works of her three subjects seems to escape her. One must laud the assiduous hunt for confirmation and for corroboration which she undertakes. Her studies have taken Folli to the more obscure file folders of various archives, to much unpublished but seminal material, all of it carefully annotated. I offer as one example her study of Ada Negri's awareness of and admiration for Walt Whitman. In reading, one feels that Folli has been able to reproduce very closely through Ada's letters and comments, and through quotations of the American poet, how Negri must have appreciated Whitman. Here, as throughout *Penne leggere*, the footnotes are ample, informative, and give original information. Above all, they are interesting to read and to consider. If there is one criticism that might be made of this study, it is precisely that the notes are so rich in detail that they threaten to take over the text. For example, her long discussion of the interaction between Gabriele D'Annunzio and Angelo Conti in the section on Sibilla Aleramo takes many pages to get to the point, pages in which Aleramo is absent and which leave the reader wondering why they were included. But if we are patient, the answer to our query is there. The impression left by such a generous wealth of material is that, in the end, the women focussed upon in this study were not writing in feminine, or even feminist, isolation. We forget perhaps that they were formidable figures in their own time, not only in literature but in journalism, politics, and social reform. They were widely read, and succeeded in establishing for themselves what today would be called extensive networks and connections; they were talked about as influential colleagues by other writers, male and female alike, and not only within the confines of Italian borders.

In conclusion, just a brief note on the style of the *Penne leggere*. Folli has successfully provided a serious study without falling into the trap of overt didacticism. Her book is highly readable and engaging. At the same time, as academics and students we are truly grateful for her generosity in sharing her detailed notes and resources. Her confidence in knowing her material so well does not overshadow her delight in her research "finds"; the latter she conveys in her book without recourse to pedantic rhetoric. Quite to the contrary, her style invites the reader to discover along with her and to reflect on how the numerous threads that she presents in describing each author, finally tie together to give us a comprehensive view of the lives and the writings of Neera or Negri or Aleramo. Altroché leggere!

In her comment above, Aleramo referred to the future of writing. If in this study we have an example of the future of Italian literary criticism, then it does auger well.

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Cesaretti, Enrico. *Castelli di carta. Retorica della dimora tra Scapigliatura e Surrealismo*. Ravenna: Longo, 2001. Pp. 159. ISBN 8-8806-3284-1.

This book is an excellent re-examination of the literary and historical contribution of the late nineteenth-century movement known as "Scapigliatura." Though the work of Emilio Praga, Carlo Dossi, Ugo Tarchetti, and Arrigo Boito has been the subject of considerable critical attention over the last one hundred years or so, largely in the context of Italian Decadentism, Enrico Cesaretti revises the tradi-

tional reading of this group's reaction to positivist thought and to traditional literary form by interpreting the centrality of the "dimora" or dwelling *topos* in the representation of a spatiality that has implications for our understanding not only of the Italian literary canon and the twentieth-century avant-garde, but also of post-Unification social and political realities.

In Part 1, titled "Dissacrazioni scapigliate," the author uses the work of Tzvetan Todorov (*The Fantastic: a Structural Approach to a Literary Genre*, 1973) and Yuri Lotman (*Tipologia della cultura*, 1987) as a theoretical framework for exploring the relationship between "topology" and "tropology" as it pertains to *Memorie del presbiterio. Scene di provincia*, a novel co-authored by Praga and Roberto Sacchetti. Cesaretti focuses on such places as the presbytery, church, or garden and he identifies episodes in which figures representing ecclesiastical authority indulge in transgressive behaviour, that is, acts of "dissacrazione" that defile those spaces. At the same time, the author detects in the description of these incidents a certain nostalgia or desire for a more ethical conduct, a yearning for a spiritual ideal—at least on the part of the narrator. From here, Cesaretti goes on to locate this duality or antithesis in works by other "scapigliati" and to identify several instances in which characters abandon "dimore" that are no longer livable and search for more suitable dwelling places. In this endless quest for the "Promised Land," Cesaretti sees the emergence of a modernist sense of spiritual alienation. He also develops a parallel interpretation by suggesting that the dual process of "desecration" and "secularization" is a critical response to Italian society's attempts to demolish the past as it transformed itself into a modern state. For the "scapigliati" the result of such a process is a loss of orientation: "La logica spaziale del romanzo [...] delinea gli aspetti di una cultura che procede verso la desacralizzazione senza poter dimenticare il sacro e che si secolarizza senza poter fare a meno di elementi cristiani" (43).

Since the author's intention is to establish a thematic continuum from the literature of the late 1800s to the Futurist and Surrealist movements in the first two decades of the 1900s, "Verso le avanguardie," the second part of the book, is intended to function as a bridge. In other words, Cesaretti locates texts in which the "spaesamento scapigliato" is given literal and metaphorical expression as departure from a given "dimora." To this end, he considers the work of G.P. Lucini, which the author offers as a "punto d'incontro fra scapigliati e futuristi" (64), the short stories of Luigi Gualdo, a "secondo *trait d'union* sia con l'atmosfera simbolista-decadente di fine secolo che con la narrativa del ventesimo secolo" (66), and certain passages from D'Annunzio's novel *Il piacere*, where the occurrence of a "profanazione di uno spazio" (73) links up with the main argument in the first part of *Castelli di carta*. It should be noted, however, that this particular segment is almost exclusively stylistic or structuralist in its approach; the social and political dimensions of the "retorica della dimora" appear to have been set aside.

In a self-effacing statement appearing in Part 3, titled "Demolizioni e ricostruzioni futuriste," the author states that his aim is not to redefine Futurism, but rather to identify in that complex cultural movement, "i segni relativi ad un immaginario della 'dimora'" (81). He examines the treatment of certain interior spaces in Marinetti's *Vengono. Dramma d'oggetti* and *Lo spazio vivente* in terms of

the theories of Emanuel Lévinas, Gaston Bachelard, and Martin Heidegger with respect to the concept of “inhabiting” a place. Cesaretti does well to reconcile the Futurist embrace of movement, dynamism, and indeed violence, with the notion of nomadism or abandonment of places felt to be inauthentic and unlivable. Nevertheless, this premise tends to lead him quite far afield, for example, into some of the writings of such figures as Maeterlink, Maria Ginanni, and St Theresa of Avila. These forays into the realm of the fantastic, the dreamlike, and the mystical are served up as plausible corollaries of the Futurists’ problematization of the notion of “dimora” with its “tendenza verso la spiritualizzazione” (92). At this point, the crucial role of the “scapigliati” as precursors of certain aspects of Futurism and Surrealism is a bit tenuous and the author acknowledges this in writing: “mi rendo conto, non senza sgomento, di aver citato [...] personaggi fondamentalmente diversi e lontani fra loro sia spazialmente che temporalmente: il medievale instauratore della ‘topologia mistica,’ una mistica rinascimentale spagnola, una ‘futurista anomala’ operante a Firenze, un simbolista belga” (93). The fact that he explains their presence in this chapter on the grounds that they all reflect on an important issue in human existence does not entirely justify the diminished focus.

In the concluding Part 4, “Surrealismo e dintorni,” Cesaretti first provides an overview of the problem of definition associated with the term “Surrealism,” especially in the context of Italian literature and art. He, then, moves on to apply the interpretation of the “dimora” as both a destructive and a constructive practice. He takes as his operational definition the process whereby reality is subverted or subjected to what Cesaretti calls a “de-realizzazione del quotidiano” (102) for the purpose of uncovering what lies beyond the rationality or objectivity of the sensible world. The establishment of a line of continuity with the “Scapigliatura” relies essentially on the Freudian concept of the “unheimlich,” which is to say the uncanny or the strange. Accordingly, the trajectory runs from a “heimlich” or familiar setting to, “un sempre più invadente ‘unheimlich’ che ha inizio in alcuni aspetti della sensibilità letteraria scapigliata” (104). The focus of this section is on aspects of *La casa ispirata* (1925) and *Hermaphrodito* (1974), novels by Alberto Savinio, as well as some writings by Tommaso Landolfi. Playing off against Freud’s and Derrida’s opinions on repetition and its implications in terms of the subconscious, Cesaretti relates this narrative to his original thesis of antithetical authorial attitudes towards the “dimora” (i.e. demolition and reconstruction): “pur essendo ‘solida e quadrata’, stabile, è anche precaria e dunque destinata a non rimanere ‘sul mondo mutante e medesimo [...] fra le case degli uomini’” (122-23).

To conclude, by taking as his starting point the “visione anti-borghese” expressed by the “scapigliati” as an almost schizophrenic attitude toward the “dimora,” the author takes into consideration an impressive array of writers from Heidegger, Derrida, Freud, and Jung, to Kafka, Pirandello, De Chirico, and Carrà. In the process, Enrico Cesaretti takes the reader on a fascinating and insightful journey through Italian modernism.