Pluralism and Literary Practice. Essays in Honor of Albert N. Mancini, eds. Paolo Giordano, and Anthony Julian Tamburri. West Lafayette: Bordighera Press, 1999. Pp. 330.

This book, dedicated to long-time Ohio State University professor of Italian, Albert Mancini, contains an array of 29 highly readable essays. The topics range from attitudes toward tobacco in late Renaissance Naples (Marco Santoro, "Sulle meravigliose virtù del tabacco") to the use of cartoons in the Italian L2 classroom (Vincenzo Gatto, "Sull'uso dei fumetti nella didattica dell'Italiano come L2"), from the lawyer in Italian Renaissance dram CDVGBa (Robert C. Melzi, "Law and Lawyers in Some Italian Renaissance Plays") to studies on Alfieri (Augustus Matri, "Life as Paradigm? Freedom, Liberty, and the Masses in Alfieri's *Vita*"), Fenoglio (Paolo Giordano, "Beppe Fenoglio's Theatrical and Cinematic Writings: An Overview"), and Vittorini (Daniela Cavallaro, "Alessio, Aladino, Pinocchio: Elementi fiabeschi in *Il garofano rosso* di Elio Vittorini").

Two papers deal with Dante: Santa Casciani, "Consider the Rose, Where it Grows. Jean de Meun and Dante;" Dino Cervigni, "Pluto's Words versus Virgil's words: The Dantean Hell's Failure of Self-Referentiality." Casciani compares the *Divina Commedia* to the *Roman de la Rose*. She sees the *Commedia* as both "complementary to the *Roman*, in that it recalls and amplifies many images from the French text in a linear manner," and as antagonistic toward it insofar as it is, to recall Gianfranco Contini, "an *anti-parodia* of the French text" (2). She demonstrates that the plucking of the rose at the end of the *Roman* is described as a process based solely on the sense of touch. This erotic language is absorbed by Dante into his description of the rose and the process of beatification (cantos 30-31 of *Paradiso*). If, for example, blood imagery is used in the French text to describe the deflowering process alone, for Dante it acquires the visual, polysemous characteristics of the *Commedia* itself: it comes to suggest death and the crucifixion, and, hence, redemption and spiritual ecstasy (10).

Dino Cervigni, meanwhile, suggests that Pluto's nonsense answer to Virgil — "Pape Satàn, pape Satàn aleppe!" (*Inf.* 7:1) — is a verbal sign without referent insofar as Lucifer, ruler of Hell, is physically incapable of speech. Virgil's response to Pluto, by contrast, is linked to a "referential system empowered to assert itself" (35). The silence that follows their exchange suggests that Pluto's speech is only a *signum sensuale*, i.e. audible sounds with no meaning, and not a *signum rationale*. Virgil's words, however, are both referential and deferential insofar as they are a call to Beatrice for assistance in the continuation of the journey.

Roland A. Champagne's essay, "Calling into question Psychoanalysis with an Ethics of Reading: Another Look at Italo Svevo's *La coscienza di Zeno*," relies on Emmanuel Levinas to suggest that *La coscienza di Zeno* exemplifies the "inherent failure of psychoanalysis to totalize the self" (41). Applying Levinas's notion of reading as an ethical act, the author suggests that humour is used to question the integrity of the self. He argues that in *La coscienza* "there can be no progress toward the analysis of the self's identity because the self reveals itself to be heterogeneous by its nature" (42).

In "Scholia on Angelological Cognition," Paul Colilli discusses that realm in which the real is conjugated with the unreal. This involves a "strategy whereby the mind's eye sees both what is physically there, but also that which is not perceived by the eye" (68), a process inscribed in forms of artistic expression that thrived before "Cartesian rationalism, that is before it became the exclusive domain of thought" (68). This transformation from real to unreal is the space of the angelological, and Colilli discusses Massimo Cacciari's views on this topic. For Cacciari, the angelic sphere replaces the banality of the routine with the "wonder at what cannot be said or ever repeated: Humans have access to this land-of-no-where by means of the imagination" (71). Colilli also discusses the views of Valesio, Relli and Serres on the angelological.

David O. Frantz, in "Florio's *World of Wordes*: A Bridge Between Cultures," discusses various criteria used by John Florio in producing his 1598 Italian-English dictionary. According to Frantz, Florio is conscious of his Italian heritage despite being a native Englishman, and he takes pride in his ability to negotiate between the two cultures. He thus has a penchant for comparing Italian and English practices: "*Babbo*, the first word children call their fathers by, as we say dad" (121); "*Gondola*, a kind of small bootes like our wherries used in Venice" (122). For Frantz, Florio's desire to bring one culture into the understanding of the other "earns our admiration" (123).

In " 'Inevitabili forze de amore,' 'crudel fortuna' o *locura*: il suicidio d'amore nella letteratura pre-cinquentesca," Luigi Monga provides a brief history of Western attitudes toward suicide as preparation for a future critical edition of a late-Quattrocento text on the topic, *Refugio de mixerì*. For the ancients, suicide becomes "un'azione degna di lode, un mezzo onorevole ed eticamente accettabile per porre fine a situazioni insostenibili o a tragedie insopportabili ... o risolvere onorevolmente un dilemma tra il bene individuale e quello della collettività" (228-9). And if suicide is condemned during the middle ages, there are still plenty of examples of it in literature. The general tendency in Christian culture, however, was to see "il suicidio d'amore," such as in the story of Piranius and Thisbe, in culturally new terms, i.e. in anagogical Christian terms, as an act of justice, or as a form of expiation and self-punishment.

In "Music in Word and Image in the Seicento: Marco Boschini's *La Carta del navegar pitoresco* and the Venetian Melodrama," Glenn Galen Pierce studies Boschini's work celebrating Venetian painting. Pierce demonstrates that there existed a symbiotic and reciprocally influential relationship between, on the one hand, Mannerism and Baroque painting of the Venetian Cinque-Seicento and, on the other, the melodrama of the same period. Boschini's text, in which "painting is perceived to be a form of wondrously choreographed, sounding imagery," suggests that the Venetians held "that opera was itself a form of painting set to music" (265).

Along with a bibliographical profile of the work of Albert Mancini (323-8), other essays in this diverse and highly useful collection include: Michele Cautadella, "Discorso sul barocco in letteratura;" Andrea Ciccarrelli, "Nota sulla polemica Classico- Romantica;" Carmine Di Biase, "Castiglione and Boccaccio in

Elizabethan Short Fiction;" Anna Maria Di Martino, "L'epistolario di Costanza Monti;" Luciano F. Farina, "Archivio storico Cusani: per una documentazione della topografia stradale di Carate a fine Settecento;" Mark Friguglietti, "Carlo Levi: the Ethnographic Nature of *Cristo si è fermato a Eboli*;" Louis Kibler, "Carlo Betocchi and Paul Verlaine: Poetic Affinities;" Renée Kingcaid, "Dangerous Reflections: Mimesis and Narcissism in Serge Doubrovsky's *Le Livre brisé*;" Charles Klopp, "Giuseppe Pignata, Seventeenth-Century Virtual Author;" Michael Lettieri, "Per l'edizione del *Capriccio*: una commedia anonima del Cinquecento;" Nicholas J. Perella, "versions of Nine Poems;" Alan R. Perry, " 'L'abito non fa il monaco': Disguise, Confession and Anticlericalism in Boccaccio's Tedaldo Tale (*Decameron* 3, 7);" Laura A. Salsini, "The Ideology of Motherhood in the Works of Early Twentieth-Century Italian Women Authors;" Donald C. Spinelli, "Beaumarchais, Krumpholtz, and the Harp: An Unidentified Letter;" Anthony Julian Tamburri, "Massimo Griffo's *Futuro anteriore*: A Case for the [Future] Perfect [of the] Novel."

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Women, Gender, and Transnational Lives. Italian Workers of the World, eds. Donna R. Gabaccia, Franca Iacovetta. Toronto, Buffalo, London: University of Toronto Press, 2002. Pp. xvi, 433. ISBN 0-8020-3611-2.

This volume in the Studies in Gender and History series includes twelve essays on Italian women workers of the world, both in the original English and in English translation by Gabriele Scardellato. The transnational approach follows a scholarly tradition "of studying Italy's migrations from global perspectives" (p. 6). This allows for the examination of the migration phenomenon from both the homeland and the receiving countries. As Gabaccia and Iacovetta state in the Preface this is a "woman-centered but gendered analysis of the twenty-seven million migrants who left Italy in the nineteenth and twentieth centuries" (p. ix). Challenging conventional portraits of Italian women, and intent in rewriting world history 'from the bottom up,' these scholars, as social feminists more or less aligned with a material feminist perspective, focus on the relation between work and female agency; their studies include both the women who waited, while men went abroad, and the minority of females emigrants. As migration literature focuses predominantly on male migrants, this collection takes up an important task, the one of writing a gendered feminist history of women's lives and labour within the social networks created by massive male migration from Italy. The concept of work examined in these essays has been wisely broadened, in order to include unpaid and waged work, the experiences of peasants in Italy, and those of workers and activists in labour, political and radical movements.

Part I "When Men Go Away: Women Who Wait and Work" focuses on the lives of women in post-unification Italy and exposes its regional complexity. Linda Reeder's case study of a small town in western Sicily reveals the difficult conditions