Rowland's seventh chapter ('A Forger's Reason: 1640') definitively unmasks Curzio for the forger that he was. Among the most amusing evidence to have gone unnoticed was that "the handwriting of Curzio Inghirami and Prospero of Fiesole were virtually identical" (109). The eighth and ninth chapters ('The Sublime Art' and 'Eppur si muove') redeem Curzio as they showcase (among other things) the brilliance of a man who was able to orchestrate such a ruse, and the very reliable evidence that now exists which indicates that "Scornello's impressive hill...is both a likely place for significant architectural remains and a place where architectural remains of some sort evidently existed..." (pg. 142)

The Scarith of Scornello reads like an encyclopedia of Curzio's time. Using the scarith as a type of narratological springboard allows Rowland to provide the historical background necessary in order to appreciate the full extent of the hoax. She does so very adeptly, with a careful anchor to the narrative, never straying too far in order to contextualize the facts. The result is that not only does Curzio's story come to life, but the world in which these events unfold, does so as well.

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Carducci, Giosuè and Annie Vivanti. *Addio Caro Orco. Lettere e ricordi (1889-1906)*. Saggio introduttivo a cura di Anna Folli. Milano: Feltrinelli (Le comete), 2004, Pp.189.

Vivanti, Annie. *Racconti americani*. A cura di Carlo Caporossi. Con una nota di Anna Folli. Palermo: Sellerio, 2005, Pp.166.

Italian literary critics and academics have overwhelmingly welcomed with warm approval the recent academic focus on the life and also on the numerous works of Annie Vivanti. What remains less known about the new studies, which include those by Maria Truglio, Laura Lepschy, Douglas D'Enno, as well as the two works reviewed here, by Anna Folli and Carlo Caporossi respectively, is that they reflect the collaborative efforts of various Vivantisti (always generously acknowledged). The results, in terms of enriching late nineteenth and early twentieth-century Italian literary criticism are impressive and commendable, to say the least.

Annie Vivanti eludes the most assiduous and dedicated of critics. But, both Folli and Caporossi have, in these two volumes, succeeded in justifying further serious examination of Vivanti, and from various perspectives, not only for the scandalous and titillating tidbits that have generally marked and restrained earlier studies. Scandal and titillation remain in abundance; why not focus, however, as Folli and Caporossi have, on a solid body of work? This was, after all, work that guaranteed Vivanti the incredible status of best-selling woman author in Italy, England and the USA, not only as novelist but as poet, journalist, short story writer, and playwright (with works produced on Broadway). Furthermore, she published in English, Italian, French and German and made it appear effortless to switch languages. Because she assumed that her (mostly female) readers could do the same, her chapters are filled with foreign expressions and words and cultural

allusions. In addition, she envisaged in her intended reader a liberal sense of humour, similar to hers, of course. Beware the self-righteous reader or critic who attempted to transgress these unwritten parameters; a legal lawsuit might follow (and often did).

Her shameless self-promotion, coupled with her sense of humour and her obvious intelligence certainly contributed to the famous, perhaps infamous, relationship with Giosuè Carducci. The connection between the two often serves as a starting point for numerous Vivanti critics. The correspondence between the two consists of thirteen letters, one calling card and sixteen telegrams from her (now conserved at the Biblioteca di Casa Carducci in Bologna). His correspondence is at the Archivio di Pietro Pancrazi: the archive there lists a similar number of items. In her study, Anna Folli also chooses to begin here, following in the footsteps of Pietro Pancrazi, who had previously published the letters in 1951. The attitude of the two critics toward the same material could not be further apart, however. Pancrazi's *Un amoroso incontro della fine Ottocento* reveals none of the critical aggression that marks Folli's *Addio Caro Orco*. Folli, of course, has the benefit of a further fifty years of Vivanti and Carducci criticism to consider, but perhaps what impresses most in her study is the clear intent to call a spade a spade. The titles of the two books already point to this. Gone is the young ingenue in thrall to the elderly *Poeta Vate* depicted in Pancrazi. Instead we see Vivanti, the *chanteuse* of dubious *café-chantants*, the lesbian lover of Enrichetta Toni, the calculating promoter of her own poetry. According to Folli, "[r]isulta uno scenario di fine Ottocento dove Annie navigava da regina, tra *Café-concerts*, cronache mondane, duelli, scandali, fughe e tradimenti, perfino un suicidio a un certo punto; e del resto lei era una vera eccentrica e non fu mai *moderna*".(p.11) Folli's introductory essay, which discounts right from the outset the often recounted fable of Vivanti's felicitous encounter with Carducci, is solidly supported by a wealth of information garnered as a result of Folli's insistence in all her critical works of going back to the original sources herself, carefully reviewing the material her predecessors have included in their own studies, and even more importantly, just as carefully reconsidering the letters, notes, jottings etc. excluded by others. Folli's writing style is a pleasure to read, and never ceases to impress for the detailed manner in which it proposes new and important material. *Addio Caro Orco* is further enhanced by three articles written about each other by the main protagonists themselves: Carducci's *Liriche di Annie Vivanti* (1890) which brought her into the literary limelight, and Vivanti's tributes to Carducci: *Giosuè Carducci* (1906) and *L'Apollinea Fiera* (1921) as well as by reproductions of photos and a sampling of manuscript pages.

Carlo Caporossi lets Vivanti's narratives speak for themselves. His is not a critical overview of her works, nor even a critical edition of the five short stories he has translated here. Rather, he wishes to introduce the American (not English) Annie Vivanti to a new Italian readership. The short stories he chooses emphasize Vivanti's marketability and popularity in her contemporary circles: *Perfect* (from *Cosmopolitan* in 1896), *En passant* (from *The Idler* in 1897), *Houp-là* (from

Munsey's Magazine in 1897), *A Fad* (from *Leslie's Weekly* in 1899), and *The True Story of A Wonderkind Told by Its Mother Annie Vivanti* (from *Pall Mall Magazine* in 1905). The last was translated by the author herself and appeared as *La storia di Vivien* in 1906 and then again in the anthology *Zingaresca* in 1918. As always, the story underwent many changes in its vivantian transition from English to Italian; in effect Caporossi's is the more faithful translation of the original English. Vivanti took poetic license, as she often did, and changed her original manuscript to suit another market. This she did even with her name; thus while she remained Annie Vivanti in her Italian works, in her English and American works she presents herself as Mrs. Chartres, or Annie Vivanti Chartres, or even Anita Chartres. (John Smith Chartres was her husband).

The Italian warning of "traduttore traditore" points to the enormous work that Caporossi has undertaken in translating so commendably into Italian an author (and an Italian writer at that) whose style, no matter which language she chose to write in, never ceases to pose a myriad of problems because it is unique, polyglot, humorous and ironic at the same time. But Caporossi manages admirably. There are cases where he must have struggled with the text; for example the ambiguous English title *Perfect* (was Francesca the perfect one, as Karl remarks? Or did Karl represent the perfect target, as the narrator describes?) loses its ambiguity in the Italian version, *Perfetta*, which opts for Francesca. And in choosing to maintain all names in their original form, Caporossi has the dog Ribs carry his descriptive English name with him in the Italian version, losing perhaps the added element of pitiful condescension towards him (important for the parallelism of what happens to Karl). But these are minor details that a translator cannot help but overlook in order to focus on the more important aspects of a work. For example, Caporossi merits applause for his handling the translation of the plot of *A Fad* (*Capriccio*). He ably succeeds in painting the horrible realities of the boy Cicillo's life, the tensions between rich and poor, Naples and New York; he never loses sight of the important question of the value of a human life and human dignity which Vivanti had painted so deftly and so coldly. These are the same horrific feelings the reader experiences in reading about the ugly urban underbellies described by Jarro writing of Florence and Matilde Serao, writing of Naples. Caporossi does Vivanti's original text justice in the way he elicits them.

Caporossi's little volume closes with a brief note by Anna Folli complementing the introduction by the translator. In these pages, the image of Annie Vivanti confirmed by both Folli and Caporossi is not that of a writer of lighthearted social fluff, as she has often been described, but of a serious author whose portraits of her time merit critical reconsideration. Both volumes make excellent and fundamental contributions to Vivanti studies.

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