"Trecento," as Maramauro, a Neapolitan poet and member of a prominent Neapolitan family, joins the growing number of 'dantisti' including Boccaccio and Petrarca with whom Maramauro also had frequent contact. As Baranski notes, Maramauro's commentary considers not only the poetics of the *Commedia* but its theology, providing the basis for one of the most enduring points of Dante's commentary, the interplay between poetry and theology. Finally, Baranski looks at the Petrarchan response in "Le costrizioni di forma: verso una definizione provvisoria dei *Triumphs* di Petrarca." Here Baranski considers the issue of narrative structure, particularly metaliterary structure, in light of the Dantean project. In his examination of the *Trionfi*, Baranski considers the issue of the use of the vernacular, the blending of genres evident therein and the implicit debt owed to Dante's novel approach to genre. The book in its totality is a compelling look at the earliest attempts to determine precisely what Dante was doing. However, Baranski goes beyond a mere examination of how Dante was read to show the implications of these early readings, both in terms of later literary trends and, especially later Dante criticism. With "*Chiosar con altro testo*" he has created a work of enormous importance to the field of Dante studies, but he has also created a perfect complement to Gorni's work, providing the reader with a useful epilogue to the scholar's own reading of Dante's major *opus*.

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Illiano, Antonio. Invito al romanzo d'autrice '800-'900 da Luisa Saredo a Laudomia Bonanni. **Fiesole: Edizioni Cadmo, 2001. Pp. 192.**

This brief *compendium* of reflections on the writings of women authors of the late 19th century and early 20th century expands and complements the well known and much appreciated work done with focus precisely on this field by Lucienne Kroha (*The Woman Writer in Late Nineteenth Century Italy*. New York: Mellen Press, 1992).

Using examples from many of the same writers, Illiano proposes his thesis that in the century between 1850 and 1950, there were three generations of women authors who merit being reconsidered and saved from their seemingly immutable status of "minor writers". To the first generation belong authors such as Luisa Saredo, la Marchesa Colombi (the pseudonym of Maria Antonietta Torria), Emma (Emilia Ferretti Viola) and Neera (*nom de plume* of Anna Zuccari). These were the women who first detailed the social environment in which contemporary women found themselves, whether in the home and marriage, or in a broader social environment, as for example the Marchesa Colombi's *In risaia*. In the second generation we find the names of Grazia Deledda and Matilde Serao, prolific writers faithful to the concept of literature as a profession as well as artistic endeavor. Finally, in the third generation, that which stretches between the two world wars, there is the group of women who introduce new, modern themes, as problematic and uncomfortable as they may be: Amalia Guglielmetti, Lina

Pietravallo, Maria Messina, Paola Drigo (Paola Bianchetti), and Laudomia Bonanni. There were others of this generation who receive brief mention in this book, among them Ada Negri and Annie Vivanti. In the latter case, only the novel *Fosca, sorella di Messalina* is mentioned (in its 1931 reworking and not in its initial 1922 edition), despite the fact that Vivanti was a coveted by publishing houses in England, the US and Italy as a guaranteed money-maker for them.

The brief homage paid to so many women authors in the first chapter of the book brings many forgotten names to the fore. In the chapters following, Illiano concentrates his study and his comments on the Marchesa Colombi, Neera, Matilde Serao and Grazia Deledda. These pages are not only informative but also of much relevance to those interested in the critical ambience in which these authors lived and worked. Of particular interest are the commentaries of Henry James on Serao and D.H. Lawrence on Grazia Deledda, reprinted in the volume in their original English. They accompany Matilde Serao's eulogy of Neera, published by Treves in 1920. That such pages even exist, and that they exist under the rubric "Scritti polemici" is clear justification for Illiano's contention that these women authors should be freed from the literary shadows to which they have been relegated.

Among the most valuable pages of this small volume are the bibliographical notes found at the end. Thematically ordered, they include points of departure for further intensive study, monographical as in the sections assigned to individual authors, but also theoretical as in those designated "Invito alla ricerca", "Repertori", "Storicizzazione", and "Ideologizzazione".

Serao's praise of Neera mentioned above closes with words that echo into the future: "Non temiamo l'oblio per Neera, fino a che, negli anni lontani, una mano ignota si leverà verso lo scaffale di una libreria, a prendere un volume...fino a che degli occhi attenti leggeranno le sue istorie e ne sentiranno il fascino invincibile, oltre il tempo, oltre la morte. (173) Whether for Neera, or for any of the authors treated here, Illiano's fine volume invites us to be that hand and those eyes.

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Jeannet, Angela. M. *Under the Radiant Sun and the Crescent Moon: Italo Calvino's Storytelling.* Toronto, Buffalo, London: University of Toronto Press, 2000. Pp. xx, 197.

As is clear by the title, Angela Jeannet's enlightened study of Calvino has as its focus the author as a teller of tales. Her preface, "*The City of Crossed Destinies. A Preface in the Form of a Story*," clearly announces this intent as it is a brief, fictional account taking place in Florence in 1943, narrating the intersecting paths of various writers who might have influenced the young Calvino. Jeannet then uses her own story, written in the style of Calvino, to introduce one of the most impor-