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

Vivanti back to the attention of literary critics and literary historians. And he has succeeded admirably in doing so. However, no apologist he. He does not spin Vivanti's negative attributes, her idiosyncratic whims, her self-interest, into wonderful laudatory fluff tempered by subtle innuendo, suggesting we read between the lines as did, with great flourish and faltering expertise, the long ago biographer of Niccolò Tommaseo's daughter, Caterina, for example. Caporossi calls a spade a spade.

He travels the world, literally and electronically, searching for Vivanti. This volume is the praiseworthy result of his focus on her poetry. Vivanti, Croce's deliciously naughty Carmen, and Carducci's protégée, often manifested concern for how her works might be received. She fussed about the "rambling scrambling things I write," (263) which she finally concludes "are verse." Already in her first anthology *Lirica* (1890), she writes of her poetry:

Questi poveri versi
 Son fiorellini persi
 Dal gran giardino della Poesia:
 Figli monelli di severa mamma,
 Lievi scintille di superba fiamma,
 Si vendono a tre soldi il chilogramma....

Chi comprerà i miei versi?

Many people, it seems, eagerly bought them. As Caporossi maintains, and as he has been able to demonstrate through detailed, accurate research, Vivanti had a literary *iter* second to none of her contemporaries, men or women, Italian or English. Plurilingual, born in London in 1866, educated in various European countries and also in the U.S., well travelled, and most importantly, highly ambitious for herself, Vivanti produced bestseller after bestseller, in multiple editions, in various genres, in many languages, often translating herself.

We have in this volume ample confirmation of her expertise in promoting her verses. Congratulations to Caporossi for having gathered together for the first time all her prolific poetical offerings in their various manifestations: her poetry written by her, her poetry revised by her for subsequent editions, her poetry translated by her and also her poetry translated by others. This solid collection bears witness to Vivanti's popularity, her appeal and her literary reputation.

Her poetry has been translated into Czech, Danish, Dutch, English, Finnish, French, German, Hungarian, Polish, Rumanian, Russian, Spanish, and Swedish. Caporossi carefully provides all the versions, with interesting information about when and where they were published, and with credit to the translator. Particularly poignant are the two most recent, translated from Italian to English in 1997 and in 2004 by Vivanti's great grandson, Douglas d'Enno. *Impromptu* and *La Nave dei sogni* respectively were composed for Annie Vivanti's daughter Vivien, a child violinist of some renown and grandmother of the translator. Vivien died tragically by her own hand. In *Impromptu*, Vivanti and D'Enno, poet and translator, mother

and grandson become inextricably linked by the bittersweet words about Vivien:

When a young girl plays the violin
The stars stop to listen
Angels and seraphim in the heavens become silent
And the golden harps no longer play. (405)

And although Caporossi makes no comment, the text is rendered all the more ironically distressing by the grandson-translator's omission of the last verse of the original Italian, included by Caporossi:

E sulla soglia del mio cuore appare
Una visione di soavità,
Abbassa l'ali per poter entrare,
E dice: "Io sono la Felicità!" (226)

True happiness always eluded Vivanti, and her books reveal this consistently.

Caporossi is more than just a competent editorial compiler. A marvellous literary investigator, he has found and included snippets of Vivanti's verses imbedded in her works of prose. Furthermore, the volume provides an exhaustive bibliographic listing of all her poetry found to date. Caporossi also adds photographs. In addition, he lists all her literary editions in various languages, an inventory that includes his own recent republications of Vivanti's American short stories (which he translated from English), of her novel *Marion: Artista di caffè-concerto* (1891, 2006) and also of *Lirica*. Furthermore, the two long introductory essays corroborate Caporossi's understanding of the fundamental Annie. Vivanti was theatre, through and through. Entitled "'Versi scapigliati e monelli'. La storia di *Lirica*" and "'Un nuovo canto audace e forte'. Un percorso da *Lirica* ad Annie Vivanti", the essays carefully document Vivanti's apparently modest parries at her ultimate goal: immediate recognition. For example, Caporossi carefully unravels the fabric of her first, and probably most popular autobiographical story, a story that has been retold countless times by countless critics in the way Vivanti hoped it would be. It is the story of how she appeared, ingenuous, youthful and energetic at the door of Carducci in Bologna, asking him for a preface to her first, new, book of verses, a condition the publisher Treves had imposed if the work were to be printed. Caporossi shows, however, just how far from her fabricated recounting the actual meeting turned out to be; the coveted preface to her poetry was not the result of a spontaneous encounter with the great poet. She had planned it carefully for at least three years before, preparing the way through letters and meetings with Carducci, as Caporossi's conscientious research shows. In both his essays he reveals how Vivanti knowingly, deliberately, even audaciously cultivated her self-image. He offers ample proof to show how "la Vivanti si rende conto che un uso sapiente dell'immagine può diventare materia d'arte, veicolo di successo, tecnica di lavoro ... Sa di poter offrire tante immagini di sé al suo pubblico, così sceglie di essere in un modo per l'uno e in un altro per l'altro, perché ha molti pubblici e sa capirli tutti, ne previene le aspettative, li conquista e li padroneggia..." (87). In short, Annie Vivanti plays at being Annie Vivanti. And when she plays at being

Vivanti the poet, we are entranced by the two paradoxical characteristics that Caporossi emphasizes in his essays: her studied spontaneity and her rehearsed naturalness. (138) Her poems exemplify both aspects.

The prefatory essays support the anthology with their rich bio-bibliographical information, some of it new to Italian literary criticism. Non Vivantisti will appreciate these items for the descriptive, meticulous context they give to the world of letters in which Vivanti participated. But both Vivantisti and non will recognize that on their own, they are a delightful read and a valuable contribution to nineteenth-century Italian literary criticism.

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Arte d'avanguardia e società. L'esperienza del futurismo nel pensiero sociale e culturale contemporaneo, a cura di Ilaria Riccioni. Roma: L'albatros, 2006. Pp. 144. ISBN: 88-89820-03-9. €15

Nella sempre più ampia produzione critica sul movimento futurista (che sicuramente subirà un'impennata in vista del centenario della fondazione nel 2009), la raccolta di saggi curata da Ilaria Riccioni si distingue per la lodevole intenzione di verificare quali lezioni l'esperienza futurista, con cui si inaugura la feconda e rivoluzionaria stagione dell'avanguardia storica, può ancora avere da insegnare alla contemporaneità. In altre parole, per Riccioni, una sociologa della cultura a cui si devono già diversi importanti contributi critici sul futurismo, una adeguata storizzazione del movimento non può prescindere dal fatto che la sua comparsa sulla scena artistica e letteraria segna anche un momento di radicale trasformazione della sfera culturale con gli effetti della quale la contemporaneità è costretta ancora a fare i conti. Nella ricca introduzione al volume, Riccioni prende come punto di partenza la distinzione proposta da Gottfried Benn tra arte e cultura — “l'arte è sperimentazione di pratiche sociali, la cultura ne è la sedimentazione” (7) — per definire la radicale novità dell'avanguardia, per la quale tale sperimentazione si traduce nel tentativo di dare forma alla singolarità, al dubbio. Da qui anche la (produttiva) difficoltà di una analisi dell'avanguardia in chiave sociologica, in quanto la sociologia ha invece come scopo la ricerca della “conformità”, della “regolarità degli eventi” (8). Scrive Riccioni: “Vivendo appieno le aporie sociali che la contengono sino alle sue più estreme conseguenze, l'arte d'avanguardia si fa capro espiatorio e simbolo ad un tempo delle caratteristiche distintive di un'epoca” (9). L'autrice chiarisce meglio i termini della questione nel suo contributo, “Arte d'avanguardia come società. La concezione futurista delle istituzioni relazionali”, in cui il progetto del movimento viene interpretato come risposta alle nuove condizioni sociali imposte dalla modernità tecnologica. Per primo, il movimento marinettiano capisce, o per lo meno intuisce, che la modernità è caratterizzata da uno scardinamento delle modalità classiche di rapporto interpersonale, e che in essa le relazioni individuo-individuo sono sempre mediate dalla tecnologia.