erned by the same laws of the physical and chemical facts,” 493-94). Even in this case ambiguity is Mantegazza’s trademark, since the most advanced aspects of his ideological and scientific profile are undermined by a rich set of patriarchal or racist stereotypes, and by a clear bent towards the most widespread commonplaces: to be sure, we are dealing with “a Janus-like figure, at once conservative and progressive” (22). Once again, our author personifies an inner conflict typical of his age—the same one that was depicted by Flaubert, in a farcical key, through *Bouvard et Pécuchet*: the ever-growing confusion between knowledge and *idées reçues*, democracy and social blindness, taxonomy and obtuseness.

For better or for worse, to sum up, Mantegazza was a highly representative figure—and this is perhaps the main reason that makes his case particularly worth studying, even outside Italy. In this respect, Pireddu’s *Physiology of Love* now stands out as an essential tool: aside from the massive amount of information offered by the introduction and the footnotes, scholars can take advantage of an exhaustive and updated bibliography (65-70), of an interesting note on Mantegazza’s reception in Italy and abroad (55-60), and—which is even more important—of an accurate and fresh translation (the 1894 American edition of the eponymous text has been brilliantly polished up by David Jacobson, who also provides original renditions of the other selected works). Undoubtedly a remarkable effort, that can be of great use to everyone interested in outlining an overall “picture” not only of “nineteenth-century Italy,” (53) but of the European background as well.

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Elisa Tonani. *Il romanzo in bianco e nero. Ricerche sull’uso degli spazi bianchi e dell’interpunzione nella narrativa italiana dall’Ottocento a oggi.* Firenze: Franco Cesati Editore, 2010. Pp. 318. ISBN 978-88-7667-393-1. €28.

A serious academic study on punctuation and spacing immediately piques a reader’s interest. Elisa Tonani’s study finds its inspiration in the renewed focus on punctuation arising from the unanticipated world wide success of *Eats, Shoots & Leaves. The Zero Tolerance Approach to Punctuation* by Lynn Truss (2003), which saw its Italian translation in 2005. But even before Truss, Italian scholars had studied the stylistic effects of punctuation (both as the technical *interpunzione* and the more usage-oriented *punteggiatura*) (15). Italian literary history counts many authors who paid close attention to this aspect of their writings. Tonani’s brief historical introduction begins with Leopardi, whose preoccupation with punctuation was voiced in both the *Zibaldone* and the *Epistolario*. Tonani’s own analysis proceeds from her observation, supported in both French and Italian literature, that there are two registers of punctuating: the more casual and the literary. She also considers the page as macro-text where not only do the punctuation marks matter, but also where the spaces dividing headings, paragraphs, headers, footers etc. all have effects on the text and thus inform our reading of it, as Derrida has taught us in *Glas*. She indi-

cates vanguard Italian Futurism as having brought this topology into recognized prominence in Italian literature. Later it will be D'Annunzio's *Notturmo* (1921) and *Libro segreto* (1935), that will give more literary importance to both punctuation and use of space, the *mise-en-page* of the work as she refers to it.

Tonani divides her study into two major sections. In Part 1, "Il bianco, la parte visuale del dire," she comments on the use of interlinear and "intralinear" spacing and punctuation in the major authors of the Ottocento and early twentieth century, from Manzoni (whose records about the *Promessi sposi* attest to the author's personal scrutiny of the text) to Svevo, and later from Moravia to Bacchelli in the 1930's, and finally from Pavese to Berto, Camon, and Biamonti. She shows how they manipulated spaces, pauses, stops, in their narration and in their narrated dialogues. She observes how the silences imposed by the *mise-en-page* produce and constructively affect the tension that functions in tandem with the style and content of their works. This review does not allow detailed commentary on all of the authors of the study; suffice it to say that her choice of Niccolò Tommaseo's *Fede e bellezza* (1840) is a particularly felicitous one to support her observations. Her bibliographies, rich in breadth as they are, give no indication that Tommaseo's treatises on technical and aesthetic features of novel writing, especially *Della bellezza educatrice*, (1838) and the *Dizionario estetico* (1840) influenced the present study. Yet, given Tommaseo's emphasis on "il visibile parlare," and on textual parsimony, she could not have chosen a more fitting example. Tommaseo was, among his various roles, a true literary technician who would have taken delight in Tonani's stimulating observations.

In the second section of the study, Tonani describes those authors of the Novecento who have experimented openly and extensively with punctuation and the *mise-en-page*, usually following models suggested by post-World War I American and French writers, writers whose predilection for *brevitas* in all literary aspects undeniably influenced other literatures. Included are works by authors whose attention to narrative cadence (a project already advocated by Tommaseo) is complemented by a carefully planned simplification of syntactic structures, and by the emphasis on punctuation as an active agent and producer of specific stylistic effects. Writers examined in this section include Pavese, Vittorini, Calvino, Bilenchi, Tondelli, Tabucchi and others; the survey ends with commentary on Valeria Parrella's *Lo Spazio bianco* (2008) where the space intended by the title acts as both metaphor and as a textual *topos*.

A volume of theoretical considerations of spacing and punctuation must have presented the author with some stylistic and editorial conundrums. The problem of how to show her examples (in particular those involving spacing issues) in a book published in a conventional format is neatly resolved through the use of facsimile reproductions of the original texts, and by isolating illustrative texts in a box to set them apart from the study proper. She enhances her work with two bibliographies, one dedicated to the literary texts that exemplify and elucidate her theoretical observations, and one dedicated to the numerous critical studies from which her study has been drawn and developed. Her wide readings, from reference grammars to manuals of punctuation (and in particular the two volumes edit-

ed by Alessandro Baricco, *Punteggiature 2001*), to studies of typography, rhythm, orality and voice, many dependent on French theorists, confirm that punctuation and use of textual space offer inviting perspectives for academic scrutiny: technical, literary, typographical, philosophical, theoretical, historical. Tonani's work also prepares the ground for possible future studies on, for example, how Italian authors whose origins are not Italian understand and manipulate spaces and punctuation in their works. Again, her inclusion of Tommaseo, Florentine in heart but Dalmatian by birth, will provide a useful starting point.

Tonani's study merits a place on the bookshelves of all Italian scholars of Italian literature. It will prove a fresh and creative *vademecum* as they consider how the often overlooked features of a work, like punctuation and spacing, affect every page.

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Vittorio Coletti. *Romanzo mondo: la letteratura nel villaggio globale*. Bologna: Il Mulino, 2011. Pp. 135. ISBN 978-88-15-15049-3. €15.

Le economie mondiali, le imprese, i mercati, le culture sono sempre più interdipendenti, fino a diventare parte di un unico sistema mondiale. Stiamo parlando del tanto noto fenomeno della globalizzazione. Ciò che ancora stenta a globalizzarsi è la letteratura, rinchiusa nei confini nazionali e, in alcune circostanze, persino in quelli provinciali. Da questo dato comincia l'interessante volume *Romanzo mondo: la letteratura nel villaggio globale* di Vittorio Coletti. Già dal primo capitolo "Il mondo della letteratura" emerge il nodo della letteratura circoscritta nel ristretto ambito nazionale. A partire dalla fine dell'*ancien régime* si registra un processo "di identificazione fra opere letterarie e ambiente linguistico e sociopolitico circostante", per cui si è consolidata "la sensazione che la letteratura sia un'arte endogena, centripeta, abbondantemente spiegabile e consumabile dentro i confini in cui viene prodotta" (17).

Nella "Premessa", mediante il confronto con Franco Moretti "il maggior studioso delle dinamiche geografiche della narrativa moderna" (9), Coletti delinea la sua visione del romanzo mondo. Per Moretti le opere mondo sono "i grandi capolavori dell'epica moderna, da *Faust* a *Cent'anni di solitudine*", quei libri, insomma, che "ambiscono all'universale" e fanno continuamente riferimento "al sistema-mondo nel suo insieme". Coletti, invece, definisce opere mondo i romanzi degli scrittori del Novecento e della contemporaneità, che vanno al di là dei ristretti confini nazionali o provinciali e sono "quindi in qualche modo ricevibili da tutte le culture", per cui identificano il destinatario nel "lettore mondiale, cioè non legato a una cultura nazionale particolare e attratto da temi e forme planetarie" (9).

L'arco storico in cui si muove Coletti va dal Medioevo ai giorni nostri. *Dal De vulgari eloquentia* di Dante passa ai poemi cavallereschi di Boiardo e Ariosto, dal teatro di Shakespeare a quello di Goldoni, dai più importanti letterati ottocenteschi