



THE "CELEBRATION CITY"

"A festive atmosphere usually accompanies the initial stages of a revolution, the **destabilizing**, spontaneous part, before the start of the process of normalization that tends to channel the revolutionary impetus in order to make it last over time. This **festive lifestyle** is a typical feature of **transitory revolutions**, not born to last, but to make a mark, to show a way forward: comets that are fleeting yet destined to remain in the **collective memory** and have an impact even after their trajectory has terminated".¹

At the hub of the **new moral order** theorized and practised in Fiume was a **festive vein** – "the legendary initial and final state of humanity", consisting in **breaking the rules**, and suspending the normal progression of time in favour of "a sort of **eternal present** without past or future".²



[...] Every third day there is a parade, a **celebration of flowers** and imaginative words, which tell of a **new life** and the marvels of the human soul, after which everyone goes to eat, flushed with new enthusiasm and renewed **Fiume spirit**.

[...]

The rallies and processions of Fiume form instantaneously, at **lightning speed**: at the sound of a siren or fanfare, a demonstration comes to life, and spreads throughout the city. [...] One day of celebrations spent here is enough to get an idea of the truly **futuristic aspect** of these crowd phenomena. The fact that at least half of those involved are **women** makes them feel fresher and more poetic.³

1. Giovanni Savegnago, critical review of the book by Claudia Salaris *Alla festa della rivoluzione. Artisti e libertari con D'Annunzio a Fiume*, Bologna, Il Mulino, 2002.

Source: <http://www.pavonerisorse.to.it/storia900/libri/fiume.rtf>

2. Ibid.

3. Mario Carli, *Con D'Annunzio a Fiume*, Milano, Facchi Editore, 1920, pp. 137-138, p. 143.

Source: http://it.wikipedia.org/wiki/Utente:Justinianus_da_Perugia/Storia_dell'Italia_antica

[...] A **torrential flood of people**, holding each other close, stretching from one side of the street to the other, in compact groups surging forwards like waves of a fiendish sea. Songs and voices which sparkle with passion, and **shouts of love** and fresh laughter and imperious declarations. Men and women **mingling freely** without a care, without needing to know one another, elbow to elbow, almost as if they were magnetically communicating an implacable **feeling overflowing** from the people in the grip of a frenzy.⁴



“Marches and torch-lit processions, fanfares and songs, dances, rockets, celebratory fireworks, speeches, **eloquence, eloquence, eloquence** ... [...] I will never forget the celebrations for San Vito, the patron saint of Fiume, on 15 June 1920: the square all lit up, the flags, the huge banners, the boats with their flowery paper lanterns, and the dancing ...: people were **dancing everywhere** – in the squares, at the crossroads, on the harbour, by day, by night, always dancing and singing [...]. To the rhythm of martial fanfares one saw soldiers, sailors, women and citizens whirling in wild embraces, recapturing the **triple diversity** of the primitive couples hailed by Aristophanes. One’s gaze, wherever it settled, saw a dance; of lanterns, of torches, of stars; hungry, in ruins, in anguish, perhaps about to die in a fire or under the hail of grenades, Fiume, brandishing a torch, danced before the sea”.⁵

Léon Kochnitzky

4. Mario Carli, *Trilliri*, Piacenza, Edizioni Futuriste di Poesia della Società Tipografica Editoriale Porta, 1922, pp. 206-207.

Source: http://it.wikipedia.org/wiki/Utente:Justinianus_da_Perugia/Storia_dell'Italia_antica

5. Source: http://it.wikipedia.org/wiki/Leone_Kochnitzky