which Montale had left without title. Maurice English deems it his function to interpret Montale freely, therefore, justified in taking great liberties with the text. Maurice English interprets, Mazza translates.

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Italian Canadiana, Volume 1, Number 1, ed. Julius A. Molinaro. Toronto: Centre for Italian Canadian Studies, 1985.

With the publication of the first issue of *Italian Canadiana*, a new landmark has been reached in the ever-broadening field of Italian Canadian studies. Edited by Julius A. Molinaro, *Italian Canadiana* is the official journal of the Centre for Italian Canadian Studies, and it is co-sponsored by the Centro Canadese Scuola e Cultura Italiana and the M. Elia Foundation. Its primary aim is the publication of research on the cultural and social aspects of the Italian community in Canada. The Centre for Italian Canadian Studies intends to hold an annual symposium and to collaborate with agencies such as the Associazione Italiana di Studi Canadesi in Rome and the Multicultural History Society of Ontario.

This first issue includes seven papers read at the inaugural symposium of the Centre, held May 29, 1984 at the University of Toronto. If the quality of these articles is a foretaste of what is to come, then it is obvious that the field of Italian Canadian studies has found an important scholarly medium for itself. The articles are as follows: Julius A. Molinaro, "Edoardo Ferrari-Fontana: An Italian Contribution to Music in Ontario" (pp. 1-11); Gabriele Erasmi, "A Canadian in Italy at the End of the Enlightenment: Rossini's *La cambiale di matrimonio*" (pp. 12-27); Joseph Pivato, "Documenting Italian-Canadian Writing: A Bibliography" (pp. 28-37); Maddalena Kuitunen, "L'italianistica e l'emigrazione italiana a Toronto (1853-1984)" (pp. 38-50); Alessandro Gebbia, "Canadian Studies in Italy: A Literary Approach" (pp. 51-66); and Luca Codignola, "Gli studi di storia canadese in Italia" (pp. 67-77).

The paper by Molinaro deals with an interesting personage in the area of music studies. Edoardo Ferrari-Fontana came to Toronto as an immigrant in the 1920s after a successful career as a tenor at La Scala in Milan and at the Metropolitan in New York. Molinaro traces Ferrari-Fontana's tireless efforts to develop the field of opera in Canada. Without his efforts one gets the impression that the popularity now enjoyed by this musical art form in Canada would likely have been delayed. The theme of music is continued in Erasmi's paper. This is an account of a fictional Italian Canadian character created by the eighteenth-century Piedmontese playwright Camillo Federici in his play *La cambiale di matrimonio*, which later became the libretto for Rossini's well-known opera. The character in question was given the unlikely name of "Slook" — a successful Italian Canadian businessman who made his fortune in Canada. Erasmi's character sketch makes for interesting reading. Pivato provides a critical bibliography of Italian Canadian writers, and as such it constitutes a starting

point for future critical work in this relatively new area. Kuitunen's paper chronicles the interesting history of Italian studies at the University of Toronto. Gebbia's article outlines the history, goals and achievements that make up the very recent field of Canadian literary studies in Italy. Codignola's paper is a companion work on Canadian historical studies in Italy. Two book reviews by Adele Wiseman of Caroline Di Giovanni's *Italian Canadian Voices (1946-1983): An Anthology of Poetry and Prose*, pp. 78-80; and by Bruno Ramirez of Robert F. Harney's, *Dalla frontiera alle Little Italies: Gli italiani in Canada, 1800-1945*, pp. 81).

In sum, this first issue of *Italian Canadiana* sketches a broad picture of a field which is necessarily interdisciplinary. This is indeed a welcome publication that will provide an important forum for the documentation of the Italian immigrant experience in Canada.

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MARINA SASSU FRESCURA. *Interferenze lessicali — italiano-inglese*. Toronto, Buffalo, London: University of Toronto Press, 1984. Pp. XII + 133.

LUISA POLESINI KARUMANCHIRI and JANA VIZMULLER-ZOCCO. *L'uso delle preposizioni in italiano*. Toronto, Buffalo, London: University of Toronto Press, 1984. Pp. X + 108.

The appearance of these two books along with the recent publication of the Danesi-Villa book on applied linguistics encourages one to hope that Canada may be starting to achieve in the production of pedagogical materials a place more nearly corresponding to the flourishing of Italianistic scholarship and the vigor of Italian language study in this country. There is a clear need for Canadian-produced introductory textbooks (or at least Canada-oriented revisions of our U.S.-produced textbooks), and perhaps they will soon appear. The two works under review here are, of course, not general introductory textbooks, as their titles clearly indicate. Their titles do not clearly indicate what they are, however. They could be analytical, theoretical studies. In fact, they are wholly practical, non-theoretical textbooks/workbooks.

The two works are very similar in format, in manner of presentation, level of language proficiency addressed, assumptions about language learning, etc.; but there is no overlap in what they set out to teach, so it is not a question of choosing between them. On the contrary, a teacher who finds one of them useful will probably find the other useful also.

The books are printed on letter-size paper, reproduced from typescript (a single typeface in *Interferenze*, three typefaces plus some handwriting in *Uso*). Although only *Uso* states it explicitly, both books are designed for the intermediate level and to be used not as main texts but as supplements to other materials. Each deals with only a limited aspect of the lan-