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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Susanne Winter. *Realtà illusoria e illusione vera. Le fiabe teatrali di Carlo Gozzi*. Strumenti di letteratura italiana, 3. Firenze: Franco Cesati Editore, 2009. Pp. 299. ISBN 978-88-7667-371-9. €28.

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 on paper 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

of his comedy, with which Gozzi proves that the commedia “all’improvvisa” still has room to flourish even in a well-constructed play and that what he calls the oldest form of Italian theatre still has value in the new theatre of the eighteenth century (something that Ruzzante had already advocated in the prologue of his *La piovana* two centuries earlier by saying that an old dress made with good cloth could be refashioned). The polemic with Goldoni is won by the success of Gozzi’s play, which is determined by its entertainment value and the magic it creates rather than just by audience appreciation or by its didactic values. Teachings are implicit in fables and the behaviour of commedia characters predictable, but their new interaction is unexpected and innovative without trying to “educate” the audience, something, Goldoni advocated and Gozzi abhorred.

The chapter also analyses *Il corvo* and *Il re cervo*, showing how Gozzi creates the depth needed by his characters on stage but missing in the fables themselves, and produces a space in which real and unreal coexist seamlessly. Winter also finds it necessary to give a quick overview of the characteristics of the commedia “all’improvvisa” to dispel preconceived notions and to show how Gozzi makes use of the craft. She aptly observes that the masked characters of the Commedia in Gozzi’s play both create a bridge with reality (by inserting references to the audience’s present in their text) and have an alienating effect from it. In particular, she uses *La donna serpente* as a case study to show how the commedia characters work in the theatrical fable’s text. Her conclusions at the end of the chapter on the nature of these characters and on the theory of comedic structure are fascinating and worth reading.

Part three gives a necessary very general overview of the context in which Gozzi operated and on the various attempts to reform theatre in the eighteenth century, more or less trying to do away with the Commedia dell’arte. While it is true that theatre was headed towards a “borghesizzazione” and that comedy had its greatest rival in the Opera buffa (comic opera), it is also true that all new theorists of theatre took from their predecessors and that there was still room for a reform that would include some of the teachings of the most original Italian performance tradition. Gozzi is a staunch defender of the Commedia but also a proposer of new ways to incorporate it in his modern times. The study points out how some of the bad reputation of the Commedia came from writers who were paid ten times more for producing an original comedy rather than a successful adaptation of a scenario. New economic concerns pushed writers to produce vast quantities of not always valuable comedies under the pretext of creating a theatre that would forge the audience’s moral conduct and taste. Gozzi sees through this disingenuous attitude, denying that the commedia only appeals to people of lower extraction, while “serious” comedies appeal to more refined audiences. Moreover, playing on people’s sentimental cords to elicit a response is cheap; he counteracts these tactics with pure entertainment that appeals to the audience’s imagination and ability to be moved by the fantastic and still understand allegory.

Part four looks at later “fiabe teatrali” which, their following established, abandoned the specific polemic with contemporary writers to question conservative social positions advocated by other authors in their comedies. Gozzi’s fables

take on a subversive strength that exposes elements of reality didactic theatre tends to suppress. For Winter Gozzi's imagination also sheds light on reality outside the theatre, stimulating people to think out of the box.

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Paolo Mantegazza. *"The Physiology of Love" and other writings*. Ed. Nicoletta Pireddu, trans. David Jacobson. Toronto: University of Toronto Press, 2007. Pp. viii, 532. ISBN 978-0-8020-9289-2. \$75.

During the last two decades, Italian scholars have paid increasing attention to Paolo Mantegazza, and to the multiple issues raised by his scientific and literary works: a fairly large number of studies are by now available, covering topics like the author's links with Darwin and Freud, his role as a fore-runner in anthropological studies, his importance in the society and culture of newly unified Italy, even his influence on many great novelists between the XIX and XX centuries (from De Roberto and D'Annunzio to Svevo and Gadda). As yet, this relative domestic revival has been only partially echoed abroad: which is all the more a pity, since the historical meaning of Mantegazza's case is closely tied to problems and trends that regard *fin-de-siècle* Europe as a whole, and only in this light can it be thoroughly understood.

It might be worthwhile, therefore, to encourage a comparative reading of Mantegazza—and at the same time, to make his works more readily available overseas. A noteworthy step forward in both directions is provided by Nicoletta Pireddu's recent studies: not secondarily through her English edition of *Fisiologia dell'amore* [1873], followed by an abundant selection from other writings. While building on a detailed reconstruction of the Italian context, the editor examines the texts from a much broader angle: the strong comparative bent can easily be detected in the dense introduction (3-53), as well as in the precise footnotes and in the very structure of the anthology. To begin with, the various subjects treated by the author are constantly inserted in their original frameworks, often transcending national boundaries: the essay on the *Properties of Coca* [1859] is thus related to the gradual discovery of cocaine in the Old Continent (8-11); the papers on sexual matters are situated in a larger debate involving such figures as Kraft-Ebing and Havelock Ellis, along with the German *Zeitschrift für Sexualwissenschaft* (17-18); similarly, Mantegazza's fascination with the philosophy of Epicurus—cf. the *Essay in a Physiology of the Beautiful* [1891]—finds its place in the general "rediscovery of Epicureanism in turn-of-the-century Europe" (47). An even thicker tangle of cultural stances underlies the eponymous text, where the attempted *physiological* analysis of love and marriage owes much—as the introduction points out—to the models of Balzac and Brillat-Savarin (14): but we might also add the names of Stendhal (*De l'amour*), Michelet (*L'Amour*, explicitly mentioned in the 1906 preface to *Fisiologia*) and George Sand, this last being suggested by a reticent