inevitable impact of increasing literacy, particularly female literacy, especially in the center and north of the peninsula, reveals itself through the stories (both from the perspective of the characters as from that of the intended reader); similarly the unstoppable focus on the new roles for women in post-Risorgimento Italy is reflected. It may be true that none of the authors here ever mentions fundamental feminist works by Luisa Anzoletti, or sculptress Adelaide Pandiani Maraini, nor the influence of foreign Italophiles such as Jessie Hillebrand, Alice Werner or Vernon Lee who worked assiduously to promote Italian literature in English translation; the names of the Cecchini sisters, (Caterina and Laudomia Zanoboni), of the Pasolinis (Angelica and her sister-in-law Maria), and countless others may be silenced even in this volume, but in the short stories their ideas insist on inserting themselves, willy nilly, into the fictional fabric of the narrative. Readers of the time came to expect and look forward to these and similar stories, *feuilleton* inspired, in the *Illustrazione italiana*, the *Fanfulla della Domenica*, the *Perseveranza* and other similar periodicals; they wanted to be delighted, they wanted to be informed, and in the manner of De Amicis' *Cuore*, they wanted to witness the building of a new Italy.

In reading the preface and post-face I was particularly struck by the sensitivity of Romani and Arslan to the cultural memory of this nineteenth-century world, far from us yet near. Gabriella Romani paraphrases Robert Hans Jauss to give a penetrating *raison d'être* for this book, should there still be readers dubious of the value of women's stories: these stories, she writes, "must be understood as the result of complex interrelations between different entities of the cultural world in which the writer operates (publisher, readership, academia, public opinion, etc.) rather than as an autonomous event merely expressing the individual authorial creativity" (p.5) This means that the translations, too, must demonstrate the same kind of sensitivity. Again, the volume provides a delightful surprise: the translations are thoughtfully executed, with brief notes to help us across the cultural divide. For example, the care and detail of searching out "milquetoast" to render as contemporary as possible a version of the Venetian "pepa freda" (Virginia Olper Moniz), and in other stories, the subtle indications of the interplay among *tu*, *Lei* and *Voi* as well as the thumbnail sketches of Italian products and customs long gone, enhance the value of this collection as a cultural memory album.

In this review, I have deliberately not commented upon the narrative techniques, plot or character development of the pieces. Read the stories. You will be most delighted.

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Collodi, Carlo. *Le Avventure di Pinocchio /The Adventures of Pinocchio the Puppet*. Testo inglese a fronte. Translation by Gloria Italiano. Caserta: Spring Edizioni, 2007. Pp. 255. ISBN 978-88-87764-63-2. €15

Those of us who teach Italian language and literature outside of Italy often sigh in despair over finding suitable texts for our students to enjoy as pleasure reading, or

what is often referred to in the ISL/FL classroom as “free voluntary reading”. While contemporary texts offer a wider selection of suitable samples, texts written many decades or even a century ago prove far more challenging. A story such as *Pinocchio* taxes the student (and the teacher) even further because for most non-native Italians (that is, our students), the work has been collectively imbedded in our cultural memories through the movie version released in 1940 by Disney, and subsequently re-released in 1945, 1954, 1962, 1971, 1978, 1984, and 1992 for movie theatres, then on video in 1985, 1993, 1995, and 1999. There is also a DVD release planned for 2009. I list these dates to show how widely the cartoon version has touched us all in the past sixty years.

Our cultural memory of the work exists overwhelmingly through our recollections of what we have seen on the screen; *Pinocchio* the movie was clearly born of a visual medium rather than of an oral or reading tradition as Collodi had offered it. We imagine the characters of the novel chiefly through the eyes of Swedish artist Gustaf Tenggren, chief illustrator at Disney and the original cartoonist of the celluloid version. And perhaps we grimace in disbelief at the differences between the harsher original and the happy-ever-after story we have watched on film.

It will not surprise us, therefore, that students, confronted with Collodi's original text, published in 1883, will encounter difficulties of various types: linguistic certainly, but also socio-cultural. Consequently, this new edition under review will prove a welcome one. The English translation by well known translator Gloria Italiano parallels the Italian original, page by page. Italiano has a personal investment in *Pinocchio*; an Italo-American and a professor who has resided for years in Florence, she is also the widow of Rolando Anzilotti. The latter, like his wife, was a known and respected translator, but his legacy also includes the founding of *Parco di Pinocchio* in Collodi, an artistic theme park that Anzilotti was able to realize in 1956 while he was mayor of Pescia (which encompasses the town of Collodi). There is a further involvement: since this book welcomes as its readers all children or all those who used to be children, both Italian and English-speaking, the illustrations reproduced in this volume reflect the volume's intended audience. Prof. Italiano has included the drawings of her own grandchildren, whose ages range from barely elementary school age to well into their thirties. They portray various events of the book with delightful simplicity and not without humour or a sense of the whimsicality.

The language of the text respects the register of the original Italian version. The translator makes efforts to keep cultural aspects when possible (for example, the Carabinieri become Caribineers). She is aware also of the temporal and geographical divide between today's American readers and the Italian readers of the 1880s. And thus, for example, the entreaty “Pazienza!” becomes the much more realistic and colloquial “Shucks!” Food vocabulary is among the most problematic semantic fields for a translator, but Italiano achieves commendable results. For example, in the well known chapter of the *Osteria del gambero rosso* (XIII), Collodi writes that the Fox “dopo la lepre si fece portare per tornagusto un cibreino di pernici, di starne, di conigli, di ranocchi, di lucertole e d'uva paradisa” (70). Italiano

offers: "For a change of taste after the hare, she [the Fox] ordered an omelette of pheasant, partridges, rabbits, frogs and lizards, followed by Paradise grapes." (71) By comparison, a translation intended for a more sophisticated academic readership has: "After the hare, as an entremets he ordered a small fricassée of partridges, rabbits, frogs, lizards, and dried sweet paradise grapes" (Perella, 167). We may quibble with Italiano's choice of gender for the fox (true to Italian grammar but not to the *Pinocchio* tradition), but we must admit that for the beginning reader struggling with both linguistic and cultural concepts, Italiano's version is by far the more approachable.

Indubitably, the critical edition of *Pinocchio* edited by Ornella Castellani Pollidori (Pescia, 1983) on the occasion of the centenary of the book's publication remains a primary source for *Pinocchio* scholars. Similarly, academics will rightly continue to esteem Nicolas J. Perella's English translation of the book (also with the Italian original on the opposite page), especially for its detailed commentary and notes (University of California Press, 1986). Nonetheless, Italiano's version is not without pedagogical value. By supplementing this volume with educational aids such as the recent *Approaches to Teaching Collodi's Pinocchio and Its Adaptations*, edited by Michael Sherberg (NY: MLA of America, 2006), teachers of Italian will find Italiano's *Pinocchio* a useful introduction both to Italian children's literature and to nineteenth-century Italian literature *tout court*. They will also find it an excellent in-class reader at the mid or high-intermediate levels of Italian language study. Similarly, teachers of English as a Second/Foreign Language in Italy will surely find it a most useful tool. The volume is furthermore more than sufficient for the student of Italian who wishes to read *Pinocchio* independently as free voluntary reading but who still requires the help of an English-language support. In corresponding fashion, the Italian student of English who requires some assistance in understanding the English version will also appreciate it. And, valid for both languages, for the sheer pleasure of reading *Pinocchio* for the first time or, indeed, for rereading the book, Italiano's modestly priced volume will deservedly find many enthusiasts.

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Annie Vivanti. *Tutte le poesie. Edizione critica con antologia di testi tradotti*, a cura di Carlo Caporossi. Firenze: Leo S. Olschki, 2006. Pp. xiii, 465, illus. ISBN 8-8222-5588-7. €45

My open admiration to Prof. Carlo Caporossi for his seminal research on the life and writings of Annie Vivanti. A review of *Tutte le poesie* cannot overlook him for the man and the work separate only with great difficulty. What a shame that Annie Vivanti, who died in 1942, will never meet Caporossi, one of her most loyal and most fascinated fans. Caporossi has worked assiduously for many years to bring