concretion in the penitent never resting. Ahasuerus wanders throughout Europe and waits for a redemption which is delayed until the end of time.

RONI WEINSTEIN, *Erranti e migranti come agenti di cambiamento nella cultura ebraica e nel contesto mediterraneo (prima Età moderna)*

Exile played an important role all along Jewish history. It is present in some of its fundamental and defining moments, such as conferring the Torah at Mount Sinai or the formation of the Babylonian Talmud, both 'exilic' in their nature. Yet the early modern period (roughly the sixteenth and seventeenth century) was unique in this respect, as it witnessed a dramatic rise in the extent of Jewish migrations, both coerced and by choice, of individuals, families and entire Diasporas (such as the total expulsion of Iberian Jews). The result of these massive migrations was an intensive and unprecedented encounter between religious tradition of various Jewish places (Italy, Morocco, Spain and Portugal, Ottoman Empire, and Easter-Central Europe), alongside Conversos and ransomed Jewish slaves. The impact of these geographical shifts and the ensuing cultural-religious encounters was impressive and it endowed Jewish culture with global dimensions. At the focus of these changes stood the Sephardi and Portuguese Jews, enforcing their cultural dominance on their new arrival places; The Ottoman Empire was the major scene for the modernization of Jewish culture in various aspects. As far as it concerns religious, pietistic, Kabbalistic aspects of Jewish tradition in further centuries, it was rather the Islamic – both Sunni and Shii – rather the European culture that shaped Jewish modernity.

ALESSANDRA VERONESE, *Viaggio, pellegrinaggio e mobilità ebraica. Tre paradigmi tra loro connessi nell'Italia tardo-medievale*

Jewish wandering has often been regarded as a 'cursed' condition. As a matter of fact, however, things were rather different. In the mediaeval period we are never faced with wandering as divine punishment, but rather with movement as a symp-

tom of vitality and intellectual curiosity. An attempt will therefore be made to highlight the main elements linked to late medieval Jewish mobility, focusing mainly on the regions of central and northern Italy. Starting with some considerations on the characteristics of Jewish settlements in our peninsula, the question of the movements of individuals and groups and the reasons behind these movements will then be addressed. It will then discuss the journey and travellers and – lastly – the Jewish pilgrimage, which often takes the form of a real transfer to the Land of Israel.

MAFALDA TONIAZZI, *Viaggi, contaminazioni culturali, scontri. Storie di Ebrei erranti nella Pisa dell'Età moderna*

The Jewish presence in Pisa, a long-lasting phenomenon, was influenced between the 16th and 18th centuries by the arrival of Spanish and Portuguese Jews, who apparently preferred the city to Livorno. In the sixteenth century, the city was the destination not only of important figures of international Jewry, but also, from 1591, of the Venetian Jew Maggino di Gabbriello, known throughout the peninsula and at the European courts for his technical innovations in silk manufacture and glass production. As a place of encounter between different cultures, Pisa maintained a respectful position in the following two centuries. Thus, subgroups with very different traditions came into contact with each other: Ashkenazim, Sephardim, Italkim, but also Jews who came from the Ottoman Empire. If on the one hand Pisa was one of the stages of migration of some Jewish personalities, not metaphorical and literary, but real, on the other hand it became an example of one of the problems linked to migration itself: the complex relations between Jewish groups of different origins and traditions, which invalidate the myth of 'Jewish solidarity'.

FRANCESCA VALENTINA DIANA, *Rieducare gli ebrei. La letteratura in giudeo-spagnolo contro l'erranza spirituale nella Livorno del XVIII secolo*

Modern Jewish historiography has been remarkably silent about the valuable role of the Judeo-Spanish matrix of Livorno from the literary perspective: we have a lot of interesting and pioneering works on the extraordinary efflorescence of trade in which the Jews of Livorno were involved as major broker between Italy and the Ottoman Empire, but little has been published on the important role of Livorno as an international hub for the Sephardic literature. Istanbul, Salonica, Edirne, and Izmir during the 16th century emerged as the cities of a rich intellectual and cultural life but by the end of the 18th century the Sephardi role had declined giving way to Livorno which in that time registered a great development. It became thus an important point of reference in the world of Jewish culture and of Jewish printing. It was precisely during Livorno's golden age of Jewish publishing that a number of texts in Judeo-Spanish were published to re-educate Jews who were no longer able to read Hebrew and to contain the lack of religiosity and growing spiritual wandering. The article will first examine the historical context of Sephardic Judaism in the Diaspora and the role of Livorno

as a paradigmatic place for the spiritual wandering of Mediterranean Sephardim. The second part will delve into portions of selected Livornese works in Ladino.

ALICE GRAZZINI, *Dal mito dell'Ebreo errante agli ebrei 'erranti'. Comunità ebraiche e devianza morale nel teatro romano barocco*

The essay examines the theme of religious deviance in the Roman Jewish community, both as neglect of halachic norms and as moral error in a broader sense. The investigation will be carried out on the Roman Baroque theatre production and, specifically, on some anonymous *giudiate*: *Il giudicio punito* ('The Punished Jew'); *Le vane speranze degli amanti ovvero l'ebrea superba e vana che dà morte al marito vecchio con intenzione di prenderne uno giovine* ('The vain hopes of the lovers, or the proud and vain Jewish woman who kills her old husband with the intention of taking a young one'); *La confusione tra gli amanti* ('The confusion among the lovers'); *L'Aquilano finto ebreo* ('The fake Jew from L'Aquila'). Although they are comedies written by Christian authors to ridicule Jews, these texts testify to a knowledge of the lifestyle of the Jewish community that suggests, if not a collaboration with Jewish actors, at least a familiarity with the inhabitants of the ghetto. The deviant Jewish characters involved in those plays can be interpreted as a variation of the myth of the Wandering Jew in a broader sense: the deep-rooted Roman Jewish community, in fact, viewed any change in religious conduct with suspicion and condemned it.

ALESSANDRO GUETTA, *Erranza e dimora linguistica. La cultura ebraica italiana nella prima Età moderna*

If it is true that the Jewish history is one of wandering and of exile, nonetheless these notions must be understood more as the expression of not feeling completely at the right place but in a condition of instability and marginality, than the longing for a lost homeland accompanied by the efforts to reach it.

In this general and continuous situation of precariousness there was in Italy, starting from the mid-16th century, the aspiration to a common house for both Christian and Jews: Italian language. The Italian Jews participated in the common national endeavor of developing a common, literary tongue, which was progressively associated to Hebrew as a legitimate means to express their religious and intellectual tradition. I try to describe some patterns of this remarkable phenomenon, which reached its peak in the late 18th century.

CARMEN DELL'AVERSANO, *Attraversare la società: ebrei 'erranti' e panico categoriale*

This essay aims to reconceptualize the Jew's 'wandering' as the crossing of borders which are not exclusively, or even mainly, spatial, but above all social, and to high-

light its deeply anxiety-provoking effect on mainstream Christian society. For the antisemite, the Jews' ability to cross social boundaries is their chief transgression, and the one which triggers the antisemitic repression in all its violence.

The real nature of this transgression, and the real stakes in this form of 'wandering', can be illuminated through Harvey Sacks's Membership Categorization Analysis, a methodology of formal analysis of the logical properties of social categories, and through two related theoretical concepts which are here introduced for the first time: categorial scandal and categorial panic.

LEONARDO CANOVA, *Metamorfosi come erranza. Rappresentazioni deumanizzate dell'ebreo nella propaganda nazifascista*

Building on considerations related to an episode of the TV series *Black Mirror*, showing how humans are more willing to commit atrocities if the object of those atrocities is outside the human community, this article retraces some of the most significant stages in the constitution of the so-called 'Jewish bestiary' from the classical to the contemporary age, and then focuses on the dehumanized representations of the Jew in Nazi-fascist propaganda expressed in the columns of the magazines *Der Stürmer*, in Germany, and *La Difesa della Razza*, in Italy. It then proceeds in an attempt to show how the animal-Jew analogy, drawn in strictly metaphorical terms in earlier eras, reaches its fullest identification in the regimes of Adolf Hitler and Benito Mussolini, where it provides the theoretical basis for the persecution of the rights and lives of the Jewish people.

MARINA RICCUCCI, *Karl Zelikovits: da Miskolc a Bergen-Belsen ad Auschwitz*

The essay reconstructs the story of Karl Zelikovits, an Hungarian rabbi victim of the Shoah. Zelikovits stayed for a long time in Rijeka and Rome. In 1944, he helped a group of Jewish families from Rijeka, including Goti Herskovits Bauer, to escape deportation, providing them with fake documents and finding them refuge in Italy, in Viserba. When the situation became too dangerous, Zelikovits attempted with them to escape to Switzerland. But the outcome was, for everyone, including Zelikovits, tragic. They were all arrested at Ponte Tresa, and they were taken to extermination camps: only Goti Herskovits Bauer survived, who today is the only person in the world who can still tell us about Karl Zelikovits, who died in Auschwitz in 1944.

STEFANIA RAGAÙ, *Dare una patria agli ebrei erranti. Sionismo, migrazione e cittadinanza nell'era dello Stato nazionale*

With the rise of Zionism we witness a pivotal moment in the Jewish appropriation of the figure of the Wandering Jew. Indeed, the unprecedented political will to return to Zion betrays the Zionist desire to terminate exile by bringing the wandering Jews

home. In his famous *Juden auf Wanderschaft* (1927), Joseph Roth warned Zionists against such a desire. The yearning for Zion would get them nowhere: «They have always been men in exile. Now they have become a nation in exile». In fact, by focusing on the connection between history and law, the analysis examines how the future *Judenstaat* would guarantee rights to the wandering Jews. Special attention to early Zionist sources on this issue is paid, focusing particularly on the synthesis that Rabbi Henry P. Mendes outlined in his writings. Finally, it concludes with some considerations on what followed after the founding of Israel in 1948 and especially after the promulgation of the Law of Return in July 1950.

ARTURO MARZANO, *L'ebreo non è più errante. La diaspora nella politica dei governi Netanyahu (2009-2021)*

According to Zionism, Diaspora was a reality that had to be overcome by the creation of a nation state, and the diasporic Jew was a negative model to be replaced. The birth of the State of Israel concretely made it possible for Jews from all over the world to emigrate to the Jewish State, setting the conditions for putting an end to the Diaspora existence and overcoming the condition of the 'wandering Jew'. The Israeli leadership made this achievement one of the main objectives of its political action, starting with the adoption of the Law of Return in 1950, which declared that every Jew had the right to immigrate to Israel and immediately obtain the Israeli citizenship. During the second, third and above all the fourth government of Benjamin Netanyahu – in particular between 2015 and 2017 – there have been explicit references by the Prime Minister to overcoming the 'wandering Jew' model. In this article I intend to dwell on the rhetoric used by Netanyahu and enquire the reasons that prompted the Israeli Prime Minister to use this language after years in which Israeli politics had no longer referred to it.

FRANCESCA TUCCI, *Rivisitazioni del mito dell'Ebreo errante in Die Juden e Nathan der Weise di G. E. Lessing*

«Culture and possession» are indicated as fundamental characteristics of the Jewish characters who appear as protagonists respectively in the early play *Die Juden* and in the last play, *Nathan der Weise*, by Lessing. These would be figures in whom that process of integration through assimilation has only come to fruition from the point of view of a superficial social acceptance, and this at the cost of a substantial repudiation of their origins. Characters deprived of their ethnic, cultural and religious specificity, expressions of that generic humanity that underlies the Enlightenment utopia of the just and happy society. The anti-Semitic front of readers and detractors of Lessing's work had instead read in it the devious attempt by Lessing to promote a false and insidious image of the Jewish people, in which, albeit embellished with a glaze of humanity and wisdom, in a tendentious game of disguised propaganda and covert persuasion would persist the abominable stigma of the Wandering Jew.

EMILIANO RANOCCHI, *Ritorno all'Egitto. L'Ebreo errante nel Manoscritto trovato a Saragozza di Jan Potocki*

To better understand the meaning of the Wandering Jew as one of the characters of Potocki's seminal novel *Manuscript found in Saragossa* it is necessary to be aware of the huge progress Potocki's studies have done during the last twenty years. The critical edition of the three redactions of the novel has shown that the Wandering Jew has eventually disappeared from the last version of 1810. The question how it is so must remain open since no information from the author has survived. After reporting the state of research, the author suggests some more possible reasons and tries to establish the role of this being one of the first literary appearances of the Wandering Jew in literature in the context of the contemporary debate about the Egyptian origin of Jewish laws. Oddly enough, Potocki has chosen not to develop the story of the Wandering Jew after his encounter with Jesus, but to recreate the vicissitudes of his family until the third generation back. Also noteworthy is the fact that he is a Hellenising Jew from Alexandria. In fact, the recourse to Egypt in the 18th century is always an argument for natural religion. Further, the article explores possible connections with contemporary German spinozism and freemasonry.

FRANCESCA MANZARI, «L'umanità tutta intera (...) in fondo alla storia dell'Ebreo errante»: da Edgar Quinet a Edmond Jabès

Edgar Quinet was only twenty years old when he published *Les Tablettes du Juif errant* in 1823, and ten years later *Ahasverus*: these two poems in prose, reprinted afterwards in anti-chronological order, represent the reaction of the French Republican intellectual to Johann Gottfried Herder's conception of history, of whose *Philosophie der Geschichte* he published his three-volume French translation in 1827. This article contends that, in reaction to Herder's post-Hegelian historical determinism, Quinet's vision of history includes the contingent dimension of history, of which the figure of Ahasverus the Wandering Jew is the epitome, proposed by Quinet as an antidote to Herder's organic antisemitism. The notion of errance, or wandering, is analyzed here from the point of view of Aristotelian philosophy revisited by Lacanian psychoanalysis, and in the light of Derrida's reading of the poems of Edmond Jabès, in the line of Quinet's intellectual heritage.

ALESSANDRO GRILLI, *Identità ebraica e altri sconfinamenti. Categorie sociali e 'doppia appartenenza' nella Recherche proustiana*

Beyond its extensive presence in literature, the myth of the Wandering Jew can also be understood as a combination of symbolic elements shedding light on peculiar aspects of Jewish identity in European culture. This essay focuses on the representation of Judaism in Marcel Proust's *À la recherche du temps perdu* (1913-1927), in which

both assimilated Judaism and anti-Semitic prejudice are the subject of extensive consideration and in-depth analysis. The theoretical tools of Harvey Sacks's Membership Categorization Analysis are used to interpret Jewish identity as a case of 'double categorial ascription'. Sacks's key concepts help analytically understand some distinctive traits that Jewishness shares with other stigmatized identities, homosexuality in particular. The momentous role that Jewishness and homosexuality play in Proust's novel also allows to grasp their deep symbolic implications: the main argument shows how 'double belonging', besides entailing the stigma of ambiguous, hence unreliable identity, is also the ideal starting point for existential redemption through art.

CHIARA CARMEN SCORDARI, *Messia errante e homo absconditus: l'eredità di Abramo in Joseph Soloveitchik*

The biblical figure of Abraham plays a central role in the existential hermeneutics of Joseph Soloveitchik (Pružany, 1903-New York, 1993). Faced with the paradoxical experience of faith and history, he «transports himself, with all his thoughts, belief and traits» into the biblical character, giving the patriarchal narrative a new philosophical twist. In the light of Maimonides, Soloveitchik describes Abraham as the prototype of the roving skeptical believer endowed with a redemptive mission and portrays his ongoing hagira as a collective project of religious, social, and historical-messianic wandering. Besides, building on Hermann's Cohen ethical messianism, Soloveitchik internalizes the Messianic idea and turns it into a human potential continuously unfolding in history and the covenantal community. Traces of such a hidden redemptive strength are also in his portrayal of Abraham as a model of *she-liah ha-Shem*, God's emissary, with which anyone can identify.

BENEDETTA BRONZINI, *Davanti al confine. Tracce dell'Ebreo errante nell'opera di Franz Kafka*

Without being explicitly quoted, the Wandering Jew hides behind most of the works of Franz Kafka, intertwining his personal life into his literary production. This work investigates the hints of Ahasver in Kafka's world, focusing on the fragments of the short story that, only after Kafka's death, Max Brod called *The Hunter Gracchus*. Without knowing his guilt, Gracchus, the only kafkian protagonist to have a specific spatial collocation, keeps wandering as a *revenant* on the Garda Lake, hoping to rest in Riva del Garda in a condition of exclusion and eternal floating, that makes him a *Doppelgänger* of other Kafka's characters, such as Odradek and K.

GIUSEPPE DELL'AGATA, *Il mito di Ahasfero nella letteratura bulgara del Novecento*

This essay deals with a little known yet relevant aspect of the myth of the Wandering Jew: the centrality of the figure of *Ahasfer* in 20th century Bulgarian literature.

The author reconstructs the circumstances of the Bulgarian translation and editions of Sue's novel *Le Juif errant*, which the Bulgarian critical tradition presents in a lacunose and sometimes erroneous manner. In the wake of this translation, the poets Nikolaj Liliev and Nikolaj Rajnov, exponents of the European symbolist galaxy, elaborated two poems in the 1920s, both entitled *Ahasfer*, which are analysed here. The author then presents the novel *Dreams at the Acropolis* by Dimităr Šišmanov (1938), entirely built on the character of Ahasfer. The essay concludes by presenting Nikolai Tončev's complex poem also entitled *Ahasfer* and published in 1995.

CLAUDIA ROSENZWEIG, *Grisha Popov e Yakov Bok. 'Ebrei erranti' nell'opera di Sholem-Aleykhem e Bernard Malamud*

The legend of the 'wandering Jew', which first developed and circulated in a Christian context, offered images and motifs to Jews of the 18th, 19th and 20th centuries who sought to express their thoughts and feelings after leaving the ghetto and, especially in Eastern Europe, the *shtetl*. In several works by 20th-century Yiddish and Hebrew writers, the 'wandering Jew' became the *talush*, the 'uprooted' Jew, who having left his community has no way of going back.

In some cases the *talush* may become a victim of injustice, of false accusation, especially of blood libel. Such is the case in *Der blutiker shpas* by Sholem Aleykhem – translated into English as *The Bloody Hoax* – and Bernard Malamud's *The Fixer*. Both novels are based on the 'Beilis' *affaire*', a well-known case of accusation of ritual murder, but they reinvent their heroes, challenging the 'national' Jewish narrative and transforming their respective plots: the first is a story of friendly interaction between Jews and Russians (Shalom Aleykem's 'wandering Jew' is a Russian noble), and the second is Malamud's tale of a deeply human 'wandering Jew'.

MATTEO TAMBORRINO, *Lunga è la strada' per Israel Becker. Pellegrinaggio biografico e artistico di una wandering star del teatro yiddish*

The essay remodels the ancestral mythologem of the 'Wandering Jew' in the light of the notion of 'wandering star' (from the title of Sholem Aleichem's novel), declining it on the case-study of Israel Becker, Jewish-Polish actor and painter born in 1917. Although little frequented by scholars, the artist can be classified among the most interesting figures of the Yiddish theater and cinema firmament. Wandering is, in fact, a leitmotif in Becker's personal odyssey, combined with a rare stubbornness in enduring the traumatic shocks imposed by the historical events, faced with an exceptional creative strength and reconverted – if needed – into playwriting material. *Stage of life* (*Di bine fun mayn lebn*) is – not surprisingly – the expression chosen by Becker himself to baptize his own memoirs, a catalogue of considerable dimensions edited in 1979, which contains a rich selection of paintings preceded by an accurate autobiographical note, which traces the salient stages of his life, fixing the inextricable union between

existential journey and artistic adventure. The main object of the essay is therefore the reconstruction of Becker's long career, with luges on some works – cinematographic, theatrical or pictorial – particularly exemplifying of his pilgrimage.

GIOVANNA TOMASSUCCI, *Dalla fine all'inizio. L'Ebreo errante di Aleksander Wat*

The Wandering Jew (1926) is Aleksander Wat's only novella in which the Jewish motif is the very center of the narrative. Wat carefully avoids dramatic or frightening notes, staying away from the characters created by Potocki, Quinet, Schubart, and Meyrink. However, certain aspects of the old version of the ancient myth remain: the millennial peregrination through history, the absolute solitude of the hero, and his magical movement and appearance in different parts of the world. The fusion of Catholicism and communism in the shadow of Marranism, represented by the protagonist Nathan, reflects grotesquely either on the phenomenon of Jewish youth fleeing the shtetls observed by young Wat, or on his own ecumenical dreams and reflections on the metahistorical role of Jews and their conversion. The article analyzes this issue also with regard either to the reception of the old Christian legend, or to the Anti-semitic narrative on the conspiracy of Jewish converts.

ALESSIA CASSANI, *La lingua come partenza e ritorno dal viaggio. Scritture contemporanee in giudeo-spagnolo*

Since the 1980s, and usually after the traumatic event of the death of a parent (mostly the mother), some contemporary Sephardi writers from different countries (Nicoïdski, Matitiah, Moscona, Cohen, León) undertake a real or sentimental journey in search of one's own family and people's identity. This trip often coincides with a physical journey to discover the motherlands of their families (Turkey, Bulgaria, Greece, Spain...) and to rediscover their Jewish roots as wandering people. At the same time, they carry out a revaluation of the language of their childhood, Judeo-Spanish, in order to revive the world that was expressed in it.

Judeo-Spanish, the language in which their most intimate memories took place, but also the vehicle of a largely forgotten literature, became for the first time also the literary language of these writers, providing them with new expressive possibilities.

ALESSANDRO CECCHI, *Risonanze ebraiche. Suoni e pensieri 'erranti' nell'autobiografia artistica di Luigi Nono*

A recurring theme in his works of the 1950s and 1960s, the Shoah has been often considered in relation to the composer Luigi Nono. The same cannot be said for another theme connected to Judaism, that of wandering, which appears in Nono's dis-

course in different forms. As for the first theme, the chapter limits itself to retracing the main steps of its musical elaboration from the early 1950s on, in order to reserve more space to wandering, which is thematized by Nono in the 1980s and connects with his renewed interest in Jewish culture in that period. This interest is mediated by readings – texts of the Jewish tradition, texts of Jewish authors, and texts on Judaism – and interlocutors – the philosopher Massimo Cacciari, the Jewish poet Edmond Jabès – but also coloured by a sense of personal disquiet which influences Nono's reception. In this respect, the chapter identifies and discusses the relevant tropes of his discourse. These are: the forms of wandering involved in *Prometeo* (the project, the work, and its performances); the idea of cultural difference of Judaism; the pursue of 'mobile sound' as connected to Jewish singing; the presence of wandering as prescription to the performers in the latest works, some of which elusively linked to individual performances relying on improvisations. The conclusions reflect on the recurrence of these topics in Nono's discourse, citing reasons of political positioning, artistic communication, and personal introspection.