The Flight of Ulysses. Studies in Memory of Emmanuel Hatzantonis, ed. Augustus A. Mastro. Chapel Hill, NC: Annali d'italianistica, 1997. Pp. 359. ISBN 0-9657-9560-8.

This collection of short essays of literary criticism covers a considerable range of topics of interest to Italianists. Compiled in memory of Emmanuel Hatzantonis, who died more than 10 years ago now, the volume refers in its title to this scholar's origins in Greece and the peregrinations of his career which took him to City College of New York, Perugia, Columbia University, Berkeley, and finally the University of Oregon. It also alludes to one of his own literary interests, *The Odyssey*. Of special interest for Hatzantonis was the *fortuna* of the myth of Circe, the sorceress whom Ulysses met on his wanderings. Though Hatzantonis wrote on both ancient and modern Greek literature, his publications demonstrate that he was at least as devoted to Italian authors (e.g. Dante, Verga and Pirandello) and, to a lesser extent, Spanish ones (e.g. Cervantes and Lope de Vega). The selective bibliography of Hatzantonis' publications provided here (16-17) shows that he also pursued in his own writings the same sort of chronological span in subjects exhibited by this collection. There appears to have been some effort by the impressive lineup of contributors to address scholarly concerns shared by Hatzantonis. However, this substantial variety may also somewhat limit the market for the book, though it will certainly remain of sufficient interest for libraries and any specialists with similarly wide-ranging expertise.

The Three Crowns of Florence are well-represented with four items on Dante, two on Petrarch and three on Boccaccio. Gino Casagrande traces the evolution of a single word in "Cera' nei poeti del Duecento e in Dante: una propo-sta per *Rime* 22 (LXIX), 7." The remaining three pieces on Dante might all be said to treat in one way or another the question of Dante's poetics: Tibor Wlassics suggests that the beginning of the *Comedy* is "an experiment in medieval surrealistic storytelling" (35); Antonio Illiano examines Dante's use of figura, with particular attention to the symbolism of the characters Virgil and Cato; Tonia Caterina Riviello considers "The Purpose and Obligations of Poetry" in light of modern theories of epistemology and psychology. The contributions on Petrarch and Boccaccio include: Antonino Musumeci, "Petrarca: l'immagine, il deserto e la scrittura"; Paolo Cherchi, "Dispositio' e significato del sonetto LXVII"; Natalia Costa-Zalessow, "Numerical Symmetry among the Ten Narrators of The Decameron" and Regina Psaki, "Boccaccio and Female Sexuality: Gendered and Eroticized Landscapes."

After the giants of the Trecento (the volume is chronologically ordered), the attention to specific authors or periods becomes rather more spread out. Edoardo Lèbano's comparison of "The Three Longest Duels in Italian Chivalric Literature" overlaps with this early period and takes M. M. Boiardo's *Orlando innamorato* as its latest example (though not as late as the misprint "Boiardo wrote this poem between 1476 and 1582" might imply). That Isabella di Morra (b. c. 1520) was able to produce any poetry in her tragically short life (she was murdered by her brothers for exchanging love letters with a Spanish noble) is surprising, as is the fact that any of the work survives; her young longings for fame are the subject of an offering by Paola Malpezzi-Price.

A sub-current running through the collection is the subject of some of the issues raised by translation (fitting, perhaps, since Hatzantonis' publications, like the papers in this volume, are approximately evenly split between Italian and English). Peter Bondanella, writing from experience, shares his observations on "Translating *The Decameron*" while Robert Rodini considers a number of translations of Michelangelo into English, focussing on one of his sonnets. Augustus Pallotta investigates the earliest translator into English of *I Promessi Sposi*, Charles Swan, as a representative of the British national perception of Italy in the nineteenth century. Egidio Lunardi, like Bondanella, revisits the translation challenges for an author whom he himself has partly translated: the poet Giovanni Pascoli.

Nearly half of the essays (13 of 28) treat modern authors and topics (1800 to the present). Aldo Scaglione takes up what he calls a landmark in "the literary evolution of self analysis" in his piece "Kierkegaard's Either/Or: Another Case of Emergence of the Interior 'I'." Scaglione offers a thumbnail sketch of the history of introspection in literature, placing Kierkegaard in a *continuum* that includes Chrétien de Troyes, Petrarch, Alberti, Cellini, Montaigne, and Pascal, through to Dostoevsky and Tolstoy.

For the eighteenth century, Franco Fido offers a study on "Tempo della città, tempo del teatro" in Goldoni; Patrizio Rossi takes up a subject of interest to Croce, the *Italianische Reise* of Goethe; and Gustavo Costa considers "Giambattista Vico Between Pre- and Postmodernity." Jumping to the nineteenth century, another of Hatzantonis' major pursuits, Giovanni Verga, is treated in a pair of articles by Olga Ragusa ("Manzoni, Verga e il problema della lingua") and Tullio Pagano ("L'Assommoir e I Malavoglia"). Additional papers include: Mario Aste, "Echoes of 'Verismo' in Deledda's *La chiesa della solitudine*"; Giuseppe Bolognese, "Per la genesi dei *Giganti* di Pirandello: congettura del testo italiano de *Gli dei della montagna* di Dunsany"; Barbara Zaczek, "Guido Piovene's *Lettere di una novizia*: Misreading a Nun"; Gian-Paolo Biasin, "Lassù sulle montagne" (on Paola Drigo's novel *Maria Zef*).

Three essays on Italian film have been included: Raffaele Lampugnani, "Regional Identity, Amoral Familism and Social Integration in Visconti's *Rocco e i suoi fratelli*"; Sante Matteo, "When Snow Was Snowier and Roads Were Roadier, and We All Loved Each Other So Much"; and Vincenzo E. De Nardo, "Pirandellian Notions of Identity in Scola's *Macaroni*." These pieces, like the essay with which the book concludes (Franco Ricci, "Disenfranchisement, or 'Your Life or Your Life!'"), largely revolve around themes of memory, community and identity, both in Italy as well as among Italians living abroad. A short preface is provided by the editor, Augustus Mastri, which reviews Hatzantonis' publications and Joseph Tusiani provides a memorial poem in Latin and Italian. A posthumous tribute is always tinged with a certain poignancy; one can only imagine that Hatzantonis would have been pleased with this fine collection.

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