Boccaccio,” on chapter 31 of the first book of the *Genealogie*, Attilio Bettinzoli presents Boccaccio’s familiarity with a vast array of ancient works and his cautious and interdisciplinary pursuit of understanding. Boccaccio’s chapter closes with the debate over the truth of dreams intact.

Space does not allow comment on Elsa Filosa’s valuable elucidation of the act of condemnation for conspiracy that moved Boccaccio to write the *Consolatoria a Pino de’ Rossi*; an examination of the curious iconography of Semiramis in the Sala baronale del Castello della Manta a Saluzzo by Aki Ito; Angelo Piacentini’s detailed rhetorical and metrical analysis of a Latin poem, copied and attributed to Thomas Aquinas by Boccaccio in the *Zibaldone Laurenziano*, possibly with a question mark as if he doubted the attribution; and finally, Kenneth P. Clarke’s thought-provoking discussion of Petrarch’s Walterus, *cupidus*, and *curiosus* in a portrait that makes allusions to Ulysses and meditates on his own identity as writer.

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Antonio Lucio Giannone. *Sentieri nascosti: Studi sulla letteratura italiana dell’Otto-Novecento*. Lecce: Milella, 2016. Pp. 207. ISBN 978-88-7048-623-0.

As the title suggests, the subject matter of this book is the road less travelled by literary critics with regards to writers of the nineteenth and twentieth centuries, writers who have been either neglected or given insufficient attention. Antonio Lucio Giannone intends to compensate for this bias by bringing together 11 essays that were previously published in journals between 2009 and 2015. The first three discuss the diary of Sigismondo Castromediano (1811–1895); the next five deal with the literary activity of Ada Negri (1870–1945), Vittorio Bodini (1914–1970), Anna Maria Ortese (1914–1998), Rina Durante (1928–2004), and Nicola G. De Donno (1920–2004); the final three are concerned with aspects of the writings of Luigi Russo (1892–1961), Mario Marti (1914–2015), and Donato Valli (1931–2017). The common denominator is the focus on novelists, poets, and critics from Southern Italy, as well as on the presence of the “meridione” in the works discussed. Giannone, who teaches modern Italian literature at the University of Lecce, specializes in the literary production of the southern regions

of Italy and effectively underscores its value and linkages with the literature of the other Italian regions and Europe.

The first part of the book is dedicated to the memoirs of Sigismondo Castromediano, titled *Carceri e galere politiche. Memorie del duca Sigismondo Castromediano*. Originally published in 1895–1896, it is an autobiographical account of the writer's experiences as one of the many patriots held captive in the Bourbon prisons of Naples, Procida, Montefusco, and Montesarchio between 1848 and 1859—a crucial phase of the Risorgimento. Castromediano's objective, as Giannone states, is “[...] quello di testimoniare le sofferenze, le vessazioni, le angherie subite da lui e dai suoi compagni in questi terribili luoghi di reclusione per i propri ideali di libertà” (“[...] that of giving a personal account of the suffering and mistreatment to which he and his fellow prisoners were subjected in these terrible places of isolation for their ideal of freedom”; 19). The analysis unfolds against the backdrop of the critical reception of the Risorgimento memoir genre. Giannone is meticulous in drawing out similarities and differences between the content and style of Castromediano's *Memorie*, on the one hand, and Silvio Pellico's *Le mie prigioni* (1832), Luigi Settembrini's *Ricordanze della mia vita* (1879–1880), and Nicola Palermo's *Raffinamento della tirannide borbonica* (1866), on the other. Giannone persuasively argues the need for closer scrutiny of Castromediano's memoirs in order to achieve a fuller understanding of the Unification movement, one that gives deeper consideration to the role played by the Italian South.

The first essay of the second part of the book deals with Ada Negri's involvement in the journal *Rivista d'Italia* in 1918–1919; this includes both her role as member of the editorial board and her contributions to the journal in the form of poems and short stories. Giannone recreates the Sardinian writer's personality as well as the quality of her writing through a reading of the exchange of letters between her and Michele Saponara, himself a writer as well as the editor of the monthly journal. In the second essay, Giannone expands the reader's knowledge of Vittorio Bodini by examining the history and critical response to his novel *Il fiore dell'amicizia*, composed between 1942 and 1944. He reads this autobiographical *bildungsroman* as an important early formulation of themes and stylistic features destined to reappear in Bodini's mature works. This is followed by a study of Anna Maria Ortese from the standpoint of her work as a journalist as she travelled the country to file reports (now in *La lente scura*, 2004) for prestigious Italian journals. Giannone focuses on the period 1951–1954, when Ortese was sent to Salento by the feminist weekly *Noi donne* and the daily *Corriere di Napoli*. During this

time, she wrote reports “dedicati prevalentemente alla descrizione dell’universo femminile in Puglia” (“dedicated for the most part to describing the world of women in Puglia”; 113).

Giannone’s interest in the Salento region and its culture continues in his commentary on Rina Durante, born near Lecce, and her novel *La malapianta* (1964). He offers a corrective reading of what is usually considered to be a neorealist novel by pointing out experimental aspects of this work, set in a small area of the Salento peninsula. The following quote encapsulates Giannone’s interpretation: “Tutti i personaggi, infatti, sono dilaniati da un male sottile che condiziona le loro esistenze e ne fa delle monadi sofferenti e disperate” (“All the characters are, indeed, tormented by an inner pain that conditions their lives and makes them suffering and desperate individuals”; 130). Additionally, he very effectively demonstrates the influences of modernist narrative techniques on Durante’s novel. The last essay of part 2 deals with the dialect poetry of Nicola G. De Donno. In his close reading of the poems of *Lu senza de la vita* (1992) and *Filosofannu?* (2002), Giannone identifies the pessimistic existential outlook that links De Donno with such poets as Leopardi and Montale and such philosophers as Kierkegaard, Schopenhauer, and Nietzsche on the basis of a common “scetticismo gnoseologico” (150).

The essays of part 3 focus on the contributions of three literary critics originating in Southern Italy. In the first essay, Giannone examines two articles that Luigi Russo wrote on the poetry of Vincenzo Monti (one in 1928 and the other in 1951) in which Russo discusses Monti’s poems against the backdrop of Benedetto Croce’s distinction between “poesia” and “non poesia.” This is followed by a piece in which Giannone pays homage to Mario Marti and Donato Valli, his former professors at the University of Lecce, for their efforts to bring to national attention the dialect poetry of Albino Pierro, Nicola G. De Donno, Pietro Gatti, and Girolamo Comi, thereby enhancing the body of literature that originates in and captures the culture of the Salento peninsula.

It is evident that Giannone has applied to the essays of this volume the critical rigour he so admires in his mentors, producing an important work of his own.

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