introduction, English summaries at the head of each letter, a bibliography of related works and footnotes explaining the complex web of characters as well as obscure words of dialect. It is appropriate for, and recommended to, specialists and senior graduate students in early modern Italian history and culture.

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***Cultures in Contact. Translation and Reception of I promessi sposi in 19th Century England.* Ed. by Vittoria Intonti and Rosella Mallardi. Bern, Berlin etc: Peter Lang, 2011. Pp. 407. ISBN: 978-3-0343-0688-1. \$100.95.**

This volume is the result of a research project undertaken by members of the University of Bari, ranging from professors to post-doctoral students in the English Department, with specialization, among other areas, in Translation Studies. The opening section, on “Literary and Cultural Context” is a rich overview, by Vittoria Intonti, which looks at the source and target cultures during the time the translations were undertaken, and examines the features which made Italian literature, in this case Manzoni’s novel, attractive to the English speaking world. This included, naturally, non-literary considerations, such as the appeal of Italy for travellers and then the role of Italian refugees in England, like Foscolo and Panizzi (who, incidentally was Professor at University College, not King’s College, before moving to the British Museum). They contributed to the spread of knowledge about Italian culture. Here, as in the rest of the volume, the theoretical works of, among others, Gideon Toury and Lawrence Venuti are used for contextualization.

The second section on “Cultural and Linguistic Intersections” comprises of four essays by Rosella Mallardi. The first offers us a survey of “*I Promessi Sposi*. The State of the Stranlation.” Here French translations play an important role as they had a marked influence on the later English translations and on subsequent American ones, considering both the versions of the ‘ventisettana’ and of the ‘quarantana’. The first English translation of *I Promessi Sposi* was by a Royal Navy Chaplain, Charles Swan; it came out in 1828, it was abridged and was lacking Manzoni’s introduction. The second (1834) appeared as an anonymous work (although actually by Andrews Norton, professor of Biblical Criticism at Harvard), and likewise anonymous were the third (1844, but still of the ‘ventisettana’) and the fourth translations (1845, of the ‘quarantana’). As well as these editions there were adaptations in English for school children and students, similar to editions in French. In fact this section is very valuable for the care it takes discussing the relationship between the French translations and the English ones, noting Manzoni’s role in revising the French editions and providing an interesting survey of the reviews that followed these publications. It also considers the elements that were omitted from the translations—the introduction, as we have seen, but also historical descriptions and digressions and “passages considered unsuitable to young or female readers”(87). Perhaps we could have been told which they are.

Mallardi in later sections examines the intertextual relations between the first

translations by Swan and his French counterparts, Rey-Dussueil and Gosselin, all three of which appeared in 1828. Their first eight chapters of the novel are examined in detail, with comments which range from phrasing to details of “Passive Pleonastic, Impersonal and Reflexive ‘si’”(137). There is a valuable comparison of the opening of the novel in the Italian, French and English versions, and a telling modification by Norton’s anonymous English reviser which reveals “a particularly edifying and Catholic approach” (210). Very striking is Mallardi’s section on “Manzoni, a Writer in Search of an Italo-European Language” which is a useful reminder of Manzoni’s role in the ‘Questione della Lingua’.

In a later section Maria Cristina Consiglio provides us with “Reflections on Manzoni’s Paratext and its Translations” in which she concentrates mainly on the Introduction the omission of which caused certain problems between “translator” and “author” and on the effect of this omission in later English editions. Vittoria Intonti has a detailed chapter on various renderings of Lucia’s “addio, monti” in the English translations, with comparative sorties into French equivalents. Maristella Gatto makes use of computer assisted methods of analysis for an overview of “Translating Words and Phrases in Manzoni’s ‘Catholic’ Novel,” taking as a starting point those related to the religious vocabulary of Manzoni’s text and considering the birth of the Oxford Movement. Margherita Ippolito offers us an examination of an important feature of Manzoni’s work, in this case the rendering of irony, which she feels is missed by translators who did not have sufficient command of Italian to sustain Manzoni’s web of ironic references, including his ironic literary quotations. Here we are given Manzoni’s interesting explanatory commentaries to his translator Swan.

The volume ends with four appendices which summarize the main variations between Italian and English editions of *I Promessi Sposi*, incorporating traces of French renderings which appear in the English. The volume includes comprehensive bibliographies for the various areas of the research.

This is an original book which benefits from its source as a research project. True, there are sometimes repetitions, but the range of topics that the project allows and the novelty and variety of its outcome are commendable, not least because many venues are opened up for further research.

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Attorno a questo mio corpo. Ritratti e autoritratti degli scrittori della letteratura italiana, a cura di Laura Pacelli, M. Francesca Papi e Fabio Pierangeli. Matelica (MC): Hacca editore, 2010. Pp. 624. ISBN: 9788889920572. € 24.

Attorno a questo mio corpo is a collection of sixty-four critical contributions written by sixty-four scholars of Italian literature, including, but not limited to Paola Benigni, Dante Maffia, Aldo Onorati, and Vito Santoro. Each article is dedicated to one author of Italian literature, ranging from the fourteenth to the twentieth