oggettivo, ma anche, per usare una formula di Raboni, del ‘pessimismo esistenziale,’ è da ascrivere il profilo globale dell’opera cattafiana” (119). The final essay in the section of Letture is entitled “Un ‘punto d’infinito’ per la geometria di Cattafi.”

The two chapters composing the last eighteen pages of this volume shift focus to literary critics. In “Muscetta e l’infinito da Leopardi a Baudelaire,” Savoca sets himself the task of appraising Baudelaire “attraverso il lungo lavoro di comprensione e traduzione che Muscetta vi ha dedicato, si direbbe, a partire proprio da Leopardi” (140). The Leopardi who is at the core of Muscetta’s work as translator and critic and who serves as a kind of intermediary for Muscetta’s interpretation of Baudelaire is, Savoca holds, European. Following nine pages of perceptive analysis, Savoca concludes that “Muscetta si colloca volontariamente al di qua del grande tema dell’infinito, che lo tenta e lo spaventa, e nel quale non si avventura esplicitamente per paura di perdersi” (148). The book’s last chapter considers Marchese’s writings on Montale. Savoca examines in the three major published collections containing these “articoli e saggi, capitoli di storia letteraria, letture, edizioni e commenti” (149), summarizing each while also providing an original analysis of Marchese’s reflections on Montale. The volume closes with a useful index.

As can be the case with a collection of essays written for various purposes and printed in various venues, L’infinito e il punto lacks strict cohesion among its individual parts. Although the chapters are loosely held together by the themes indicated in the work’s title, and while Savoca’s observations are consistently insightful, the author makes significant jumps in topic from chapter to chapter, sometimes straying slightly from his stated goals. However, this potential weakness is also a great strength, since the volume’s broad scope allows Savoca to incorporate analysis of a wide range of authors and works, making the collection of use not just to scholars occupied with the ideas of the infinite and the spatial point, but also to those interested in any of the individuals studied. Savoca furthermore intelligently and effectively shows how important Italian intellectuals interacted with and fit into the larger European context. Indeed, by themselves and as a whole, the essays offer a valuable and relatively accessible contribution to the study of twentieth century Italian poetry and literary criticism.

KATHLEEN GAUDET
University of Toronto


It is difficult to challenge the description of this work, contained in one of the endorsements on the book cover, as a “monumental achievement” because the scope, detail, organization, precision, and sheer mass of Healey’s bibliography is enormously impressive. The author’s sources, objectives, and methodology are presented in a generous, elegantly written Introduction, and the volume contains a number of very useful indexes: Author Index (62 pages), Title Index in both Italian
and English (55 pages), Translator Index (23 pages), Editor Index (15 pages), Artist and Illustrator Index (3 pages), Publisher Index (20 pages), Periodical Index (1 page), Series Index (10 pages), and Subject Index (15 pages). A note in the same Introduction provides an effective framework for the design of each index. In addition to arranging the publications in a year-by-year format, Healey offers the reader valuable annotations on most of the entries, ranging from a few lines to as many as 25 or 30 lines of commentary pertaining to the contents of the items cited as well as important particulars relative to the circumstances of publication.

As the author acknowledges, this work complements the bibliography he published in 1998, titled *Twentieth-century Italian Literature in English Translation* and, to the extent possible, contains all the English translations of Italian writings before 1900, published in book form between 1929 and 2008. The present volume complements the earlier work in several important ways. Not only does it comprise an exhaustive record of English-language versions of texts from Late Antiquity and the Middle Ages to the end the nineteenth century; it also redefines the term ‘literature’ to accommodate significant philosophical, theological, scientific, and linguistic works of the medieval and the early modern periods. This means that the translations of writings by such authors as Pico della Mirandola, Marsilio Ficino, Galileo, and Giambattista Vico are listed and expertly commented. Healey also decided to include writings in Latin or dialect. The exclusion of such works would have meant omitting the writings of Augustine and Aquinas, for example.

Other aspects of the criteria adopted in the compilation of the bibliography are discussed with lucidity and rigour in the opening pages of the Introduction. These aspects include a statistical report in the form of a table listing the 35 authors who appear most frequently in the bibliography, the number of works that have been translated for each as well as the number of editions of each work. For example, Healey points out that, since 1929, there have been 468 entries for Dante, representing 13 works. The author supplements the table with informative observations; for instance, where he draws a comparison between his two bibliographies stating: “The chief similarity between the early period and the twentieth century resides in the limited number of writers who reach the contemporary mass market, and the limited number of titles which become bestsellers or steady sellers – for the twentieth century, for example, Alberto Moravia, *Christ Stopped at Eboli*, the Don Camillo stories of Giovanni Guareschi, *The Leopard*, and Umberto Eco; for the early period, the *Divine Comedy*, Marco Polo, the *Decameron*, Machiavelli’s *Prince*, Benvenuto Cellini’s *Autobiography* and *Pinocchio*” (p. xx).

Other revealing statistics that Healey presents to the reader, indicative of the degree of reflection that has gone into the compilation of the bibliographic data, are the following. Of the 1506 writers represented in the present volume, 35 appear in 69% of the 5180 entries. As well, he adds: “perhaps of greater interest in the context of this bibliography are the translations of rare and unusual books” (p. xx). He mentions, for instance, Gaspare Tagliacozzo’s 1527 book on plastic surgery, Giovanni Targioni Tozzetti’s 1767 book on diseases affecting grain crops, Bernardino Amico’s illustrated book on buildings in the Holy Land, and Frederick
II’s book on falconry, written in 1229.

The research is conducted in meticulous fashion with the result that this volume is indispensable as a resource for scholars interested in translation issues as well as the reception of texts. It is also a significant testament to the ongoing international interest in Italian literature. Healey himself recognizes the fact that an electronic version of this work would be desirable inasmuch as a digitized text would facilitate an annual update or ‘aggiornamento’ and greater possibilities for accessing the information. He concludes with these words: “It is hoped that this bibliography too will contribute to the growth of the English-speaking readership for Italian writings of all eras” (p. xxi). Robin Healey has certainly devoted a substantial portion of the last twenty years or so on the research for this project, for which he is to be commended. His heroic efforts will surely be appreciated by Italianists the world over.

CORRADO FEDERICI
Brock University


This volume contains the proceedings from a conference that took place on October 20, 2010 in Belluno to honor Beniamino Dal Fabbro on the centennial anniversary of his birth. According to the list compiled by of one of its contributors, Catia Cantini, Beniamino dal Fabbro was a poet, a writer, an essayist, a translator, a literary and musical critic, a journalist as well as an accomplished pianist and artist (VIII). Born in Belluno on August 14 in 1910, he spent part of his childhood in Florence where his family sought refuge during World War I. After obtaining a law degree at the University of Pavia he moved to Milan where he lived until his death on August 25, 1989. His literary career spanning over fifty years (1937-1989) culminated in a substantial corpus of writings: six poetry collections, four prose narratives, five works of music criticism, three collections of literary criticism, two travel reportages, numerous translations of both poetry and prose and articles on literature and music that appeared in a variety of journals such as Corrente, Campo di Marte, Avvenire, Milano-Sera, Il Gazzettino, L’Illustrazione italiana, Tempo and Il Giorno. He was the recipient of three prestigious literary prizes: in 1966 the Prize for International Poetry “Riviera dei Marmi” (ex equo with Giuseppe Ungaretti) for his collection of translations La sera armoniosa, in 1969 the Prize “Carducci” for the collection of poetry Catabasi and in 1979 “Il Premiolino.” An active participant in the cultural life of Italy during the most turbulent years of the twentieth century he belonged to its intellectual elite that included, among others, Carlo Emilio Gadda, Eugenio Montale, Leonardo Sinigaglia, Salvatore Quasimodo, Alfonso Gatto and Vittorio Sereni.

Despite his impressive achievements in the fields of literature and music, Dal Fabbro had never received the critical attention he merited, relegated until recent-