uncritical admirers of our own ways, when we prefer Italy and its cities over all the rest of the world” (63)—we should replace “Italian/Italy” with any nationality/country; in this way, we will have understood the true essence of Botero’s thought in the same international and “non-Eurocentric perspective” (xxiv) as Symcox’s new translation.

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Giuseppe Parini. *Prose. Scritti polemici (1756-1760)*. A cura di Silvia Morgana e Paolo Bartesaghi. Edizione nazionale delle opere di Giuseppe Parini. Pisa: Fabrizio Serra, 2012. Pp. 420. ISBN 978-88-6227-423-4. € 84.

The second to come out in the *Edizione Nazionale delle Opere di Giuseppe Parini*, the volume edited and introduced by Silvia Morgana e Paolo Bartesaghi contains the critical edition of the polemical pieces that Giuseppe Parini (1729-1799) wrote in response to the writings on language and style of Alessandro Bandiera and Onofrio Branda between 1756 and 1760, a crucial period in the writer’s literary and intellectual formation.

The author of the classically-inspired *Odi* (1791) and of a biting moral satire such as *Il giorno* (1763-1801), Parini is probably the writer who most fully embodies the ambiguities of the Italian Settecento, suspended as he was between Arcadic classicism and the moral instances of the Enlightenment. Of a humble origin – “di casa popolare,” to use Carducci’s words – Parini, more than Alfieri and Goldoni, the two other crowns of Italian eighteenth-century literature, was fully engaged in creating and implementing a literary program that was ideologically driven – inspired by the Enlightenment ideals of an ethical and civil function of literature – but also aesthetically aware, aiming at achieving a compromise with a more traditional classicist taste. If, for Parini, taste and ideology were always closely linked, so the *questione della lingua*, as it emerges from his polemical writings, was never only an aesthetic issue but also a moral one.

Recognizing the importance of the two controversies, Francesco De Sanctis wrote that it was in the clash with the Fathers Branda and Bandiera that Parini first revealed his true personality, both as a man and as a writer. As the editors explain in the introduction, the ideas about language and style that Parini presented in the polemical writings would later find fuller and more thoughtful expression in his *Lezioni di Belle Lettere* (1769-1776). The intellectual exchange and confrontation with the two clerical antagonists, however, was a defining moment for the young writer, one that gave him the opportunity to start redefining his literary classicism and reconcile it with the instances of a new rationalistic poetics.

Both polemics had at their heart the choice of a literary language and the aesthetic and ethical implications of such a choice. In his 1755 *I pregiudizi delle umane lettere*, the Servite Father Alessandro Bandiera had defended a rigid linguistic purism that had led him to criticize the sermons of Paolo Segneri’s *Quaresimale*, which were deemed not “Tuscan” enough, and to rewrite parts of

them in an awkward and stiff imitation of Boccaccio's style. Parini's main target in his responses was Bandiera's "affettazione," where affectation is as much a vice of style as it is a vice of thought. Making style a question of ethics, Parini declared that the real danger was that "i giovani, i quali per avventura lasciandosi condurre alle parole del Bandiera, accetteran come buone certe maniere storte di ragionare, o seguiran come limpido e purgato stile ciò che non è altro che preta affettazione, lontana da ogni naturale e diritta ragion di favella" (84).

With the Branda polemic—as in the case of the controversy with father Bandiera—style, language, and morality were also closely intertwined. Between 1759 and 1760 the Barnabite Father Branda, with whom Parini had studied at the Scuole Arcimbolde in Milan, published two *Dialoghi della lingua toscana*, containing a praise of the Tuscan language at the expense of the Milanese dialect together with a sharp criticism of the society of Milan. Once again, Parini's polemical rebuttals, while ostensibly about linguistic issues, also raised ethical and moral questions. In defending the dialect as the purest and most uncorrupted language, the only "natural language," Parini addressed issues of regional versus national identity, of political power, but also of linguistic and moral integrity. Ultimately, the writings of the Bandiera and Branda polemics are fundamental for understanding not only Parini's intellectual development but also the relationship between ethics and language and the convergence of stylistic and civic values that characterized his work.

The fruit of several years of study and research, this critical edition is based, for the main texts, on the first eighteenth-century printed editions of Parini's polemical writings against Bandiera and Branda (taken from the 2005 Barbarisi-Bartesaghi edition) and, unlike all previous editions, it preserves the original reading of the texts, including the page numbers, spelling, punctuation, and capitalization. It is also the first to present a comprehensive selection of the writings that make up the textual corpus of the polemics, including several printed texts lacking a modern critical edition and never-before-published autograph texts, such as a few documents from the Archivio di Stato di Milano concerning the Parini-Branda controversy. The edited texts are preceded by an introduction on the general aspects of the two controversies, which, while historically and critically informed, could have devoted more space to illustrating the details of the two controversies and their importance in Parini's evolution as a writer and in the definition of his stylistic and linguistic tastes. The introduction is followed by a history of the different critical editions and a description of the editorial criteria adopted and the sources used by the editors. Both the footnotes and the endnotes to the edited texts are informative without being overwhelming and are of great value for clarifying obscure points and for giving indispensable biographical, historical, and editorial information. It would have been useful had the editors included a critical bibliography on the Parini-Bandiera controversy as they do for the Parini-Branda polemic, but this does not detract greatly from the overall quality of the volume.

In sum, the critical edition of Giuseppe Parini's *Scritti polemici (1756-1760)* is a rigorous piece of philological scholarship that provides a useful research tool not only for Parini specialists, but also for scholars interested in the Italian ques-

zione della lingua and in the history of thought on dialects, plurilinguism, and monolingualism.

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Luigi Mastrangelo. *Leopardi politico e il Risorgimento*. Napoli: Luciano editore, 2011. Pp. 152. ISBN 88-6026-117-5. € 18.

Nella lettera a Pietro Giordani, datata 21 maggio 1817, Leopardi scrisse: "Mia patria è l'Italia per la quale ardo d'amore, ringraziando il cielo d'avermi fatto italiano". Partendo da questa preziosa citazione, Luigi Mastrangelo nel volume *Leopardi politico e il Risorgimento* analizza la dimensione politica del poeta, la sua influenza nell'affermazione dell'idea di patria e il suo contributo nella realizzazione dell'Unità d'Italia.

Il vero nodo è costituito dal fatto che gli intellettuali del Risorgimento avevano a disposizione solo in parte le opere di Leopardi, a causa del "noto sequestro" dei manoscritti nella casa di Antonio Ranieri, "nei bauli del sodale" (128-129).

L'edizione delle opere di Leopardi "accresciuta, ordinata e corretta, secondo l'ultimo ordinamento dell'autore", accompagnata dalla *Notizia intorno agli scritti, alla vita e ai costumi di Giacomo Leopardi* firmata da Antonio Ranieri, apparve a Firenze, presso Le Monnier, nel 1845, priva di testi fondamentali come il *Discorso sopra lo stato presente dei costumi degli Italiani*, che sarà pubblicato solo nel 1906. Infatti bisognerà aspettare la fine dell'Ottocento e l'inizio del Novecento per l'acquisizione da parte dello Stato italiano dell'intera opera di Leopardi, grazie a Giosue Carducci, autore della *Relazione a S. E. il Ministro a nome della Commissione incaricata di esaminare e ordinare i manoscritti leopardiani rivendicati dallo Stato*.

All'altezza del 1861, dunque, gli intellettuali del Risorgimento leggevano "le due principali canzoni patriottiche, e poi quelle al Mai, alla sorella Paolina e al vincitore nel pallone che, però, affrontano la questione indirettamente, come secondo livello comunicativo", con l'aggiunta degli "allegorici (e dunque poco chiari) *Paralipomeni*, la *Crestomazia* che, *in primis*, è comunque un'antologia letteraria, oltre all'ironica *Palinodia*" (128).

Mastrangelo passa in rassegna i testi leopardiani nei primi due capitoli (*I testi politici e civili*, 13-38; *I testi di altra natura con contenuti politici*, 39-68) e segue il dibattito critico nei successivi (*L'articolazione della discussione*, 69-112; *Dopo il 1848 "confortatore e combattitore"*, 113-133), dimostrando che le affermazioni di Pietro Treves sulla "anteriorità od estraneità del Leopardi al Risorgimento italiano", sull'assenza di un suo "risorgimentistico sentire" e sulla mancanza nel poeta di qualcosa che "anticipi l'uomo del 1848" (10) sono solo un pregiudizio e una partita purtroppo chiusa troppo frettolosamente.

Per Leopardi è italiano chi parla in italiano, da intendersi "non come il fiorentino (distanziandosi in questo dagli 'amici di Toscana') ma come una *koinè*, 'lingua moderna nazionale' comune, scaturente da una felice commistione delle varie