These collections, combined with the Artemis interface, would be a welcome addition to any large research institution. Although the collection is predominately Western-focused, Gale is expanding its collections globally. The textual analysis features are interesting, but the selling features are the collections themselves and the discoverability provided by the indexing system and the high-quality optical character recognition.

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This bibliography is a treasure house of important and useful information. It follows and complements Robin Healey’s superb 1998 University of Toronto Press volume, *Twentieth-Century Italian Literature in Translation: An Annotated Bibliography 1929–1997*. It covers literature in the very broadest sense from the centuries before the 1998 volume, but during the same publication period, and extends by a decade into the twenty-first century. At a time when bibliographies like this are increasingly published only electronically, there is something reassuring and, literally, solid, about this volume. While the online user always runs the risk of failing to recognize the full scope and detail of a database, the text in volume form guarantees awareness of the extent of the work. What you lose in terms of quick and easy searching is more than compensated for by hard book-marking, cross-referencing, and a sense of the context of individual entries.

This is a big book in every sense, containing almost 1,200 pages, 5,180 entries, 1,500 writers, and over 200 pages of indices. The body of the book is the chronological listing of translations, mainly in book form, between 1929 and 2008. Each entry consists of the author’s name, the original title in Italian, the original date of publication in Italian, the translator, the editor, the place of translation publication, the date, and the pagination. Following this are notes by Healey on editions and reprints, other publication information, some extracts from introductions and modern reviews, and then locations of copies.
The chronological structure of the entries is logical, the entries arranged alphabetically by author within each decade. The entries are numbered beginning with the last two digits of the year of publication; for example, the first entry, a book published in 1929, is numbered 2901. The decades are usefully divided into titled sections with illustrations, though the dates of the illustrations do not always match the chronology of the decade before and after, a strange editorial decision. It has to be said that even with its logical and clear layout, the volume does not lend itself to easy searching, despite, or perhaps because of, the nine indices. The book is not easy to navigate. It helps to know what you are looking for, even with the aid of the indices. Browsing is easier than searching.

There is a very useful introduction, which includes a statistical analysis of the thirty-five big-name authors who account for more than 3,500 entries in this volume. Anyone with even a passing knowledge of Italian literature will recognize them. Healey’s bibliography of sources consulted is a good starting point for someone wanting to do further research in the field. He has seen many copies of these books in scores of libraries, which he meticulously reports in a list at the start, and again following the individual entries throughout the volume.

As every Italian schoolchild and every scholar of Italian literature or history knows, the giant of Italian literature is Dante Alighieri’s *Divina Commedia*. Nothing in English literature, not even Shakespeare, compares in terms of national pride, significance, and general knowledge. To understand Italian life and culture, you have to read the *Commedia*, even if you can only do so in translation. The entries in this volume are the key to that possibility. Further, they show the value that was placed on the books a century or more ago. What new scholarship brings to this literature is rigorous editing, attention to detail, accuracy of translation, and reliability of text. As Healey points out, another recent innovation is the rediscovery of early women writers and the publication of their work in translation for the first time. He cites as examples the fifteenth-century feminist Laura Cereta, the sixteenth-century poet and polemicist Moderata Fonte, and the eighteenth-century woman of letters, Elisabetta Caminer Turra, none of them famous, yet all valuable and previously ignored fragments of the roots of Italian literature.

If, like me, you enjoy a bibliography as a bedside book, one of the true pleasures of this volume lies in Healey’s notes and annotations. He includes selected quotations. For example, in his 1948 translation of the *Divina Commedia*, entry number 4807, Lawrence Grant White
writes, “[t]he luckless translator can never recapture the beauty of Dante’s music. He must try to convey the meaning, often obscure, as musically as he can in another tongue. In this version the aim has been to tell Dante’s story as simply and accurately as possible. Any archaic and unfamiliar constructions that would impede the swift pace of the narrative have been avoided, although the second person singular has been used in the *Paradiso* – for such is the language of heaven.” The language of heaven in a bibliography is a rare commodity.

Catering to many tastes, the translations include the 1974 reprint of a 1914 translation of a 1494 volume on double-entry bookkeeping, entry number 7459. Given the passage of time, the 1914 translator, John B. Geijsbeek, notes, “numerous foreign terms and ancient names have been left untranslated. Furthermore, as the book was written in contemporary Italian, or, in other words, in the local dialect of Venice, which is neither Italian nor Latin, it is extremely difficult to get local talent sufficiently trained in this work to translate it literally … Therefore we are extending the translations, not so much for academic purposes as for the practical use of less pedantic people, upon the theory that they who wish to obtain knowledge of any science must first learn its history and then trace its gradual growth.” The modern scholar must be relieved not only that the translation attempts to make clearer the history of double-entry bookkeeping, but also that, unlike the pedant, he or she is not obliged to disentangle the intricacies of the Venetian dialect, whether fifteenth- or twentieth-century.

But not all Italian dialects are viewed negatively. In entry number 8644, for example, Gaetano Cipolla’s 1986 translation of Giovanni Meli’s 1810–1814 English and Sicilian *Don Chisciotte e Sanciu Panza*, Healey quotes the translator’s note that Meli “is undoubtedly the most accomplished poet who ever wrote in Sicilian, a language that had already distinguished itself, under Frederick II, as the first poetic idiom of Italy.” And, indeed, the title alone demands to be spat out in that evocative and unmistakable language of the mountains behind Palermo.

Inevitably the bulk of the translations are recent. While 217 pages cover the thirty years 1929–1959, there are 404 pages for 1960–1989, and 300 pages for the eighteen years 1990–2008. Healey notes that recent publishers of the *Commedia* alone include Dent, Doubleday, Dover, Knopf, the Modern Library, Norton, Oxford University Press, Pantheon, Penguin, and Vintage. That mainstream publishers are willing to put money into translations is a sure sign of their importance. I shall, however, qualify this by adding that this was
true up to 2008, and that we all know the revolution that has taken place in publishing in the past six or seven years.

It is not a pretty book, and that is a pity. The perfect binding is a fragile form for this weight of paper and this number of big pages. The binding is glossy green paper on boards, striped on the front cover, with the title, subtitle, and author’s name awkwardly alternating line by line. My copy reached me already badly dented at the corners. This is not a binding that will stand up to much use. There are fourteen interesting illustrations. Sadly, their reproduction quality is very poor. They may not be photocopies, but that is what they look like, dark, shadowy, and printed on the same paper as the text. That is to be regretted, because they are all important examples. Someone who has not seen the book might be forgiven for imagining that, despite its scholarly significance, it has been produced cheaply perhaps in order to be sure of library sales. Not so. It costs a staggering one hundred and fifty dollars. One is left wondering how much more per copy it would have cost to fit it out in a decent, sturdy binding, one that would last as long as the scholarship it holds: ten dollars, twenty dollars? If libraries have to send it out for rebinding in two or three years’ time they might well have been willing to pay right at the start for a good, cloth, publisher’s binding, even if an optional extra.

Perhaps a somewhat inferior physical object is the price authors and users have to pay these days for a hard-copy bibliography. That is a shame, because this is an important piece of scholarship that deserves better presentation. It is a monumental work in every sense.

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Conventionally, scholarship of modern Chinese literature has described the May Fourth Movement of 1919 as suddenly creating a very sharp break between the classical literary language and tradition, and the new, vernacular-based modernism that provides the foundation for Chinese writing to the present day. In the past two decades, however, scholarship in Chinese studies, especially in North America, has sought to recover the transitionally modernist