

THE FORTNIGHTLY REVIEW.

(WITH CHRONICLES AND NOTICES)

THE NEW + FORTNIGHTLY REVIEW.CO.UK + SERIES.

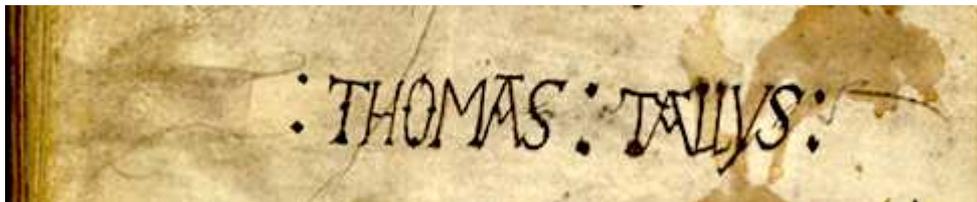


'THE STROKE OF AN OAR GIVEN IN TRUE TIME'
July 2014 · Twelve Current Principal Articles.



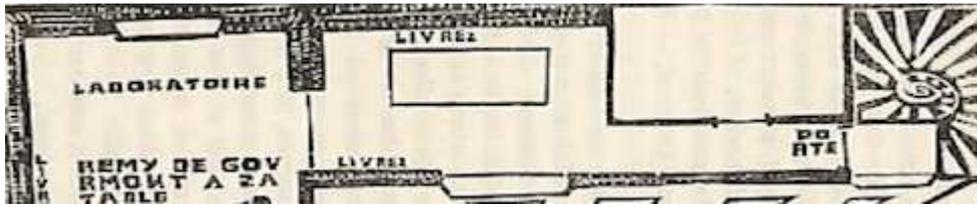
I. La Serenissima, a portfolio.

Of all the beach towns in all the world, Venice is unique. Not that there is a paucity of souvenir stands or snack vendors. But what a boardwalk. In our imaginations, we see it idealized and always from a distance. Up close, of course, it's quite different. In this portfolio, assembled by contributing editor Hoyt Rogers: [A Venetian's view of Venice](#), by Michele Casagrande; [City for sale](#), by Robin Saikia; [Venice and the theatre of memory](#), images by Gigi Bon and text by Hoyt Rogers; and a collection of [extraordinary photographs](#) by Alvis Nicoletti, a detail of one of which is above.



II. The postmodern 'Tallys' by Nigel Wheale.

Spem in alium is one of the supreme choral works of the European Renaissance, but the circumstances of its composition are debated: was it made to celebrate the fortieth birthday of Queen Mary I, 16 February 1556, or for the fortieth birthday of Elizabeth I, 7 September 1573? Why should this be of any interest at all? It was almost certainly of absolutely no interest to many of the people with whom I shared the experience of Janet Cardiff's sound sculpture at the Cloisters. [The first of three 'raptures' by Nigel Wheale.]



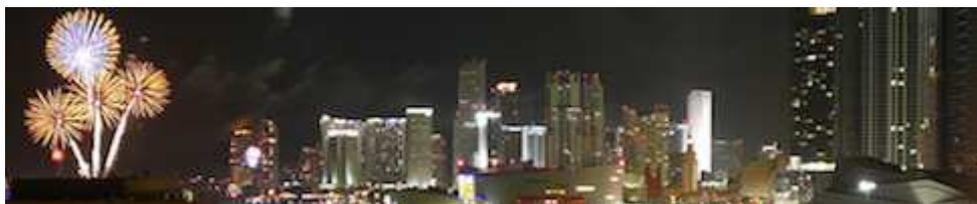
III. Remy de Gourmont. A dossier.

His refuge in the rue des Saints-Pères 'contained a narrow rectangular ante-room, a tiny kitchen filled with book-shelves and with books on the stove, an immense dining-room, surrounded with book-shelves filled and double-filled with books; the study was walled with books, the armchairs and chairs of faded yellow velvet supported heaps of books, and more heaps of books filled every nook and corner; the view from this study was a piece of wall and a triangle of sky above the roof. . .' Contributions by [Ezra Pound](#), [Richard Aldington](#), [Paul Cohen](#), and [John Taylor](#), with [Selections from 'The Problem of Style'](#).



IV. Etiquette by Alexander Zubatov.

'Though inculcating blind obedience to one's own clan is going a bit too far, there is a significant degree to which taking pride in one's society and customs is necessary for individuals to feel enchantment, to go about their lives with the requisite sense of steady purposefulness. We do not have to go all the way to embracing the proto-Nazi nationalism of Hans Freyer or Carl Schmitt to believe that, in such an environment, a milieu where the people feel a strong sense of national purpose and pride, of collective destiny, as history has shown again and again, culture can thrive.'



V. Art and Money in Miami by Alana Shilling-Janoff.

'Like youth on the threshold of maturity, the Miami scene is seemingly conscious of aesthetic complexities but uncertain of how to countenance them, thrilled with expectations, ambitions and a tentative optimism about its own future, but troubled by an awareness that optimism cannot vouchsafe success. What is most interesting about Miami is less about accomplishment and more about the struggle for it.'



VI. [Italian](#)

[poetry now](#) by Francesco Giardinazzo and Marco Genovesi.

The work of these two poets represents the two directions emerging in modern Italian poetry — and in modern European culture, generally. In the words of translator Hoyt Rogers, ‘Giardinazzo remains firmly attached to the complex heritage of Italian verse, and to the European tradition as a whole’. Marco Genovesi, on the other hand, has been influenced as much by Jim Thompson as by Dante. [Translations](#) by Hoyt Rogers.



VII. [Therianthropes and vents](#) by Alan Wall.

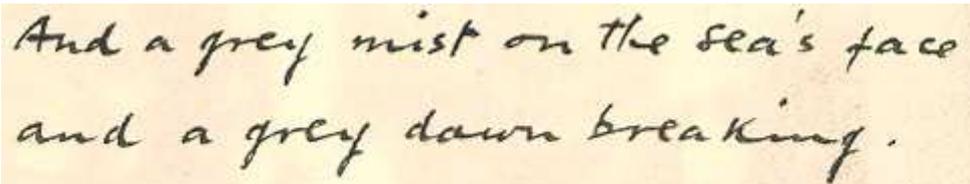
‘In some of the earliest representations of ourselves that exist, we have presented ourselves as therianthropes — part human, part animal. We are engaging in that mimetic activity we have subsequently named art, and we are also engaging, as therianthropes, in the impersonation of other creatures or beings. This we can call mimicry, but it is also the activity at the root of ventriloquism, a sacred activity in our earlier history...’



VIII. [John](#)

[Ashbery](#), a visit by Anthony Howell.

‘Ashbery is good at widening our terms of reference, and, being a poet, possibly in practice for his main act, there are plenty of felicities of expression. Colour in Brice Marden has the “tightness of Baby Bear’s porridge.” The poet’s critical writing wakes one up: it is entertaining, compared to the committed sludge of most art-writing today. His style is a compound of incongruities, and he is quick to point to incongruities of influence, Red Grooms admiring Fairfield Porter for instance. Yet there is little here that is critical, except by omission perhaps, or by lavish praise which, ever so faintly, damns.’



And a grey mist on the sea's face
and a grey dawn breaking.

IX. [Narrative](#)

[poetry](#) by Peter Riley.

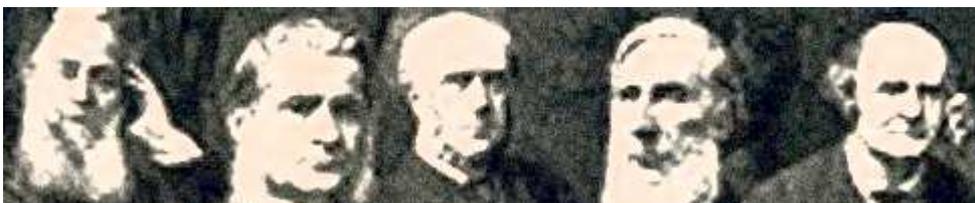
'There remains an urge towards narrative in much recent poetry, especially among the practices known as "innovative" or "modernist". This is hardly surprising, since it is only in these zones that any real attempt seems to be made to reach further ranges of thought, to touch on the forces which govern the politico-cultural world or any large-scale comprehension of humanity and civilisation, even if conceived as necessarily fragmented or wrapped in forms close to mysticism. Conventionalist poets are mostly entirely happy with accounts of the self in social and personal terms handed down from Romanticism.'



X. [Yves](#)

[Bonnefoy](#). A dossier.

Any survey of post-war French poetry cannot omit the name 'Bonnefoy'. His 'prose and poetry constitute a two-track adventure that has few equals since Baudelaire and Leopardi,' writes Anthony Rudolf in the [lead essay](#) in this dossier of commentary, criticism and translations. Included: [Comment](#) on two new Bonnefoy titles by Alan Wall, two sets of new translations by [Beverley Bie Brahic](#) and [Hoyt Rogers](#), and a fable translated by [Anthony Rudolf](#) with a portfolio of etchings by [Paula Rego](#). A briefly annotated index to the dossier is [here](#).



XI. [Anthropology, empire and modernity](#) by Alan Macfarlane.

'The rapid onrush of liberal capitalist democracies which finally triumphed after the Second World War, and which had been eroding many western ancien régimes from the eighteenth century onwards, is over. The assumption that we would all end up like America is no longer sustainable. This means that the future is unpredictable and we need to understand in detail what is happening.' The Huxley Lecture, Royal Anthropological Institute.



XII. [Rabindranath Tagore](#). A dossier.

It's been a century since Rabindranath Tagore was awarded the Nobel Prize. Today, instant celebrity is commonplace. But the remarkable efforts by Pound, Yeats, Rothenstein and others to make Tagore, an unknown Bengali writer and singer, an English-language literary personality succeeded wildly. In 1913, a year after their 'discovery' of Tagore, he was one of the most celebrated writers in the world. For Pound, that was the last straw. In this Fortnightly dossier: [Pound's March 1913 encomium](#) from The Fortnightly Review archive; [Yeats' introduction to Gitanjali](#), Tagore's first English-language collection; [William Rothenstein's reminiscence of Tagore in London](#); [Harold Hurwitz's amusing account](#) of Pound's vicious about-face on Tagore; and an early [Tagore poem](#), also from the March 1913 Fortnightly.

'Culture-saving grace' (top): Image via tofugu.com. Miami skyline: Averett via wiki.



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