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

century. The anthology is edited by Laura Pacelli, Maria Francesca Papi and Fabio Pierangeli who begin the anthology with a brief but thoughtful introduction “Forme nell’eterno,” outlining both the purpose and the importance of the anthology, that is, *scoprire i profili e i gesti e rilevare la presenza del corpo nella produzione letteraria, incontrandosi con le diverse capacità scientifiche e intuitive, le suggestioni e le sensibilità degli studiosi coinvolti, evidenzia l’esclusivo rapporto con la materialità e il mistero dell’arte e del corpo.* (10)

Organized alphabetically, the articles not only discuss varying authors and literary genres, but the anthology itself embodies an interesting and innovative means of recounting Italian literature via authors’ bodies, through, for example, analysis of descriptions provided by other authors, or excerpts from the corpus of the author in question, in which the author discusses his or her understanding of the body generally, or their body specifically. This work reinforces many contextually important and often overlooked influences on authors, such as pathologies, anxieties, and perceptions of the physical self. As a result, this novel mode of research uncovers many previously unknown facts about many great and influential authors of Italian literature.

Essentially, the work presents a brief history of Italian literature constructed through the observation and subsequent analysis of authors’ bodies. Using this approach, scholars delve deeper than simply the works themselves, in order to better understand the author himself and his environment, and thus, by extension, attaining a deeper understanding of the author’s opus. Scholars accomplish their goal through primary and secondary channels of research, such as the use of anecdotes, testimonials, diary entries, memories, descriptions of the author, and letters.

Given that research and analysis of different eras is, for obvious reasons, completed in different ways, each scholar conducted their research in a manner appropriate to their subject matter and the context. The anthology begins with Alfieri’s autobiographical sonnet, in which he attempts an unidealized description of himself, and ends with Paolo Volponi’s descriptions of madness, the body and the contradictions of science in his novels. Notwithstanding the fact that different research methods were used, and authors of different eras were the focus of different articles, this intellectually rich work uncovers points of similarity amongst authors who lived centuries apart.

Accompanying the detailed analysis contained within the anthology is a series of visual elements that enhance the subject matter and the importance of the corporeal within literature. For example, on the front cover, each author is denoted as a part of the body. Similarly, Maurizio Ceccato, designer of the cover, creates continuity by mirroring the back cover with that of the front, including the human body, with its muscles and tendons exposed, face forward on the back cover, opposite of that of the front cover. As opposed to having the names of each author denote a part of the body as on the front cover, the names of each scholar who contributed to the anthology denote a part of the body on the back cover. Thus, the book cover becomes a complete extraliterary indication of what is contained within the book. Furthermore, to create a complete meta-narrative on the cover, the quote from which the title was derived, Amelia Rosselli’s *Serie ospedaliera*

(1969), is printed on the back cover. The choice is effective.

Illustrations by Mauro Maraschi also add to the visual character of the anthology. Sketched portraits of authors such as Cesare Pavese, Luigi Pirandello, and Eugenio Montale, provide visual reference to their respective articles. What is more, these illustrations, presented in grayscale, add weight to Pacelli, Papi and Pierangeli's argument that the body and literature "sono specchio di un 'io' singolare e univo, immerse in un tempo che lascia segni indelebili e in uno spazio che impone le proprie misure" (9). Additionally, the choice to present portraits in grayscale provides a physical representation of the intangible yet significant quality that the body, and descriptions or thoughts of the body add to literary works.

The anthology ends with a brief essay entitled "Dal volto ai piedi. Divagazione finale" by Fabio Pierangeli, complete with a brief Bibliography and followed by a section dedicated to the presentation of each contributing scholar. Pierangeli briefly discusses bodies of work in which the influence of the body and corporality on an author are discussed, including Nietzsche, Marc Bloch, and Antonio Erbetta, providing the reader with the necessary scholarly background information to understand the editors' and scholars' undertaking. Although the anthology *Attorno a questo mio corpo* may seem rather basic at first glance, the scholars of these articles have effectively made Italian literature much less daunting for students and young scholars, by de-mystifying these literary greats, focusing on their commonality with their readers, that is, their humanity. This new approach has opened up new pathways for further research; the inventory of possibilities for which is endless. Overall, Pacelli, Papi and Pierangeli's anthology is an excellent new addition to the body of Italian literary criticism, contributing new facts, ideas, and modes of research.

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Ombretta Frau e Cristina Gagnani. *Sottoboschi letterari. Sei Case Studies fra Otto e Novecento. Mara Antelling, Emma Boghen Conigliani, Evelyn, Anna Franchi, Jolanda, Flavia Steno.* Firenze: Firenze University Press, 2011. Pp. 187. ISBN 9788864532950. € 24.90.

Al centro di questo volume, nato dalla proficua collaborazione di Ombretta Frau e Cristina Gagnani, è la formazione dell'intellettualità femminile nell'Italia post-unitaria, definita dalla trasversalità delle proprie varieguate espressioni rispetto ai canoni istituzionali con i quali intesse peraltro un dialogo serrato. I sei saggi qui raccolti condividono (e raggiungono pienamente) "lo scopo di 'portare a testo' alcuni di quei nomi che erano rimasti (metaforicamente) a livello di nota a piè pagina ridando così parziale visibilità a un ricco e vigoroso sottobosco letterario che correva il rischio di rimanere nascosto" (xxvii). Nell'illuminante prefazione a quattro mani che ci accompagna lungo avvincenti percorsi di lettura, Frau e Gagnani sottolineano come la metafora del sottobosco si presti ad indicare sia la fitta ed intricata presenza della scrittura femminile nella costruzione della nazione,