L'integrazione si manifesterà, 'divinamente,' alla fine del poema, anzi in quel dopo poema che è il canto XX" (40).

The second chapter deals with *dispositio*, the intricate and meticulous process of organization and development of the various compositional phases as well as the guiding principles in these processes of reconstruction of the *Adone*. In a painstaking yet free flowing fashion, the critic maps out the history of the text, drawing from well documented sources for the most part, at times moving persuasively on the heels of reasoned working hypotheses. The fundamental binary principle which, according to Guardiani, was present in the early phases of the "poemetto" would, with some vicissitudes, accompany the text to its definitive edition. The sacralization of the youthful Adonis into a Christ figure, a transformational component to which the critic had devoted some convincing and thought-provoking pages in the first chapter, is revisited in the second chapter in order to attempt to adorn the poem with a deeper sense. Guardiani is, however, desirous of promoting the text's various hermeneutical apertures and is hence prudent in articulating his privileged reading in a way that does not suppress further valid interpretations.

The third chapter, on *elocutio*, reflects Frye's discourse on the phases of language in history, and on their respective modes of signification. Emphasizing Frye's third phase of language — the demotic one = "this is like that" — which coincides with a mode of metaphorical signification peculiar to the sixteenth and seventeenth centuries *grosso modo*, and relying on the support duly provided by Tesauro's ideas on the matter, Guardiani delves into a fruitful elaboration of what he calls the exercise of the senses, in the *Adone*, for a more thorough recognition of reality. Marino's proximity/distancing from Petrarch in this respect is particularly illuminating, and our critic makes full use of this prime exemplum of associations/dissociations in order to drive home his point.

In his concluding remarks, the critic reaffirms his belief in Marino's epic poem of love and peace as a literary and cultural reservoir of considerable relevance for today's reader — a "sentita certezza che nel capolavoro del Marino si possa trovare una utile e, anzi, quanto mai opportuna e attuale lezione di vita. Quella del poeta è una lezione di nobile apertura nei riguardi del diverso, di disponibilità all'accettazione dei fatti umani più misteriosi e incongrui, in una parola, di *tolleranza*" (156). It is a belief that beckons to be shared, a felt certainty that one would do well to heed, particularly in the light of Guardiani's refreshingly novel and post-modernly humanistic re-reading of the *Adone*.

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Francesco Spera. *Metamorfosi del linguaggio tragico*. Rovito (CS): Marra Editore, 1990. Pp. 163.

Subtitled "dalla tragedia classica al dramma romantico," the present study traces the evolution of the tragic genre in the late eighteenth and nineteenth centuries in Italy, with an eye to classical antecedents. The author concentrates on the writings of Vittorio Alfieri, Vincenzo Monti, Ugo Foscolo, Silvio Pellico, Alessandro Manzoni, and the major works of *opera lirica* by Vincenzo Bellini, Gaetano Donizetti, and Giuseppe Verdi. The influence of the socio-historical climate of the times, spanning Revolutionary, Restora-

tion, and Risorgimento Italy, are seen to be reflected in the texts studied through such themes as liberty, tyranny, romantic resignation, Christian devotion, and political self-determination.

In the first chapter, "L'eloquenza delle parole estreme: l'orazione tragica dell'Alfieri," Spera underlines the importance and influence of oratorical practice in Alfieri's tragedies where, very often through the exchange of opposing viewpoints (as in the frequent hero-tyrant confrontation), the public is swayed to a particular viewpoint. Through numerous examples, the author illustrates the point that "è anche la stessa struttura simmetrica della scena e lo stile classico dei discorsi a riportare nell'ambito della tradizione oratoria" (11).

With "L'attualizzazione del tragico nel *Caio Gracco* del Monti," Spera declares that there is an implicit attempt to "identificare nell'eroe antico Caio, [. . .] l'eroe moderno Bonaparte, innovatore e pacificatore in campo civile e sociale" (35). The author's intent is clear: to bring this neoclassical tragedy up to date as an ideological support for the Napoleonic regime. What emerges is a new conception of tragedy which, rather than depicting the hero's personal valour in the face of conflict with the forces of destiny, underscores his power to alter history and the lives of the masses through example. Spera concludes that this contribution shows that "la tragedia nata programmaticamente per essere attualizzata deve riconoscersi non più apodittica ma polifonica" (55).

"La destituzione dell'eroe nell'*Ajace* del Foscolo" begins with a description of the playwright's difficulties with the opening performance of *Ajace* at Milan's Teatro alla Scala on 9 December 1811 because of its implicit anti-Napoleonic stand. Thus Spera points out the significant departure of the play from Monti's *Caio Gracco* which stems not only from the different artistic temperament of the two authors but also from the political climate in which they wrote. The author makes many insightful references to the use of classical tragedy, the example of Alfieri, and Foscolo's *Ortis* and *Sepolcri* to illustrate the writer's intended goal to "instaurare una complessa dialettica fra la parola antica e la nuova, fra la parola propria e l'altrui" (75).

The fourth chapter, "La nascita del dramma romantico: la *Francesca da Rimini* del Pellico," points out Pellico's felicitous blend of an orthodox external structure, which respects Aristotle's doctrine of the three unities with a thoroughly romantic treatment of amorous themes that subordinates the ubiquitous concept of patriotism. Pellico is thus shown to be a kind of precursor of the *opera lirica* for, as Spera declares, "tutte le tragedie di Pellico sembrano saccheggiate dai librettisti" (86).

Before turning to the world of melodrama, Spera deals with the dominant figure of Alessandro Manzoni and his *Conte di Carmagnola* and *Adelchi*. In "La necessità del tradimento: le tragedie del Manzoni" Spera outlines the author's departure from the neoclassical models of his predecessors in terms of the hero's conflict, seen as "la crisi del protagonista risolta col riscatto religioso, con l'approdo alla salvezza spirituale, con un superamento quindi della condizione tragica mediante il passaggio a un piano metafisico" (87). He further declares that in Manzoni's tragedies we are made to see the profound complexity of existence and the "servile" condition of humanity. The liberty of which the previous tragedians wrote is now transported to a spiritual plane.

The final chapter, "L'arte dell'imperfezione: il libretto del melodramma romantico," argues that the culmination of nineteenth-century tragedy is to be found in the *opera lirica* of Bellini, Donizetti, and Verdi. While tracing the threads of influence from classical tragedy to the Italian romantics, Spera sees the apogee of tragedy in such works as

Norma, *Lucia di Lammermoor*, and *La Traviata*. This is due to the reduction of tragedy to its most essential forms, subsequently strengthened by orchestral music of true genius which continues to reach the public by sublimating the tragic discourse through musical notes.

Francesco Spera has produced a well-researched, balanced, and insightful study of Italian tragic theatre. Rich in socio-historical detail and references to contemporary criticism, this study, that won him the 1992 "Val di Comino" prize in Italy, deserves to be consulted by all scholars of theatre and to be placed on the required reading list of all university courses dealing with the subject.

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Aldo Palazzeschi. *Man of Smoke*. Trans. and introd. Nicolas J. Perella and Ruggero Stefanini. New York: Italica Press, 1992. Pp. xxv, 232.

As the translators rightly acknowledge in the thorough and informative introduction to this text, of Italy's major twentieth-century writers Aldo Palazzeschi is perhaps the least known to the English-speaking world. This thoughtful translation of his early *Codice di Perelà* will certainly contribute to rendering Palazzeschi more accessible to Anglophone students and readers.

The introduction offers the main background information on Palazzeschi, outlining his formative years as an actor in the touring company of Virgilio Talli, his association with Filippo T. Marinetti's Futurist Movement, his sojourns in Paris and his extensive literary contributions in both poetry and prose. The translators take great care to situate Palazzeschi in a historico-critical framework also, duly noting that the author's name quickly and most often brings to mind the novel *Sorelle Materassi*, "written in a fairly traditional mode" (xi), and not *Il Codice di Perelà*, "one of the century's most radically innovative masterpieces" (xi). If literary critics today do not fail to acknowledge this experimental 1911 anti-novel, the translators note that this acknowledgement is quite recent, dating back only to the late 1950s.

A section dedicated to the style of *Man of Smoke*, the work Palazzeschi always referred to as his "aerial fairy tale" (xii), alerts the reader to the revolutionary formal aspects of the work: the extraordinary theatricalization of the novel (only a few of the 18 chapters are truly narrative [xii]), the extensive use of dialogue and direct discourse, "without a guiding authorial voice" (xii), and the "surrealistic, fairy-tale atmosphere" (xii), which stand out in Palazzeschi's satire of modern society and human nature in general. It is observed that the classic fairy-tale mode employed by Palazzeschi here "functions as an ironic (and paradoxical) metaphor of existence and of the world as a farcical penitentiary" (xiii).

In the discussion of these formal innovations as well as of *Perelà* as a symbol of the liberating force of the imagination, literary enthusiasts will appreciate the parallels drawn with and the allusions to Manuel Puig's *The Kiss of the Spider Woman*, Rossini's *opera buffa*, Collodi's *Adventures of Pinocchio* and Calvino's *The Cloven Viscount*, *The Nonexistent Knight* and *The Castle of Crossed Destinies*. The role of the protagonist as a stranger/*ingénu* in a strange land reminds the reader of Montesquieu's *Lettres persanes*