In conclusione, l’edizione di Sherry Roush è senz’altro notevole, considerando tutte le problematiche che ogni lavoro di traduzione comporta. Ciò vale ancora di più con testi poetici densi di contenuto filosofico come quelli di Campanella, non sempre facili da interpretare e da tradurre correttamente. La Roush, che si occupa delle opere campanelliane da anni, riesce bene nella impresa di offrire una traduzione inglese quanto mai letterale, affiancata al testo in italiano in maniera che anche al lettore risulta facile saltare da una versione all’altra e seguire la traduzione. Inoltre con le sue seppur brevi note alle poesie, la studiosa americana offre una chiave interpretativa delle stesse e indirizza a ulteriori riferimenti per capire meglio il pensiero campanelliano. Infine, come ricorda anche la Roush in apertura al primo volume della sua edizione, una versione in inglese dei versi di Campanella, conosciuto finora tra il pubblico di lettori anglofoni quasi esclusivamente per La città del Sole (The City of the Sun) e per la sua apologia di Galileo Galilei contro le accuse dell’Inquisizione, offrirà sicuramente l’opportunità di ulteriori studi su un autore non facile, ma sempre attualissimo, che negli anni ha ispirato famosi artisti ma anche uomini politici, come Nicola Poussin e Vladimir Lenin.

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This is a new critical edition of Francesco Bressani’s Breve Relatione from 1653 carefully edited by Francesco Guardiani who has done a very valuable service to readers of Renaissance history, early Canadian history and Italian-Canadian writing. Guardiani’s edition is in Italian only and meant for readers interested in the early modern period and colonial expansion in North America. Bressani’s Breve Relatione is the only part of the voluminous Jesuit Relations that is in Italian as Bressani was the only Italian Jesuit in New France. In his introduction Guardiani explains that Bressani is a product of the new print culture of the time since the published accounts of the Jesuit missions were meant to inform the faithful and inspire other young men to join the missions. Following this practice Bressani kept a record of his experiences and travels in New France and later published the account in Italy for Italian readers.

In his informative introduction Guardiani makes several references to McLuhan and typographical culture as he examines Bressani’s modernity, his awareness of print culture, and his many references to Italy in order to appeal to his general reader. Early in the text he describes the winter wind with this comparison, “I venti freddissimi che vengono dalle vicine montagne che traversano tutto il paese, come gl’Appennini d’Italia” (52). Bressani writes in a simple elegant
style which has some language interference from French due to his many years of education in France. At times the writing style is conversational as Bressani tries to speak directly to his readers. Guardiani points out the many rhetorical qualities of Bressani’s prose: his use of many Baroque antitheses and oxymorons such as, “I successi funesti e gloriosi” (27), and “ci impedivano la morte che ci conservassero in vita” (58). Even when dealing with difficult subjects like the attacks of the Iroquois, the torture of prisoners and the killings of fellow missionaries, Bressani seems to keep a positive tone in his prose. His religious zeal comes through in his writing style.

Bressani’s Breve Relatione is organized into three parts. He spends the first part giving detailed descriptions of nature and the native people of early Canada. Jesuit founder Loyola professed human equality without distinction for race, class or caste, and Bessani reflects this in his own writing about the native people. He presents a positive picture of the people, their customs, social behaviour and languages. The second part deals with the conversion of the Natives to Christianity and Bressani’s own adventures: his 1644 capture and torture by the Iroquois. After his rescue by the Dutch he returned to the missions. The graphic descriptions of Bressani’s own wounds makes him appear as a living martyr of the missions. We know that after he returned to Italy in 1651 he continued to preach about the missions for the rest of his life. The third part deals with the stories of Jesuit martyrs in New France. The text of the Breve Relatione is clearly presented with footnotes to explain terms, references and other data. There are 232 such notes.

This critical edition includes: explanatory notes on editing the text, a bibliography, a chronology of Bressani’s life from 1610 to 1672. At the back is an appendix with the reproduction of a hand-written letter by Bressani from 1636, a reproduction of Bressani’s map of New France which was supposed to be printed with the original edition of Breve Relatione in 1653 but was printed separately in 1657. This is followed with a number of illustrations of scenes from New France, the missions, the torture and death of the Jesuit martyrs taken from Felix Martin's French translation, Relation abrégée (1852) and Celestino Testore’s I santi martiri canado-americanì (1930). In all of them, Guardiani has given us a critical edition of this important historical text that will be very useful to students, scholars and to the general reader.

There are some peculiarities with the typography of Bressani’s text. For the most part it is printed in a clear New Times Roman font that is easy to read, but there are three long sections that are printed in italics, the Bressani’s letters in his text. We have Parte Seconda, Capitolo Secondo in italics for 16 pages, Parte Seconda, Capitolo Terzo with 4 pages in italics and Parte Terza, Capitolo Secondo with 20 pages in italics. I have not found this extensive use of italics in other editions of Bressani’s Breve Relatione, small italic font makes the text difficult to read for long periods.

We do not yet have a critical edition of Bressani’s text in an English translation. For an English version of the Breve Relatione we must go to The Jesuit Relations and Allied Documents edited by Reuben Gold Thwaites, volumes 38 to 40 (Cleveland: Burrows Brothers, 1896-1901), in which the original Italian text is reproduced with
English translation by Mary Sifton Pepper on the facing pages. This is not a detailed critical edition. For a French translation, there is a *Relation abrégée de quelques missions des Pères de la Compagnie de Jésus dans la Nouvelle France*, edited and translated by Felix Martin (Montréal: L'imprimerie canadienne, 1877).

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In a century such as the eighteenth, rife with polemical stands, theories, and manuals about theatre, Carlo Gozzi’s numerous writings, both about and for the stage, define and shape the debate for theatre practitioners and audiences alike. Susanne Winter’s well-researched and highly informative study is an invaluable resource for scholars who wish to understand Gozzi’s position vis-à-vis his contemporaries, Commedia dell’arte, the use of masks, didactic theatre, realism or plausibility on stage, and the dangers of the Enlightenment. The book also proposes to shed light on an often misunderstood author who did not just idly criticize Goldoni and Chiari but who also created an innovative theatrical form which rivalled their achievements. That Gozzi’s polemic inserts itself in the ongoing one between Goldoni and Chiari, vying for the audience’s favour in Venice, is a well-known fact. What Winter’s study makes clear is the Italian and European context for the prolonged diatribe, showing how these were not isolated occurrences, but rather the manifestation of how lively the cultural debate was and how the changing role of theatre and audiences was sensitive to economic considerations as well. At stake for Gozzi is not just the appreciation of comedies by his contemporaries, but the future of theatre as well. Winter analyses several of his plays showing how successfully he put his theories into practice.

The book is divided in four parts: the first one looks at Gozzi’s provocative entrance in the public arena of the debate in 1757 with his social satirical piece *La tartana degli influssi per l’anno bisestile* 1756. The problem of the reform of theatre is delineated: is Goldoni truly a reformer or just a self-proclaimed one? Is audience appreciation a true indicator of the quality of a pièce or are people attracted by anything new? Are Goldoni and Chiari’s comedies truly as devoid of obscenities and morally ambiguous scenes as they claim? Winter intelligently exposes the various arguments of the debate, letting Gozzi’s point of view emerge through his writings and his competitors’ replies.

The second and longest part looks at Gozzi’s first experiments with the genre of the “fiaba teatrale,” which he invents; in *L’amore delle tre melarance* he combines a known fable or folk tale with four characters of the commedia dell’arte and a hilarious satire of Goldoni and Chiari. The study focuses on the innovative aspect