

WORKS ON GIAMBATTISTA VICO IN ENGLISH
FROM 2009 TO 2018

Compiled by

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Supplement to Molly Black Verene, “Works on Giambattista Vico in English from 1884 through 2009,” *New Vico Studies* 27 (2009).

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FOREWORD

This bibliography continues the project of the Institute for Vico Studies to document scholarship on Vico in English, a project that goes back to the first volume of *New Vico Studies* in 1983. Dr. Peone's text brings that of Molly Black Verene up to date, but also does more. It includes many works and citations that were not found in compiling the earlier bibliographies.

Regarding early citations to Vico in English thought, Dr. Peone has documented two in addition to the well-known ones of Samuel Taylor Coleridge and the earlier summary of Vico's *De nostri* by Michel de la Roche. To Coleridge and La Roche we may add Henry Crabb Robinson, who in a published diary entry on June 16, 1825 remarks on the interest of Coleridge in Vico, and Thomas Arnold (the father of Matthew Arnold), who praises Vico in the first appendix of the volume of Thucydides, *The History of the Peloponnesian War* he edited in 1830. For full references to these see Part IV of the bibliography. For an overview of attention to Vico in English, see Donald Phillip Verene, "Vico in English," *New Vico Studies* 27 (2009): 57–73.

Part IV of this bibliography contains citations to Vico not only in scholarly works but also in literary works. Some earlier references to Vico in literary works and essays by literary figures can be found in Croce and Nicolini, *Bibliografia vichiana* (for example, Flaubert's novel, *Bouvard et Pécuchet*, 1880, and Yeats' essay, *On the Boiler*, 1938), but Dr. Peone has added to these a wide range of contemporary authors.

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PREFACE

Vico in Literary Works

The most original feature of this supplemental bibliography of works on Vico in English is the number of literary works and essays by literary figures that it includes. As a preface to the bibliography, I will say a few words about some of these works and about the significance of Vico's influence on works of literature.¹

That Vico has had an influence on literature is not a novel claim. It is well known that James Joyce was influenced by Vico, especially in the writing of *Finnegans Wake*. This has been acknowledged since the appearance of Samuel Beckett's essay, "Dante . . . Bruno. Vico . . . Joyce," in 1929. The connection between Joyce and Vico has been the subject of an international conference, the proceedings of which were published as *Vico and Joyce*, edited by Donald Phillip Verene, and Vico's role in *Finnegans Wake* has been further explored by Verene in his recent book, *James Joyce and the Philosophers at Finnegans Wake*. Nearly as well known to scholars in the field of Vico studies is Samuel Taylor Coleridge's interest in Vico. Coleridge read Vico with delight in 1825, but quotes him as early as 1816, long thought to have been the earliest reference to Vico in English.² Attention has also been paid to the significance of Vico's philosophy of history in Carlos Fuentes' novels, *Terra Nostra* and *Christopher Unborn*; the use of a volume of Vico's *Scienza nuova* as a plot device in A. S. Byatt's *Possession*; and the appearance of Vico himself as a character in Jorge Luis Borges' story, "The Immortal."

¹ The project of the Institute for Vico Studies has always been to promote the study of Vico in the English-speaking world. To that end, following the model of the previous bibliographies published in *New Vico Studies*, this bibliography and this Note mention only works written in English or translated into English. There doubtless remain undocumented many literary works in other languages that mention Vico.

² The 1710 *Memoirs of Literature* by Michel de la Roche is now considered the first mention of Vico in English. See Gustavo Costa, "Vico e Michel de La Roche," *Bolletino del Centro di Studi Vichiani* 2 (1972): 63–65.

Molly Black Verene's bibliography, "Works on Giambattista Vico in English from 1884 through 2009," includes several other literary works in which Vico is mentioned, which have received less attention than those discussed above. Four separate works of William Butler Yeats are cited. Among novels, Honoré de Balzac's *The Illustrious Gaudissart*, Salman Rushdie's *The Ground beneath Her Feet*, John Updike's *Bech: A Book*, and Thornton Wilder's *Theophilus North* stand out. Essays by Anthony Burgess, Alessandro Manzoni, Wallace Stevens, and Robert Penn Warren are also included.³

The present supplemental bibliography has taken account of many heretofore unrecognized references to Vico in works of literature. I will give a brief overview of some of the more interesting places Vico appears, any of which could conceivably become a platform for new discoveries in Vico studies.

The earliest literary use of Vico that appears in the present bibliography is from Gustave Flaubert's *Bouvard and Pécuchet*, published in 1880.⁴ This novel is a satire about the quixotic efforts of two friends to attain what Vico would call a humane education. The *Scienza Nuova* appears as necessary reading in the philosophy of history, part of the project of study of the novel's heroes. Pécuchet approves of Vico, whom he does not fully understand, but Bouvard is less convinced. He asks, "How can you admit . . . that fables are truer than the truths of historians?" and pleads ignorance about the plans of providence.⁵ What is significant about the wit in this short passage is that it presupposes at least a passing knowledge of the *Scienza nuova*

³ See Molly Black Verene, "Works on Giambattista Vico in English from 1884 through 2009," *New Vico Studies* 25 (2009): 83–304. My thanks to Mrs. Verene for copyediting this supplemental bibliography. Apart from those works cited in the 2009 bibliography, the present supplement contains several previously undocumented references to Vico by Borges, Fuentes, Stevens, Updike, Wilder, and Yeats.

⁴ As Donald Phillip Verene mentions in his foreword, above, Flaubert's original French novel does appear in Croce and Nicolini's *Bibliografia vichiana*, though the translation is absent from the 2009 bibliography.

⁵ Gustave Flaubert, *Bouvard and Pécuchet*, trans. A.J. Krailsheimer (New York: Penguin, 1976), 123. All of the works mentioned in this preface can be found in the attached bibliography.

on the part of the reader. To casually make such an assumption—an assumption also made by Balzac in his reference to Vico in *The Illustrious Gaudissart* (1833)—demonstrates the extent to which the educated public of nineteenth century France was passably cognizant of Vico's work. The reader is expected to get the joke without exposition. This popular awareness of Vico is to be expected in a century educated by Jules Michelet, but the evidence of literature assures us of what we otherwise would only have suspected.

We may make this observation again when considering the casual mention of Vico by twentieth century writers. The various audiences, so different in time and place, from which authors assume some familiarity with the name Vico is revealing. Amongst Americans, Jack Kerouac refers to “Vicoan circumlocution” in his posthumously published story “Memory Babe.” Norman Mailer names Vico, amongst other philosophers, in “The Patron Saint of MacDougal Alley.” Vico is mentioned repeatedly in Louis Zukofsky's epic poem, “A.” The mythopoet Robert Bly composed a poem for Vico, and the Canadian poet Steve McCaffrey composed two. Saul Bellow, always erudite and scholarly in his fiction, mentions Vico in three novels, *Mr. Sammler's Planet*, *Humboldt's Gift*, and *The Dean's December*, as does Don DeLillo in *Americana*. Herman Wouk, in *The Glory*, creates a character named Max Rowe, famous for having written a scholarly book titled *Vico and Descartes: The Fork in the Road* (a book that calls to be written outside of the novel). The science fiction writer Jack Williamson mentions Vico's “law of cycles” in regard to the end of the world in his 1942 novelette “Breakdown.”

Vico's name and ideas are no less casually used in the works of authors abroad. He is mentioned in Milan Kundera's *The Immortal*. The Cuban poet José Lezama Lima discusses Vico's etymologies in his novel *Paradiso* (heavily edited by Julio Cortazar). W. H. Auden invokes Vico as one of his “sacred meridian names” in some (but not all) versions of the poem

“Goodbye to the Mezzogiorno.” Vladimir Nabokov refers obliquely to a fictional “Vico Press” in *Bend Sinister*, shortly after mentioning a lecturer named “G. Bruno” (Vico and Giordano Bruno are the two most prominent philosophers in *Finnegans Wake*). Ernst Jünger makes Vico and Bruno major characters (named “Vigo” and “Bruno”) in his novel *Eumeswil*, mentors to the protagonist.

Looking into essays written by literary figures, Vico once more abounds. We find Vico mentioned in Wallace Stevens’ “The Noble Rider and the Sound of Words” and the expanded second edition of Oscar Wilde’s “The Rise of Historical Criticism.”⁶ Nobel-winning poet Czesław Miłosz discusses Vico in both *The History of Polish Literature* and *Emperor of the North*. Vico’s work is central to Gore Vidal’s “On Chaos,” as well as his subsequent essay “The New Theocrats.”

If we turn to the private correspondence, interviews, and journals of literary figures, we find much of interest. In the first letter he wrote upon his release from prison, Fyodor Dostoevsky requests books by Vico and others from his brother Mikhail. Ralph Ellison discusses in an interview Vico’s influence on *The Invisible Man*. Allen Ginsburg emphasizes the importance of Vico for the Beat poets, whose source for Vico was William S. Burroughs’ much-loaned copy of the *Scienza nuova*. Karel Čapek and T. G. Masaryk (Czechoslovakia’s first president) discuss the influence of Vico on the latter in a series of interviews. Fuentes is always ruminating on the importance of Vico. André Gide, Giacomo Leopardi, George Henry Lewes, and Cesare Pavese mention Vico in their journals, Italo Calvino in his letters.

As noted above, this list of names and texts is interesting insofar as it demonstrates the extent to which Vico’s ideas have permeated the consciousness of both the literati and the literate

⁶ The recently published notebook used by Wilde in composing this essay shows Wilde, in his own hand, connecting Vico’s philosophy of history to that of Victor Cousin. See Wilde, *Historical Criticism Notebook*, transcribed and ed. Philip E. Smith II (Oxford: Oxford University Press, 2016), 114.

public through time and place. While scholarly works have a tendency to give an introduction to the name Vico before employing it, novelists and poets have felt no such necessity. The two syllables are expected to evoke at least a few basic notions. However, this dissemination is a point of interest primarily for the historian of ideas. There are two other modes of thought for which an observation of this type may be substantive: the psychological and the philosophical.

Psychologically, we may consider the reason that literary writers have shown such an interest in Vico's writing. To offer a complete analysis is beyond the scope of this preface, and one certainly cannot assume that all of those named above—Dostoevsky and Auden, Flaubert and Kerouac—were interested in Vico for the same reasons, or drew the same benefits from his writing. I will offer a suggestion, though. The notion most evoked with the name Vico is the idea of cyclical history. However, I propose that this is not the element of his work that most attracts literati. It is instead the section of the *Scienza nuova* called “Poetic Wisdom” that captivates the imagination of the poet. One who works beneath the auspices of the Muses will recognize a fellow devotee of the Muses and Mnemosyne, their mother, in this section.

The “fork in the road,” to borrow Wouk's apt title, between Vico and the Cartesian strain of modernity, occurs with regard to the validity of non-critical modes of thought. Descartes is a critical thinker, an analyst, and a predictor of Kant. He begins with a given world, rich with meanings, and deduces what he can on the model of geometry. Other ways of thinking are scorned by Descartes and his followers. For Vico, the professor of Latin eloquence, the art of criticism is nothing without the art of topics. He writes, “Acquaintance with things must come before judgment of them.”⁷ Philosophers do not have a monopoly on wisdom. Wisdom is to be found even in the earliest humans, sons of the *giganti*, in the Age of Gods. Their wisdom is

⁷ Giambattista Vico, *The New Science*, trans. Thomas Goddard Bergin and Max Harold Fisch (Ithaca, NY: Cornell University Press, 1988), ¶498.

mythical in form, and it is world-producing. The metaphysics of mythical thinking is not rational and abstract, but felt and imagined. It entails a logic of sense, not of reason. This felt and imagined metaphysics, which goes by the name of mythical or poetic thinking, is the foundation of gentile mankind. Vico concludes “Poetic Wisdom” by declaring, “The theological poets were the sense and the philosophers the intellect of human wisdom.”⁸ For Descartes, as for most philosophers, poetry is a rival claim to wisdom, and one that falls short of real wisdom. For Vico, there is no conflict, for the art of criticism cannot begin without the poetic construction of the world. Vico would agree with R. G. Collingwood’s statement that “the philosopher must go to school with the poets.”⁹ The modern poet, who, like the theological poet, employs a metaphysic of imagination and feeling, can pick up the *Scienza Nuova* and feel at home.

Finally, we may approach the question of Vico’s appearance in literary works as philosophers. To do so, we must ask, “What do I learn from this?” This question may be directed anew at every text. Writing on Borges’ use of Vico, Donald Phillip Verene has rightly observed, “In literary guise Vico appears anew. From this perspective we find Vico, to use his own terms, as a ‘poetic character’ or ‘imaginative universal,’ as a figure of the fantastic imagination.” Verene also suggests that Borges’ “The Immortal” and Joyce’s *Finnegans Wake* are commentaries on the *Scienza Nuova*, though not commentaries in the scholarly sense.¹⁰

I propose that it is possible to read any literary text in which the name Vico appears as a commentary in brief. Williamson’s mention of Vico at the end of the world is a commentary, as is Flaubert’s comical use of Vico in the conversation between two learned fools. What we find are not commentaries on what Vico means to professional philosophers or scholars. Our contemporary philosophers are critical thinkers and analysts, and they seek to impose a formal

⁸ Ibid., ¶1779.

⁹ R. G. Collingwood, *An Essay on Philosophical Method* (Oxford: Clarendon, 1933), 214.

¹⁰ Donald Phillip Verene, “Vico and Borges,” *Sofia Philosophical Review* 9 (2016): 6–7.

method in approaching texts. There is a great value to this. However, philosophical criticism does not exhaust the value of Vico. The commentaries found in literature are the commentaries of readers who approach Vico's work with feeling and imagination foremost. The literary presentation of Vico is different than that of scholars, but it is equally valid. The two parties will necessarily have a very different opinion as to what is living and what is dead in Vico's work.

To expose ourselves to the interpretations of Vico that result when he is approached by way of feeling and imagination is to open ourselves to a new way of seeing. The scholar, whose thinking is rational and abstract, cannot descend to the level of sense without the aid of the poet. To read the commentary of a poet is to remember how to simply feel, and to let the imagination run unrestrained. It is to gain "acquaintance" with Vico, to use Vico's own term, which is a necessary preliminary to judging his work.

My final proposal to Vico scholars is to take these literary mentions of Vico seriously, as texts of poetic wisdom of a sort that the scholar cannot attain without a guide. However, the poet is also limited in understanding and cannot ascend to full wisdom without the assistance of the philosopher. The two must work in accord to bring to light the full import of the texts Vico has left us. The poets, the novelists, the literati should be the sense, and the philosophers and scholars the intellect of Vico studies.

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